

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

how to buy and sell New York



Frankly, it's easy on WINS, and we deliver far more than you imagined. Not just New York City, but 24 counties in 3 states surrounding it. Not just homes and offices, but over 2,800,000 cars on the road, as well. Over 17 million people of all ages, interests and incomes whose annual purchases equal those of the next 3 markets combined. Examples? Over 6 billion on food, 2 billion on apparel, 2½ billion on cars and automotive products. Yes, you buy all this when you buy WINSland, the mammoth market reached by Radio WINS. And summer brings you an extra bonus: 1 million radio-equipped boats that rely on WINS for official offshore weather and marine reports. Buy WINS to sell New York. It's as simple (and profitable) as that.



Presented by The Katz Agency or call WINS, JU 2-7000

40 SECOND BREAKS POSE QUESTIONS

The most important is how to price them but some other problems also seek solutions

Page 29

Network video show costs rise slightly

Page 36

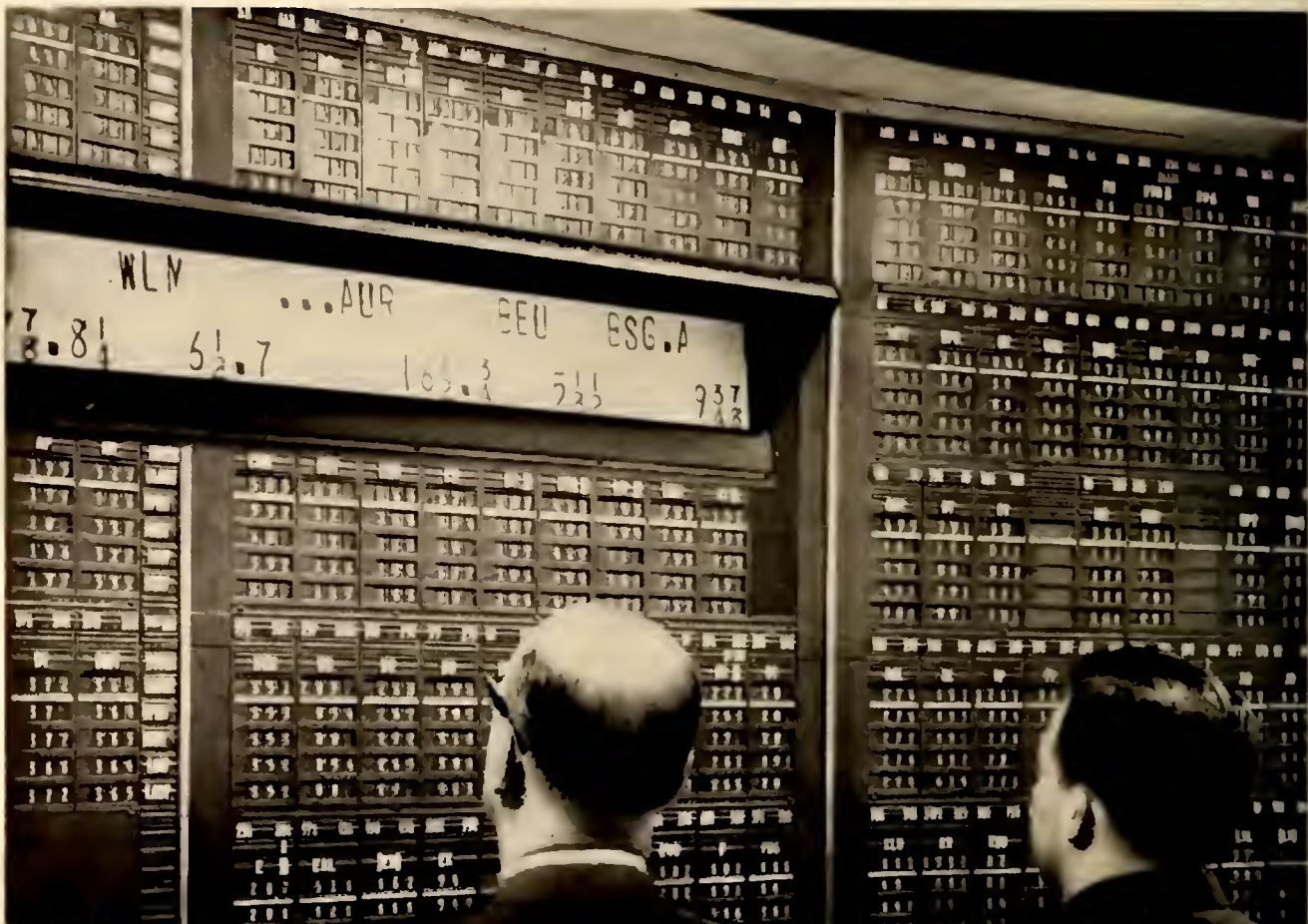
A hot radio topic: shopping frequency facts

Page 38

Just announcing tv sold toys for Transogram

Page 40

DIGEST ON PAGE 6



FARMERS CHECK BULL MARKET!

...in the Land of Milk and ^M Honey

Meet two of our typical farmers — smart businessmen who invest in the good things of America — men with the money to provide delightful living. This is the bountiful land we serve with

1. Channel 2 for these extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~X~~^M Honey!

WBAY-TV

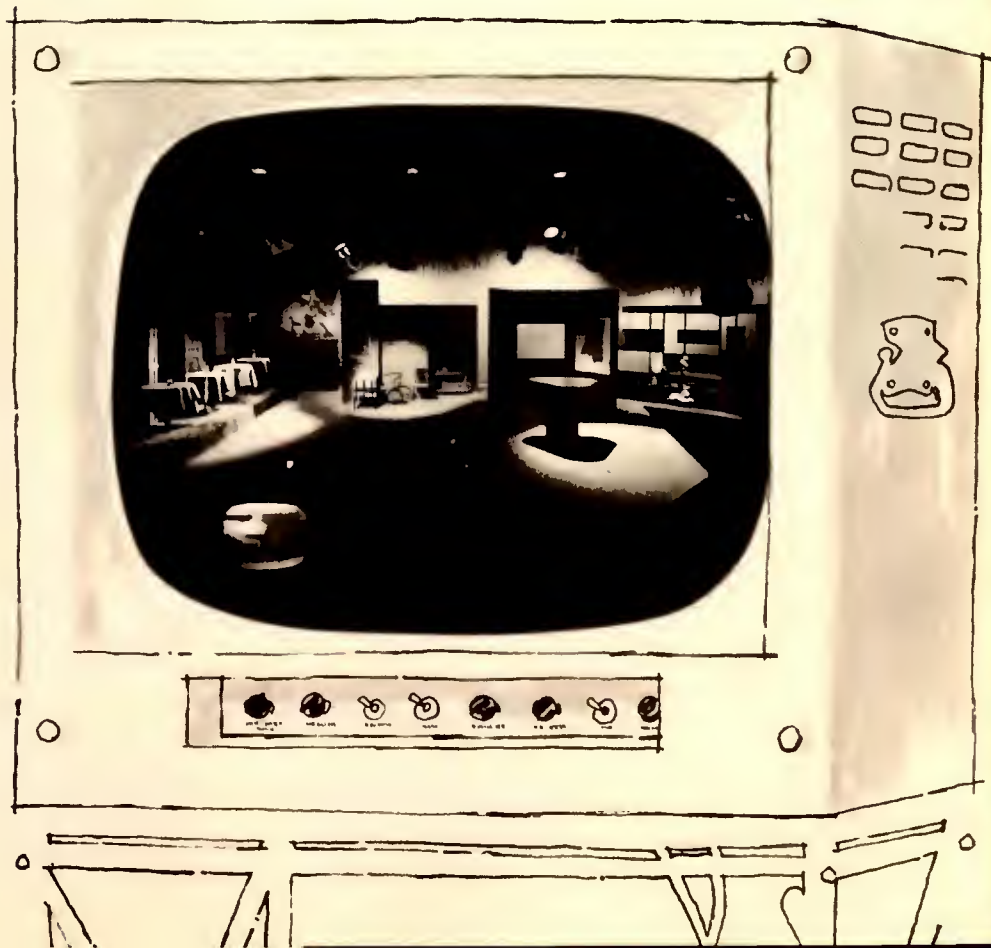
GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

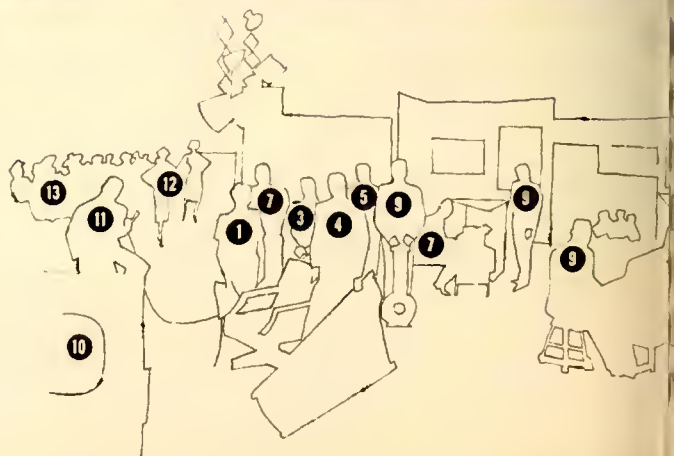
2



When
it comes to
true importance
in a
women's show...
who's in the picture?



All these
important people
help make
MIDDAY on WDSU-TV
important to women
—and the women of
New Orleans make MIDDAY
important to you.





Terry Flettrich, WDSU-TV Woman's Editor, plans, coordinates, emcees and pulls together the MIDDAY show.

One of Louisiana's Congressmen frequently reports during the MIDDAY program on Washington matters affecting New Orleans.

James Barr, Better Business Bureau chief, warns women against the wiles of con artists and other skullduggery.

The Hon. deLesseps S. Morrison, Mayor, makes MIDDAY his weekly program for reporting to the women of New Orleans.

A doctor member of the Orleans Parish Medical Society brings women up to date on matters medical.

WDSU-TV's Nash Roberts, New Orleans' favorite weatherman, reports daily—via live remote from his weather laboratory.

Reviews of books, theatre and concert attractions are given daily. Here Al Shea prepares to discuss a Little Theatre program.

- 8 Alec Gifford, authoritative newscaster, starts off each program with important national, world and local news.
- 8 Pete Laudeman's quick fingers at the piano provide musical mood, punctuation and emphasis throughout MIDDAY.
- 10 Specials range far afield, even to Russia. Terry's recent trip was an important and fascinating television document.
- 11 Wayne Mack, the clever supporting personality on MIDDAY, works with wit and charm to elicit enthusiastic participation.
- 12 Fashion segments feature models and merchandise provided by New Orleans stores.
- 13 A loyal audience—generally less than 20 in the studio, generally more than 40,000 at home—makes MIDDAY one of the very few local live shows anywhere to compete successfully with network shows for audience ratings.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ALL

 are on
WDBO-TV
 in
CENTRAL FLORIDA

ARB* reports

WDBO-TV
DELIVERS

35.4% more homes
 than sta. "B"
65.4% more homes
 than sta. "C"

from 9am to midnight
 in CENTRAL FLORIDA'S
 BILLION DOLLAR MARKET!

NIELSEN* reports

HOMES REACHED

STA.	MON. - FRI.		SUN. - SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH.6-CBS-ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

ARTICLES

- PRICING: 40-second migraine**
- 29** Skirmish develops over elongated chain breaks. Stations talk up 20's back-to-back, 40's at twice the 20; agencies cite web price competition
- Radio's local goldmines, Part Two**
- 31** Advertisers like GMAC and Inco are proving value of community-service radio to national sponsors of local news programs
- Foilakme itduk ikleeger Alcoa**
- 34** Which means (in Eskimo) 'Air-tight aluminum from Alcoa,' and it's part of a new video commercial supporting foil for the packaging industry
- Network tv show costs up**
- 36** A 2-6% rise in the weekly gross program costs of prime time network tv programs is apparent for next fall. There are 104 shows in this tally
- Chrysler's low-cost tv price ads**
- 38** Saturation campaign in Philadelphia using I.D.'s to promote car for under \$3,000 comes in at a cost of only 44¢-per-1,000 adult viewers only
- Hot radio topic: shopping frequency**
- 38** There seems to be some difference of opinion on whether frequency of purchase data is important in mapping out radio frequency strategy
- Just the tv plans did it**
- 40** Transogram Toys has received an 'overwhelming' number of advance orders for two new games, on announcement of its first spot tv campaign

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Officers: editor and publisher, *Norman R. Glenn*; executive vice president, *Bernard Platt*; vice president and assistant publisher, *Arnold Alpert*; secretary-treasurer, *Elaine Couper Glenn*.

Editorial: executive editor, *John E. McMillin*; news editor, *Ben Bodec*; managing editor, *Alfred J. Jaffe*; midwest editor *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Jack Lindrup*, *Ben Seff*, *Ruth Schlanger*, *Diane S. Sokolow*, *Lauren Libow*; columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Frances Giustra*; editorial research, *Carole Wedner*

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Take a second look

(it's Bagley's, in Duluth)

Take a second look at the Duluth-Superior market -

it's bigger than you think!

It's the second-biggest market* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Augusta, Baton Rouge or Corpus Christi!

Duluth-Superior - **BIGGER** than you think - and only **KDAL** delivers it all!

KDAL - CBS RADIO-TELEVISION/3 - AN AFFILIATE OF WGN, INC. - REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 1961.

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

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

26 June 1961

SPONSOR-WEEK

TvB OPPOSES NEW NMS

Attacks new Nielsen Media Service for tv and magazines as "invalid" and "misleading"

Speaking on behalf of the television industry which it represents, TvB last week publicly expressed its dissatisfaction with NMS, the new Nielsen Media Service which will cover television and magazines.

The brunt of the TvB attack was in making public a letter written last April by TvB president Norman E. Cash, to Arthur Nielsen, Sr.

TvB's rejection of NMS was based upon two arguments. First, NMS will accept on equal terms the advertiser's television audience and the publisher's magazine audience. Second, the tone of Nielsen's promotion and presentations for NMS seems anti-tv. Examples are given of how use of the service might lead to the dropping of a tv show and the adding of a magazine. No instance of adding tv at print expense is given. Nor is spot tv mentioned.

Stated Cash: "Look at the Nielsen promotion and presentations for this monster. They show an advertiser what he might gain if he dropped tv program 'Y' and added magazine 'Z.' How about the missing side of this story? What would happen if magazine 'Z' was replaced by tv program 'Y'? Or program 'Q'? And what about the third alternative that's already being Nielsen-measured, spot television? There are at least three sides to this compari-

son . . . your people are showing only one."

Accusing Nielsen of assuming a Jekyll-Hyde identity in accepting tv advertiser's audiences and magazine publisher's audiences on an equal basis, Cash asserted, "We at TvB will not sit by quietly and watch what may be the murder of Mr. Hyde through the suicide of Dr. Jekyll."

Informed sources did not expect Nielsen to make a formal reply to TvB's criticism. For one thing, TvB's present arguments are understood to be identical to those expressed two months ago in a letter. Since that time several TvB-NMS meetings reportedly have taken place on the subject, but produced no concord on disagreements.

(Continued on page 11, col. 1)

12 agencies take NMS

There are now a total of 12 agencies subscribing to the new NMS.

They are: BBDO, Burnett, Compton, DFS, Maxon, NLB, OBM, Tatham-Laird, JWT, Y&R, FCB, and McC-E.

The five advertisers to subscribe to the new Nielsen Media Service are Chrysler, Lever Brothers, National Biscuit, Procter & Gamble, and Westinghouse.

Six publishers who subscribe are American Weekly, Better Homes &

Gardens, Good Housekeeping, Life, Look, and Woman's Day.

NMS will cover, in addition to these six subscribing magazines, American Home, Family Circle, Ladies' Home Journal, McCall's, Parade, Parents, Reader's Digest, Redbook, Saturday Evening Post, This Week, and True Story.

BLAIR: 20's CPM TO DROP 9%

Taking the cost-per-thousand of "twenties" in 1960 at an index of 100, the same announcement will have a CPM of only 91 in 1961-62, according to Blair-TV estimates.

The calculation was revealed by Edward F. Shurick, executive v.p. of Blair TV.

With the non-pre-emptible "twenty" at a CPM of 100 in 1960, it was projected that during 1961-62 the ID would cost 45% that amount.

Announcements longer than 20 seconds would cost more, but pre-emptible ones (Section II in Blair TV terminology) would be 118% for "thirties" and 157% for "forties."

Shurick's findings were based on evidence gathered by Martin Katz, sales development director. Katz pointed out that a 54% increase in availabilities of nighttime twenties could be expected. Instead of 42

(Continued on page 13, col. 1)



Edward F. Shurick



Why is approximately 80% of the local TV money in the Des Moines market invested on **KRNT-TV**?

KRNT-TV makes cash registers ring!



The quality of our quantity of audience is apparent to local advertisers who live here and who must prosper here. Their cash register *must* ring — they have no alibis! Their cash register is their copy tester!

The believability of the exclusive KRNT-TV personalities (we have more than all other stations) is shown by the cash register and by the Central Surveys.

Month after month, year after year, KRNT-TV ratings are high. Highest Newscast ratings in the nation! Highest sportscast ratings! Highest local personality ratings!

If you want to find out more about this unusual station, we suggest you check any business man in your line of work in Des Moines. Ask him about KRNT-TV. You, too, can get outstanding results by advertising on . . .

KRNT ch. 8 TELEVISION

DES MOINES, IOWA

*An Operation of Cowles Magazines and Broadcasting, Inc.
... and represented by The Katz Agency, Inc.*

(Continued from page 9, col. 2)

Sympathizers with the NMS position have pointed out some verbal discrepancies between NMS's prospectus and TvB's paraphrases in its attack.

TvB denied the truth of Nielsen's statement that NMS would "provide a comparable measurement for television and magazines." The NMS brochure contains the wording "comparable measurement — audience — for television and magazines."

TvB denied that NMS measurements "aid in the choice of media combinations to achieve specific sales objectives." The quote comes from a sentence which continues "in terms of reaching certain kinds of homes and people."

NMS began with coverage of 12 major magazines: American Weekly, Better Homes & Gardens, Good Housekeeping, Ladies' Home Journal, Life, Look, McCalls, Parade, Reader's Digest, This Week, Saturday Evening Post, and True Story.

Five additional magazines were added for the 1961 NMS survey. They are: American Homes, Family Circle, Parents, Redbook, and Woman's Day.

This week NMS announced the names of 11 new subscribers.

ADAMS TO WBKB SALES

Robert F. Adams has been appointed sales director of WBKB, the ABC television o&o in Chicago.



Robert F. Adams

He had been assistant sales manager of WABC-TV, New York, since 1959; he joined that station in 1955.

Previously, Adams—brother of the late Trevor Adams, once manager of WABC-TV, New York—was assistant sales manager for WABD, New York, and account executive for WINS, New York.

SOAP YES, SAUSAGE NO

Tv playwrights who used to turn out major dramas are now doing soap operas under assumed names. One is David Davidson, WGA national chairman.

Davidson made the statement at the current FCC hearings on the creative aspect of tv programming. He said other writers were doing the same thing but declined to give names.

"Daytime programs are the only ones for which you can write freely any more," stated Davidson. "There's one draft only, and its between you and the producer."

Davidson attacked the alternative, that of doing tv film scripts. He termed such producers "sausage factories." When queried he gave as examples Revue, Ziv-UA, Four Star and Desilu.

Dr. DuMont calls for 4th government tv web

Tv Pioneer Dr. Allen B. DuMont has voiced support of a fourth tv network, supported by the government, to serve cultural minorities and to solve present programing deficiencies.

Such a fourth network would be in addition to the present three tv networks.

Said DuMont: "Personally, I'd like to stop crying about the poor programing on tv. Instead, let's give the commercial networks a real run for their money with top-notch programing on a new government-supported independent network designed to satisfy the true needs of our children and the cultural and intellectual requirements of the country's more discriminating minorities."

Peter Paul on ABC TV

Peter Paul's heaviest tv expenditure to date is set for 1961-62 and it will be exclusively on ABC TV. Agency is Dancer-Fitzgerald-Sample.

Besides sponsorships in Ozzie & Harriet, Maverick, Roaring 20's and Leave It To Beaver, Peter Paul is adding a daytime schedule.

Products are Mounds and Almond Joy, and two new candy products, Almond Cluster and Chiffon.

MAIL BOY TO V. P.

It took Bern Kanner nine years from the time he started in the mail room at B&B to become a v.p. of the agency.



Bern Kanner

Joining the Benton & Bowles mail-room in 1952 after graduation from NYU, Kanner became broadcast media buyer in 1953, assistant media director in 1956, and an associate media director in 1959.

Child psychiatrists condemn tv crime

The National Association for Better Radio and Television has conducted a survey of directors of child guidance who are members of the American Association of Psychiatric Clinics for Children.

Fifty respondents said "yes" in reply to the question of whether tv crime programs have a detrimental psychological effect on children. Only eight said "no."

Forty-eight felt that tv crime shows contributed to children's delinquency or anti-social behavior; nine replied in the negative.

Merchandising Break-through!

Until now...media merchandising has stopped here...



Now for the first time anywhere...
WIP introduces merchandising in the home...



Announcing **In-Home Merchandising** now available to **WIP** advertisers in addition to traditional in-store activities.

Only **WIP** carries your product physically into the home—in fact into 100 different homes every week. **WIP's** traveling hostess, Winnie Peters, distributes samples and coupons, surveys homemakers, demonstrates products and conducts **WIP's** exciting "Pick Products" promotion. Many marketers pay thousands of dollars for these merchandising activities, but they're free to qualifying **WIP** advertisers. Get the details from your Petry man or from **WIP, Philadelphia**

(Continued from page 9, col. 3)
this season there would be 65 next season.

In distinguishing between pre-emptible and non-pre-emptible spots, Blair TV introduced the terms Section I and Section II to indicate rate flexibility.

"The rate flexibility," stated Shurick, "becomes particularly relevant now, since it may well be a top-factor in enabling stations to maintain active demand for the additional spots opened by the network's new chain-break policy."

U. S. TV TOO VIOLENT TO SELL ABROAD

U. S. tv film series are too violent to sell in many foreign countries, stated NABRAT president Clara S. Logan before the Senate Subcommittee on Juvenile Delinquency.

"In many countries of Europe," stated Mrs. Logan, "the anti-violence feeling against American telefilms has grown so that violence shows are unsaleable, according to a Screen Gems executive.

"In France, a representative there of Ziv tv films said the French simply would have nothing to do with our violent tv films. He said: The French agree that violence would probably be just as popular in France as it is in America, but they say simply that it isn't good for the little ones—or for the big ones.

"In Mexico there's a drive headed by a top broadcaster and accentuated by government pressure against the bad influence of U. S. telefilms featuring sadism and violence.

"In Japan, the Japanese movie consors, reportedly normally a mild lot, are adopting a new toughness toward violence in American films. Many responsible persons there believe crime dramas have contributed to the rise of violence in juveniles.

"Australia's censorship board barred 42 U. S. tv films and demanded cuts in 1,594 additional films.

ABC tv promotion people

First of a series of annual promotion managers' clinics for primary ABC TV stations took place in New York this week.

Initial session was at the St. Moritz Hotel 19 and 20 June. Subsequent meetings are scheduled for Chicago, 22 and 23 June; Dallas, 26 and 27 June, and Los Angeles, 29 and 30 June.

Participating for the network at New York meetings were Michael J. Foster, press information v.p.; Dean Linger, advertising and promotion director; Sid Mesibov, exploitation director; Leo Pillot, assistant exploitation director; Andre Gebstaedt, advertising manager, and Ted Kirby, affiliated station promo manager.

BROADCASTERS SERVICE REPORT

The Virginia Association of Broadcasters has issued a report on their radio and tv service in that state.

The report indicates a strengthened state code which is stronger than the NAB one.

The stations are especially proud of their public service record. The recent TIO publication "Inter-Action" cited 24 instances of outstanding public service programs or series broadcast on Virginia tv in 1960.

CBS Spot to be CTS

Now that it's representing only CBS owned and operated stations, the CBS spot tv sales operation is changing its name.

As of 1 July, the CBS TV Spot Sales designation goes into the discard and the setup handling the five CBS TV o&o's will be known as CBS TV Stations National Sales.

Later on the name will be shortened to CTS National Sales. This will be preceded with appropriate promotion.

ABC TV O&O's REPPING THEMSELVES

The five ABC TV o&o's which are now represented by Blair TV and Katz will have their own spot sales setup as of 15 August.

The stations are in New York, Chicago, Detroit, San Francisco, and Los Angeles.

Of the five stations, Katz represented the one in Los Angeles, KABC-TV.

The future of the spot sales operations of the ABC radio o&o's is under discussion between the stations and ABC management.

Gilbert WXYZ v. p.

John O. Gilbert, II, general manager of WXYZ radio, ABC o&o in Detroit, has been elected a v.p. of WXYZ, Inc.



John O. Gilbert, II

Gilbert joined the station as general manager in May of 1960. Previously he was sales manager of WBZ, Boston, and before that was with Knorr Broadcasting.

No stranger to Detroit, Gilbert was sales manager of Knorr's WKMH in 1955.

Duncan/Butter-Nut

The Duncan Coffee Company of Houston, Texas, and Butter-Nut Foods Company, of Omaha, Nebraska, two regional coffee companies, have entered into a merger.

Duncan also has plants at Corpus Christi and Birmingham; Butter-Nut plants are also at Los Angeles and Philadelphia.



**COVER
FLORIDA'S
2nd
LARGEST
MARKET***
*and
29 Counties
with 1 station*

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453*! But that's not all! *WSUN is the only station* on Florida's West coast covering the entire 29 county area with 1,420,007* residents.

ADD TO THIS WSUN'S GREAT ADULT AUDIENCE (97.2%) . . . the greatest percentage of adult listeners. This means ADULT BUYERS throughout the entire 24 hour broadcast day!*

**REACH ALL OF FLORIDA'S
2nd LARGEST MARKET ON
THE ADULT STATION!**

WSUN 620 KC
TAMPA-ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS
*1960 Census **Pulse 6/60

**Sponsor
backstage**

Tv might be a summer festival

Over the years I have written scores of columns and reviews on many outstanding programs produced by local stations, both radio and television. And this month (June) it seems to me there have been a couple of strong indications that we will see an upsurge in meaningful and highly entertaining programming by stations in the immediate future. The Westinghouse Broadcasting Co. is spearheading two of these enterprises, and a group of some of the most public-service conscious local broadcasters from various sections of the country are joining forces in another exciting local programming project. This would, of course, be the group which has banded together as the nucleus of what is called Television Affiliates Corp., a subsidiary of the Trans-Lux Corp., which is working out a fantastic local programming distributing organization.



The first Westinghouse project is called Intertel. Joining with WBC president Don McGannon and his program chief Dick Pack in this video venture are the National Educational Television and Radio Center, the Canadian Broadcasting Corp., the Australian Broadcasting Commission and Associated-Rediffusion, Ltd. of Great Britain. Last November representatives of these organizations met in Vancouver and put together the plans for Intertel. What they are doing, in a nutshell, is pooling their talents and facilities to produce documentary reports on some of the world's critical problems.

Kick-off shows prove . . .

The six kick-off shows in the series give an excellent picture of how important and interesting a project this can turn out to be. Associated-Rediffusion has produced "The Quiet War," a study of the crisis in South Vietnam, "The Heartbeat of France," and "Britain in Transition." WBC itself has produced "Where is Cuba Going?" and, in a team job with the National Educational Television and Radio Center, a program called "Africa on the Move." And the Australian Broadcasting Commission has produced a show called "Living With a Giant," which, interestingly enough, deals, not with Australia, but with the status of Canadian-United States relationships.

Other shows like "The Russians Abroad," "The United Nations," "Segregation in the United States," and "Latin-America" are either completed or in the works. The programs are all one-hour in length, and are scheduled to be shown at six-week intervals, beginning in June. All of them are scheduled for prime time. The shows are being offered for syndication by WBC.

Westinghouse's second major project is somewhat more in the entertainment, than the documentary vein. It is the new nighttime pair of PMs' East and West. *PM East* runs from 11 to 12 mid.

(Please turn to page 16)

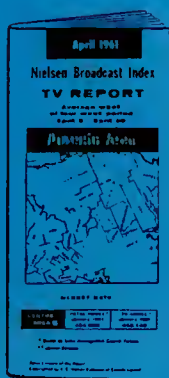
Check the

FACTS & FIGURES!

See for yourself how CBC's TV stations are doing in the competitive markets!

In every case where a new "2nd station" has come on the air, the CBC station is still the number one station!!

Now entering its 10th TV season, this leadership in audience totals reflects the CBC's experience and "know-how," its top stars, its quality programming— plus its promotion and publicity. Below are listed the CBC television Markets and the average homes reached. If you're considering television now or in the near future, check the facts and figures—you'll see for yourself.



*Average ¼-hour homes reached Sunday—Saturday—6.00 p.m.—Midnight

	CBC	2nd Station
HALIFAX	26,000	22,000
MONTREAL (Eng.)	58,000	52,000
MONTREAL (French)	164,000	80,000
OTTAWA	46,000	26,000
TORONTO	75,000	51,000
WINNIPEG	42,000	42,000
VANCOUVER	44,000	24,000

(Note: Audience figures for NHL Hockey Playoffs are NOT included in these totals)

*Nielsen NBI, April, 1961.

Just phone or write

CBC NATIONAL SELECTIVE SALES

Representing English TV stations CBLT, Toronto—CBMT, Montreal—CBUT, Vancouver—CBXT, Edmonton—CBWT, Winnipeg—CBOT, Ottawa—CBHT, Halifax—CBYT, Cornerbrook • French TV Stations CBFT, Montreal—CBOFT, Ottawa/Hull—CBAFT, Moncton—CBWFT, Winnipeg

Owned and operated by the Canadian Broadcasting Corporation

KRIZ PHOENIX



Really up there!

Latest PULSE* figures show

KRIZ #1

with more first-place quarter hours than any other station.

KRIZ	—	307
X	—	90
Y	—	33
Ties	—	69

Total weekly
quarter hours 504

*According to the March, 1961 Pulse Report.

KRIZ

call robert e. eastman & co., inc.

K02B

Sponsor backstage (Continued from page 14)

and the San Francisco part (that's what *PM West* is) from 12 to 12:30 a.m. Westinghouse executives politely disclaim any effort to compete with the Jack Paar show, but since the PMs run against Paar they must obviously be considered competition.

What PM's have and don't have

The shows have been carried two nights here in New York (on WNEW-TV) as I write this. The first one, a patchwork of selected sections of shows to come was, in my judgment, a disaster. The second one, last night (15 June) was far better. The Eastern hour dealt with the career of Sam Cooke, young RCA Victor recording star, and the SF portion with the most talented and eccentric sculptor, Beniamino Bufano. I think the biggest weakness in the show is Mike Wallace, who try as hard as he may, doesn't seem to be able to manage the warmth, ease, and good humor this kind of a show needs. I hope I'm wrong and Wallace improves.

I think Joyce Davidson, the attractive refugee from Canadian video, who works with Wallace on the Eastern segment, is a happy choice, who will grow on the viewers, especially if subsequent episodes gives her something to work with. The western m.c. is the SF *Chronicle* tv critic, Terence O'Flaherty, a handsome broth of a lad, with a tendency to play it a little like Wally Cox doing Mr. Peepers. His phrasing, inflections, and general vocal approach is precisely Peepers. This may turn out to be good.

But I did not intend, in this piece, to write a review. The show is an expensive, highly professional, local effort, which deserves all the support it can get, and it should not, at any rate, be judged on one or two stanzas. I think my old buddy, Ben Parks, who is executive producer on the PMs has been trying just a little too hard, and I have enough confidence in Ben to know that he'll get better as he relaxes and gets further into the series. The point is that this show, too, is produced by a local (or at any rate, regional) operation, and is being syndicated to other stations in key markets.

The Trans-Lux operation I mentioned earlier is setting up to distribute to member stations of their Television Affiliates Corp. some outstanding educational, informational, and cultural programs produced by local stations. What gives me such high hopes for this enterprise is the fact that some of the best broadcasters in the country constituted the advisory committee which helped president Richard Braudt and v.p. Richard Carlton of Trans-Lux set up TAC. The committee included Louis Read, executive v.p. and general manager of WDSU-TV, New Orleans; Jack Harris, v.p. and general manager of KPRC-TV, Houston (as a matter of fact I met Lou and Jack on 55th St. a couple of weeks ago, and I'd bet they were coming from a TAC meeting); Richard Borel, tv director of WBNS-TV, Columbus, O.; Eldon Campbell, v.p.-general manager of WFBM-TV, Indianapolis; Roger Clipp, v.p. and general manager, radio-tv division of the Triangle Publications in Philadelphia, and Norm Louvau, president and general manager of KCPX-TV, Salt Lake City.

Stations producing shows carried in the TAC library, and distributed to members, will be paid by TAC. How much, will depend on the number of stations which take the show, the sizes of the markets they're in, the length of the shows, etc. Member stations will pay TAC an annual fee ranging roughly from \$1,500 for those in the smallest markets to about \$20,000 in the biggest markets. ▼

HELP WANTED! Today, as never before, industry's need for college-trained personnel desperately affects the nation's future. Yet by 1970 one out of three qualified students applying to Illinois state universities may be rejected. Reason: facilities inadequate to the demands of a soaring population. Despite this a College Bond referendum was twice defeated at the polls. As it approached its third vote, WBBM-TV saw that help was needed to jolt voters out of their apathy and pre-empted prime time to do it. The resulting documentary-editorial, "The Crisis in Education," was local television at its best: alert...urgent...effective. This time, the bond issue passed!

People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Chicago's number one station in 72 consecutive Nielsen reports. **WBBM-TV**

TELEVISION 2, CHICAGO • CBS OWNED

EN AGES	— HELP WANTED—MEN — — PROFESSIONS AND TRADES —	— HELP WANTED—MEN — — PROFESSIONS AND TRADES —	— HELP WANTED—MEN — — PROFESSIONS AND TRADES —	— HELP WANTED—MEN — — PROFESSIONS AND TRADES —	— HELP WANTED—MEN — — PROFESSIONS AND TRADES —
<p>mechanisms, in- liquid cs, nu- ications. 5 years</p> <p>in the design, advanced ibration, analysis transfer, 5 years</p> <p>ERING 5 years' direct develop- ment perform- ance ex- tension sys-</p> <p>RS extreme- and elec- systems; ing, and ood me-</p> <p>TS r Math analyz- opulsion %, usina</p> <p>AS itions es or grad- nical 's ex- and etric sub- proj- y in-</p>	<p>CHEMISTS</p> <p>Chicago Interviews</p> <p>CHEMISTS CHEMICAL ENGINEERS</p> <p>Leading opportunities in the field of</p> <p>FUEL CELL LABORATORY RESEARCH</p> <p>Advance Product Design</p> <p>Immediate openings for BS-MS- PhDs with experience in—</p> <p>RESEARCH — electrochem- istry, electrolyte and catalyst development, mechanism phenomeno- logical investigations.</p> <p>DESIGN—Materials com- patibility and fabrica- tion techniques, heat and mass transfer stud- ies, life and reliability investigations, and pre- liminary systems de-</p>	<p>ENGINEERS—</p> <p>PRATT & WHITNEY AIRCRAFT</p> <p>INTERVIEWS IN CHICAGO FOR ENGINEERING CAREERS IN CONNECTICUT OR FLA.</p> <p>Pratt & Whitney is expanding operations at its EAST HART- FORD, CONNECTICUT FACILITY and FLORIDA RESEARCH AND DE- VELOPMENT CENTER in advanced research and development proj- ects and long-range product planning. Current programs in- clude: the IR115—liquid hydro- gen rocket engine for Centaur and Saturn and the J58—Mach 3 turbojet engine. Advanced Research and Development pro- grams are exploring the fringe areas of technical knowledge in magnetohydrodynamics, thermi- onic and thermo-electric conver- sion, hypersonic propulsion, fuel cells and nuclear power for mi- litary, space and industrial ap- plications. Openings exist at all levels of experience for engi- neers and -scientists who want to work as part of a team dedi- cated to maintaining Pratt & Whitney's position of leadership in the future.</p> <p>ADVANCED PROJECTS AND APPLIED RESEARCH GROUPS</p> <p>For new research and development projects and long-range product planning in the fields of propulsion and power systems and their applications.</p> <p>• Aero Thermo Engineers — for performance and optimization studies of all types of advanced power plant and vehicle systems including air and space craft.</p>	<p>ENGINEERS—</p> <p>Senior Systems Programmers</p> <p>IMMEDIATE OPENINGS</p> <p>in development of pro- gramming systems for military and commercial applications of Stored Logic computers.</p> <p>At R.W. computer programmers participate in fundamental sys- tem design decisions, from the earliest phase of new products conception to the development of complete software packages for customer applications.</p> <p>R-W's long-range plans for de- veloping advanced commercial and military computers, Man- machine communication devices, and associated equipment have created select openings for ex- perienced professionals who are capable of devising novel pro- gramming solutions to bridge the gap between machine lan- guage and 'natural human language.</p>	<p>ENGINEERS</p> <p>Chicago Interviews</p> <p>MARKET Development Engineers (Sr.)</p> <p>Immediate openings for engi- neers interested in considering SENIOR positions in the develop- ment of markets for aircraft ac- cessory power equipment. Duties will include analysis of present and future markets for air tur- bine drives, starters, hydraulic drives, auxiliary power units, fuel pumps, etc., development of sales techniques, and providing leadership for proposals and in- tegration of technical and ad- ministrative efforts in securing and building new business.</p> <p>Salary—to \$15,000 Year</p> <p>Positions require a technical de- gree and related product design and sales experience plus ability to integrate organizational ef- forts. Familiarity with govern- mental and airframe procure- ment procedures and with con- tract administration is essential.</p> <p>For interview phone</p>	<p>ENGINEERS</p> <p>Recent Gr Chem Mecha or Civ Engin</p> <p>With good scho and orientation operations and needed for refiner with major oil co</p> <p>Age to 28. Long outlets are except five.</p> <p>Replies treated in Write MCA 27</p> <p>ENGINEERS DDO</p>

the simple
facts about
business
magazine
advertising
& readership
are these

1

In the 20 years since 1940, advertising dollars invested in trade publications have increased from \$64,000,000 to almost \$600,000,000 annually—a rate of growth second only to television.

2

Readership of business publications, according to McGraw-Hill study, is up sharply since 1950. The reason: Greater demands on the knowledge and ability of business executives who must keep up with the pace and competition of American business.

3

Today a great need exists for alert, courageous, professional business publications in every field—publications that really reach their fields.

4

The top book in the average trade field, according to a widely-quoted McGraw-Hill study, delivers 66% of the executives allied to that trade category. The top three publications deliver 92%. It was noted that an increased-cost-per-qualified reader and a reduced-degree-of-influence accompanied each publication in descending order.

the simple
facts about
SPONSOR
advertising
readership
are these

4

SPONSOR tops its
world by a wider
margin than the
average leader. A
survey (not made
by SPONSOR)
based on the agen-
cy advertiser mail-
ing list of a big na-
tional rep showed
SPONSOR ahead
with 88.7% reader-
ship. A recent study
by New York ad
agency readership
conducted by a
general ad publica-
tion showed that
SPONSOR leads the
broadcast book
category by 27%; and 70%
read in the "mag-
azine read most"
category.

3

SPONSOR's page
rate (\$625) is about
8% less than the
magazine that rates
second in most sur-
veys.

2

The busy ad execu-
tive is kept fully
posted and pro-
tected with one
broadcast book spe-
cializing in the
things he wants to
know. Its new
SPONSOR-WEEK,
added to the eight
yellow pages, in-
terpretive articles
in depth, and in-
formative depart-
ments, provide
agency/advertiser
readers with a com-
plete weekly pack-
age.

1

Thus, SPONSOR is
the one publication
fully keyed to your
spot sales objec-
tives. It's the short-
est distance be-
tween buyer and
seller.

SPONSOR

**Shortest Distance
Between Buyer
And Seller**

49th and Madison

More about that Minow column

I noticed Mr. Carino's letter in SPONSOR the other day indicating that I had declined appearing on a New Orleans station to discuss my views. Mr. Carino added that perhaps I was "more interested in blowing off hot air before the broadcasters" than in facing questions from citizens.

It seems to me your readers might be interested in knowing that I have already appeared, since my NAB speech, on a national CBS show, will appear on an ABC show Sunday, 18 June, and will be on an NBC program the following week. In addition, I am doing several television interviews with senators and mem-

bers of congress for showing in their home states.

During the past few weeks I have testified before various congressional committees numerous times, been involved in numerous hearings and oral arguments, and am doing my best to keep up with the very heavy work-load here. Obviously I cannot be on every broadcasting program to which I am invited and still give proper attention to my job.

Many local stations have kindly invited me to appear and I have always thanked them courteously, urged them to editorialize and take positions on my views, which have already received and are receiving

very wide public attention. I would love to accept every invitation, but would need 48-hour days and 14-day weeks to do it.

Newton N. Minow
chairman
FCC
Washington

• In a letter which appeared in the 12 June 1961 issue, Lawrence M. Carino, general manager of WWL-TV, New Orleans, said he had invited the FCC chairman to appear on the station 1 June in a half-hour program in which Minow would have been questioned by a panel of prominent New Orleans citizens. The Carino letter noted, in part: "His answer was that his very busy schedule precluded the possibility of his making such an appearance." Carino's letter and the one below are comments on the "Commercial Commentary" column of 22 May.

* * *

John E. McMillin's observations on Mr. Minow's talk (22 May 1961 issue) are just the kind of "soothing" words that the financially bloated station owners want to hear.

1. The public doesn't own the air! Mr. McMillin admits that the public might be said to own the tv channels, but they don't own the scripts, the cameras, the booms, etc. This is an utterly infantile position because the mere admission of public ownership of channels begets a justification for some public control of what goes over those channels. Television is a *public utility*—and deserves the same kind of control to make sure that it is not prostituted.

2. Balanced programing! Of course, this term is relative and subject to individual interpretation. However, the simple interpretation that Mr. Minow places on it is the *admitted degradation of programing*. Mr. McMillin gallantly says, "Many of us feel with you that a lot of tv's current programing is a kind of 'wasteland'—and we do want to improve our business; and we do need help."

I have a deep feeling that Mr. McMillin is trying awfully hard to protect the industry.

Let's face it—with the fantastic profits that tv stations are making, more attention should be given to programing—and this is what Mr. Minow is blowing his top about.

I'm surprised that Mr. McMillin didn't toss in that old bromide about "freedom of the press"—and this from a staunch Republican believer in free enterprise. But let's not take that word "free" too literally!

Charles Pumpian
vice president, media
Henri, Hurst & McDonald, Inc.
Chicago, Ill.



WAVE-TV viewers use
28.8% more GAS and OIL

—because they drive 28.8% more miles,
in 28.8% more cars, trucks and tractors!



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

THE KATZ AGENCY, National Representatives



THE BAD AND THE BEAUTIFUL

LANA TURNER
KIRK DOUGLAS




BATTLE CIRCUS

HUMPHREY BOGART JUNE ALLYSON



LONE STAR

CLARK GABLE AVA GARDNER



CARBINE WILLIAMS

JAMES STEWART



THE ACTRESS

SPENCER TRACY JEAN SIMMONS
TERESA WRIGHT TONY PERKINS



ROYAL WEDDING

FRED ASTAIRE JANE POWELL



**QUALITY MAKES THE BEST SHOWING EVERY TIME
NOW** *"The Best of the Fifties"* **SOLD.**

... in 19 markets covering over 20% of all TV homes. Stations know that audiences know the standout image in picture-making is M-G-M.

Thirty great pictures of the 50's are already set for 10 million homes through the facilities of these stations. Will the best features going be showing in your market? Check us for availability today.

METRO-GOLDWYN-MAYER TELEVISION

1540 Broadway, New York 36, N.Y.

Altoona • Binghamton • Buffalo • Chicago • Davenport • Eugene • Fresno • Honolulu • Kalamazoo • Lebanon • Miami • New Haven • Philadelphia • Phoenix • St. Louis • Salt Lake City • San Antonio • Tulsa • Washington

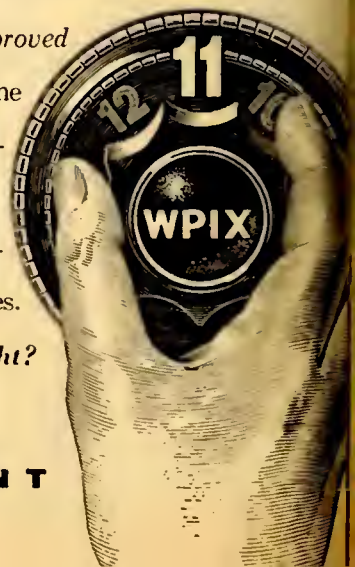


Dead Ringers

The Audiences of WPIX-11 and the top Network station are the same: A. C. Nielsen has *proved* that a rating point on WPIX-11 and on New York's leading Network station delivers the same number of families with the same income levels, home and automobile ownership characteristics, job occupations, etc. On WPIX-11 national advertisers are reaching the right people at the right time with the right kind of impressions . . . *minute* commercials in *prime evening* time in a "network atmosphere" of fine programming, advertisers and audiences.

Where are your 60-second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

26 JUNE 1961

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SPONSOR
PUBLICATIONS INC.

Spot tv's biggest break for the 1961-62 season so far is the switch in media strategy by Bayuk (Wermen & Schorr).

The swing's away from network sports to a market-by-market buy of spots in and around local and regional sports programs, with at least **50 top markets** the beneficiaries.

Bayuk, whose top brand is the Phillies cigar, last year spent **\$5-6 million** with the networks.

Reputed reason for the switch: more can be gained by **concentrating the money into markets where the sales potentials are at their best.**

The quest for availabilities will start immediately.

It would be carrying coals to Newcastle to observe that the fall advent of the **40-second prime time chain-break** has all the earmarks of a miasma, headache and what-you-will for both buyer and seller of spot tv.

The big conundrum for the seller, and that focuses in no small part on the rep, whose counsel stations naturally seek: **how do you price** these expanded chain-breaks without boxing yourself out of the market?

As for the important sources of spot billings, the attitude is a mixed one of watchful waiting with a not-too-subtle sidelong nudge: be sure before you make a decision that the pricing and policy pattern fits in with our clients' interests, and **it doesn't add up to a basic rate increase.**

Where one of the most ticklish rubs for the seller comes in is this: whether to make those chain-break spots preemptible or otherwise. Among the major reps the **leaning toward preemption**—that is, the Section I-II-III concept—**appears to be in the majority.**

What apparently has influenced the pro-preemptible clan in their thinking is a feeling that, at least at the beginning of the season, there could be an **over-supply of chain-break units** and it would be prudent to adopt some form of rate card protection.

For an added clue, take the comment of a sales executive for one of the top reps: "With 30% more time available it looks as though we'll be faced with a **buyers' market** and our stations might as well be in a position to exercise out-in-the-open flexibility. It certainly opened a can of worms."

A random reflection of the state of mind produced among some sellers is the ensuing remark by the sales manager for a station group: "**I now wish that ABC TV had never started this thing.**"

(For more detailed treatment on chain-break sales problem see article starting page 29.)

Hormel (BBDO), after a long absence from radio, is taking what looks like a most promising look at the medium.

If the look materializes, it will be a combination of **spot and network.**

Which development brings up an interesting outlook: SPONSOR-SCOPE in recent weeks has been picking up reports from major agencies that **clients have raised the suggestion** of including spot radio in their fall plans and asked for recommendations to that end.

One of these agencies thinks that this perk-up of interest may be due to the **general upping of programing levels** that local radio has been going through and the fact that formula concepts have reached the waning point.

American Home's Chef Boy-Ar-Dee (Y&R) stood out on the week's national spot tv buying front with a 13-week schedule of six spots a week starting in mid-July.

Another spot tv activity included Armour's (Y&R) two-week run and Salvo's (Burnett) expansion in the southeast.

Among radio buys: Model Pipe Tobacco (Donahue & Coe), five weeks, minutes and I.D.'s, beginning 10 July.

The National Association of Insurance Agents (Doremus) will be back in spot tv after Labor Day, with 5-10-15 segments of sports, news or weather.

The buy will be for 100-odd markets in 20 states, with basic flights of 13 weeks each. Doremus will call for availabilities in mid-July.

There'll be some radio in some states.

Continental Baking (Bates) is being forced to restore in several markets the schedules that were part of the wholesale spot tv cancellation that the advertiser issued a couple weeks ago.

It goes to show that, if the local distributor or sales chief wields enough strength and the stations concerned with the cancellation know how to put in their oars, the home office can be induced to reverse gears.

**Spot tv was handed another stiff jolt last week when Compton put out sweep-
ing cancellations on several P&G schedules.**

Compton's action came right on the heels of General Foods' cancellation of all Maxwell House instant coffee schedules via B&B, and reps were beginning to wonder whether there was a coincidence here that had the implications of a squeeze play connected with the coming installation of 40-second chain-breaks.

Both agencies stoutly disavowed the suspicion, although B&B did suggest that the coffee brand was in process of re-evaluating its spot philosophy.

Extent of the P&G cancellation: all Crisco markets; all daytime spots for Duncan Hines layer cake, with a possible nighttime pull for the same brand; a cut in Duz schedules.

BBDO is the latest major agency to raise the importance of the media analysis function: head analyst Ed Papazian has been made an associate media director.

The level is the same as a media account group head.

In one agency, JWT, the chief media sifter (Jack Green) has v.p. stripes.

A horde of freelancers, most with a limited knowledge of the craft, are flocking into the public service programing field as though it were the next El Dorado.

Many of them are speculating in pilots without any idea where they can sell their projects for local use because of the present structure of network-affiliate relations.

Some broadcasters foresee these dewy-eyed hopefuls as breeders of added trouble for the industry: to wit, they could, out of their frustrations, set up a cry of network monopoly.

Look for wails from the tire industry as a result of Detroit's planning to turn out cars with tires that don't require a spare in the trunk.

Obviously, this will mean in time a 20% cut in the tire makers' output.

The petroleum industry, already feeling the gasoline sale pinch from the zooming of compacts, is in for another blow stemming from Detroit technology. Practically all the automotives will soon be turning out models which, according to claims, won't require any oil change.

It's a safe bet, when the impact of these developments are fully felt, that agencies with petrol and tire accounts will also be the losers. Being the most vulnerable links in the marketing chain, they're bound to take the rap as stockholders ask questions about the decline in earnings.

Reps are citing as a measure of what they have to contend with in selling summer tv the fact that CBS TV has priced the re-runs of **Playhouse 90** at **\$10,000 per minute**.

The clearance stipulated for the series by the network is 181 stations, which, as the reps point out, puts the buy at an average of **\$55 per station**.

For purposes of a spot cost comparison: a prime 20 in just 100 markets would come to **\$28,000, or an average of \$280**. And this does not include talent.

There'll be a new Saturday morning program schedule in effect on NBC come September, with the lineup so balanced as to appeal to the moppets in the morning and the teenagers toward the end of the schedule.

Here's the gross package price on a per show or commercial minute basis:

PROGRAM	TIME	PER 1/2 HOUR	PER MINUTE
Pip the Piper	9:30-10 a.m.	\$10,500	\$3,500
Shari Lewis	10-10:30 a.m.	15,000	5,000
Leonardo	10:30-11 a.m.	15,000	5,000
Fury	11-11:30 a.m.	13,500	4,500
Make Room for Daddy	11:30-12 noon	12,000	4,000
Student News Report	12-12:30 p.m.	10,500	3,500
Mr. Wizard	12:30-1 p.m.	9,000	3,000

NBC TV says that daytime advertisers still have to limit their bonus spot selections to specific programs, namely, Jan Murray and From These Roots.

This controverts an impression among agency buyers that this sort of procedure has gone by the board and that the designating of bonus minutes is an advertiser's prerogative.

ABC TV gives evidence of having a banner year in sports: it says that its sports fare for the 1961-62 season is about 90% sold.

The sponsorship picture in that area shapes up as follows:

EVENT	% SOLD	SPONSORS
NCAA Football	100%	Humble, R. J. Reynolds, Gillette
NCAA (pregame)	100%	Union Carbide
NCAA (postgame)	100%	General Mills, Bristol-Myers
AFL Games	50%	Blatz, Phillips 66
AFL (postgame)	100%	General Mills, Bristol-Myers
Make That Spare	100%	Brown & Williamson
Orange Bowl	100%	Sponsor to be announced

The network estimates the billings (time, etc.) here add up to about \$18 million.

P.S.: ABC TV is planning to add 13 P.G.A. tournament games to be aired live starting the first of the year. The package price on these is yet to be determined.

Newton Minow should get a kick out of this one: ABC TV will carry the Adlai Stevenson series sustaining if sponsors don't become available.

The question, of course, is how many affiliates will take the program should the show not be sold.

Daytime tv can count on several million women who work full or part-time out of the home to be among the audience.

NBC TV recently had ARB do a special one-week cumulative audience study among daytime women viewers and of the 18.9 million tabulated, **4.1 million had jobs**. The others were classified as strictly housewives.

As some Madison Avenue researchers see it, the TvB lash-out last week at Nielsen's intermedia comparison service was smart in one way and perhaps a tactical mistake in another.

The smart stroke: raising some questions about the service's technique that needed raising since it gets in the area of stacking one media's audience against another, and, at the same time, spotlighting the fact that what Nielsen is comparing is the **publisher's** audience vs. the **advertiser's** tv audience.

Cited as the tactical mistake: holding up to suspicion the methods of an organization upon whose material TvB has greatly depended for its promotion of tv over the years. In other words, the fog of doubt can work in more than one direction.

(For a detailed report on this controversy see SPONSOR WEEK, page 9.)

The swing of the \$12 million Schlitz account from JWT to Burnett is loaded with implications for not only Schlitz but the whole brewing industry.

Quality of advertising had little to do with the rupture, but, according to sources in the brewery field, Schlitz' sales decline the past three years could have been the dominant factor. **Inflexible policy matters and stubborn marketing attitudes** are cited by these sources as among the causes for the downcurve.

Attitudes such as these:

- Unlike Budweiser, Schlitz **refusing to let its regular distributors** handle Old Milwaukee, a competitive brand to Busch Bavarian.
- Distributor objections resulting from Schlitz' bottling Old Milwaukee in green containers instead of the traditional brown beer bottle, **requiring extra sorting.**
- Schlitz' stand against the **no-deposit, no-return bottle** which practically every other brewery has adopted for some phase of the carry-home trade.
- A taboo against **private label bottling**; price cutting in two eastern markets.

These trade sources, however, are disposed to the opinion that, because of its superior product, Schlitz, **with more flexibility**, can recoup its top-rank position. (Perhaps the agency switch, they say, is a first step in that direction.)

Burnett's already thinking in terms of some field staff to work with the regional marketing structure of Schlitz.

But as far as the reps are concerned the pressing question is: Will JWT's policy of demanding **local rate** prevail also with Burnett?

Says Burnett: it's too early to comment on this. The rep's hope: since the Burnett shop has never done any wheeling or dealing on rates, **it might recommend a change** in the Schlitz tactics.

The switch of the \$8 million Wesson account by Hunt from Fitzgerald to Y&R's L.A. office is merely a case of consolidating everything under one roof.

Under the 30-year administration of the account by Fitzgerald Air Media has been a consistently prime beneficiary with Hunt, because of its McCall ownership, oriented to print, it will be interesting to see whether the agency change affects media strategy.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 54; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 68; and Film-Scope, page 60.



OURS: We don't exactly *own* South Carolina, but we claim it as our beat. Our oyster, in a real sense. It opens up for us because we know its business, government, culture, people. People best of all: their likes, dislikes, habits, greatnesses, and strengths. A knowledge growing out of nearly 30 years of operating broadcasting facilities in the capital city. □ This is why we're credited with a 78.7% share of viewing (by Nielsen) in the Columbia Metropolitan Area. Over a quarter million people in the 1960 Census, largest in the state and second only to Charlotte in *both* Carolinas. And our 1526-foot tower makes more of *all* South Carolina ours than any other station can claim. □ This is another good reason why South Carolina's major selling force is

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

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



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

ABC-TV NET Y NET Z

This is the order, according to the latest Nielsen, in which the 3 networks finished—rating- and audience-wise—where it counts most.* Namely, in the competitive markets where

the Viewer can look at all 3—and does—with what is for ABC-TV advertisers a most happy...trending.

*Source: Nielsen 21 Market TV Reports, average audience, week ending June 11, 1961. All commercial programs originating between 6 and 11 PM.

ELONGATED BREAKS RAISE THESE BURNING QUESTIONS

1. Will buyers object strongly to 20-10-promo combination?
2. Will 40-second spot attract net minute advertisers?
3. Will longer break heighten use of pre-emptibility?
4. Will friction develop over value of 20's back-to-back?

PRICING: 40-second migraine

- Skirmish develops over how to handle 10 extra seconds in break; agencies, stations feel each other out
- Stations talk up 20's back-to-back or a 40 at twice the 20-second rate; agencies point up net competition

Those newly lengthened, prime evening chain breaks have brought on a cold war between stations and agencies that only the law of supply and demand can settle.

Most stations and reps strongly favor holding the line on rate structures, and placing the price of the newly feasible 40-second commercial at double the 20-second rate. Where

unable to sell two 20's, the stations think in terms of a 20-10-promo combination, or a news or weather capsule instead of the promo.

Agency men sold on 40-second commercials at twice the 20-second rate are a scarce item. As for double-20's, they're unlikely to give up a high-rated juxtaposition, but talks with media men indicate possible

hassles over sharing a break with another 20 next to a low-scoring network program at the regular rate. And, there's considerable grumbling to be encountered at the agencies over the 20-10-promo blend, considered triple-spotting by a goodly number.

The initial formal encounter of the factions took place at Young & Rubicam's auditorium to which media relations director William E. (Pete) Matthews summoned the reps to hear agency views on the controversy and raise questions (see SPONSOR-WEEK, 19 June). After opening with the assumption that there would be no triple spotting, he proceeded to call for "inducement" from the stations

He holds the line



LAWRENCE H. (BUD) ROGERS II, operations v.p. of the Taft stations, sees two 20's as the ideal break filler. Outfit will charge twice the 20 for a 40-second commercial

to make 30- and 40-second commercials attractive so that agencies could test their effectiveness. He urged stations to bear in mind when developing rates that 30's must compete with 20's and 40's with network minute participations.

"He wants to have his cake and eat it," is the reaction of Lawrence H. (Bud) Rogers, II, operations v.p. of the Taft station group. "We agree with the statement against triple spot-

Suggests tv vignette



ANDREW POWELL of PGW feels 40-second "program," consisting of 20-second spot, opening and closing billboard, and news or weather capsule could solve dilemma

ting, and our stations will not triple spot, but he also seems to want longer commercials for less money."

Rogers states that to charge less than twice the 20-second rate for a 40 would not be economically sound. He contemplates no mention of 40-second commercials on Taft rate cards. "If an advertiser wants 40 seconds, we'll sell him 40 seconds," Rogers relates, meaning he can pay for two 20's in the same break.

In sharp disagreement with Rogers' representative viewpoint is that of Frank Kemp, media v.p. at Compton Advertising, whose outlook is, in turn, representative of the other side of the fence. According to Kemp, 40's can be useful, "at a price." He places that "price" at about 125-130% of the 20-second rate.

As Kemp sees it, if stations are going to use the longer breaks as a means to gain more revenue from current spot advertisers, they won't succeed. He feels they should use them to attract advertisers who went into network because they wanted prime-time minutes, but who may be able to get their message across in the newly available 40-second spot length. Kemp does not think 30's will be much of an attraction, because they're not much longer than a 20, unless they're priced competitively, meaning less than the traditional charge of the 20- plus 10-second rate.

Stations that fill chain breaks with a 20, a 10, and a promo also can anticipate adverse criticism from agencies. According to Kemp, that's triple spotting. He puts it this way: "We're concerned about the number of ideas assaulting the viewer's consciousness, and it doesn't matter that nobody pays for the one about Smokey the Bear."

Gerry Arthur, media v.p. at Donahue & Coe, questions the value of a 20-second spot next to another of equal length, stating it's worth less than a 20 next to a 10. He draws an analogy with a full-page newspaper ad opposite a half-page ad as opposed to two full pages together. While the full page gets more readership than a half-page across from it, full pages back to back both lose readership, he relates.

A potential answer to many of the problems posed by the 40-second break was put forth at the Y&R conference by Andy Powell, account executive at Peters, Griffin, Woodward station representatives. He asked Matthews how he might react to 40-second programs, consisting of opening and closing billboards, a 20-second commercial, and a capsule newscast, weather report, or other material along these lines, and priced according to its program status. Matthews showed an interest in this proposal's possibilities.

Powell, formerly head of PGW's San Francisco office, told SPONSOR after the meeting that one of the stations' his company represents, WTVJ (TV), Miami, already has such a plan available. The Miami outlet is charging \$330 for a prime time vignette, compared to a 20-second rate at \$250 in the same time classification.

A plan like this can be profitable for the stations, adds Powell. Not only is the advertiser buying the benefits of a program, but gets exclusivity within the chain break. "This way we can sell the way the networks do, i.e. programs, but unlike a network buy, the advertiser won't have to share the period with others." Looked at in this light, the 40-second break can be sold with enough extras to balance out heightened cost-per-1,000 according to Powell.

A prominent partisan of the cost per-1,000 argument against 40-second commercials is Lee Rich, Benton & Bowles media-programming senior v.p. Rich circulated a memo within the agency in which, he plotted the following c-p-m's: I.D.'s, used heavily \$1.15; 20- or 60-second announcements, \$2.25; 30's, \$3.40, and 40's, \$4.00.

In the memo, Rich also addressed himself to I.D.'s, predicting a shortage as a result of lengthened breaks. (Maxwell House instant coffee, a B&B client and heavy I.D. user, just announced abandonment of that spot length, partly because of this situation). A number of reps and station have spoken of protecting I.D.'s. But CBS o&o's have declared them pre-emptible by 20's.



BRINGING light to darkness in nation's largest community is WABC's News and Public Affairs director Tom O'Brien, who aired emergency reports by candlelight for five hours during New York's electrical failure 13 June, demonstrating radio's mastery of community-service news

PART TWO OF TWO PARTS

RADIO'S LOCAL GOLDMINES

- Strong, high quality news programs are lifeblood of stations building and maintaining a community image
- National advertisers, such as GMAC and Inco, build community stature by sponsorship of these programs

National advertisers sponsoring community-service programs make use of radio where radio is vital. This is the thinking behind the successful schedules of the International Nickel Co. and the General Motors Acceptance Corp., two of the most exemplary national sponsors of local

news programs—that area of programming which represents community-service radio at its peak, since the community image of a radio station virtually begins with a strong news department. Though differing in commercial format and approach, both major advertisers have achieved

stature and community acceptance from association with this prime community image.

Stations and reps have long camped on the national advertiser's lawn, touting the superiority of local newscasts as the main source of a community's news; indeed, as the beat of a community's pulse. Most familiar blandishments:

1. Spot radio news is the outstanding choice of adults, regardless of age, location, income bracket or educational level. (RAB-Pulse findings: radio news is liked best by 49.6% of working women, 51.6% of working men, 81.3% of professional

men. 60.1% of high-income men.)

2. News has believability because it comes from authoritative sources. Just as an announcer is believed when he says "The time is . . ." or "The temperature is . . ." so what the newscaster reports is *true*. Hence the trust and faith that sets the stage for commercials.

3. News has immediacy, lending a sense of urgency to an advertising message. Advertiser thus gains the added sense of timeliness.

4. News commands attentive listening—people tuned in for a purpose. Built-in audiences, whatever the medium, are hard to come by.

fully important to the listeners in each community.

Despite these logical advantages, however, the overwhelming majority of local news program sponsors are local. Main reason for this, most reps agree, is that local advertisers are on the scene and therefore able to gauge the impact of news sponsorship with barometric accuracy. The successful local retailer knows exactly how many customers walk into his store as a result of his advertising. By contrast, the national advertiser finds it difficult to determine accurately—city-by-city and medium-by-medium—where his best results come

Ewald, GMAC's agency, instructs stations to supply copy, applicable to their area, for such diverse services as fishing conditions, Little League baseball games, parades, police and fire department exhibitions and drills, fairs, festivals, picnics, civic functions, outdoor concerts, traffic bulletins and road conditions. "In short," the agency memorandum reads, "commercial time is to be devoted to announcements helpful to local service organizations and to the public. This may help you satisfy some of the requests for public service air time, which are otherwise impossible to grant." The only guide imposed on station selectivity is that material used be both non-commercial and non-political, and that it "perform a real service for listeners." The agency also provides 60-second Safety Tip announcements to be substituted in emergencies, i.e. when scheduled copy must be cancelled because a community activity is called off, etc.

On-air example of GMAC's public service format:

Opener, local announcer: General Motors Acceptance Corporation . . . with the plan that has helped people buy over forty million cars "on time" . . . now brings you the latest news.

Commercial time, local announcer: As a public service, GMAC forgoes its allotted commercial time on this program to bring you special service bulletins of local interest.

Closer, local announcer: This program has been a public service of General Motors Acceptance Corporation. To learn why it pays to finance where you buy—see your dealer in Chevrolet, Pontiac, Oldsmobile, Buick or Cadillac who uses the GMAC plan.

The success of such a format (note absence of hard-sell even where GMAC plan is mentioned) is determined by the number and quality of appreciative letters received by the participating stations. These letters abound from both listeners and community service organizations. Branch managers, too, serve as a gauge of the program's impact, since fluent customer (and potential customer) response is all-important to the continuation of a given schedule.

The role of community approval in the GMAC design is of primary importance. John Blomstrom, agency

Advantages to local news sponsors

1. Radio news is No. One choice of adults
2. News is authoritative, believable, true
3. News is immediate, gives sense of urgency
4. Newscasts command attentive listening
5. Public gratitude extends to news sponsors
6. Newscasts, announcers are merchandiseable
7. Local news is slanted to local interests

5. The public is grateful for radio news, and this gratitude, respect and good will extend naturally and warmly to the sponsor.

6. Newscasts are merchandiseable, as much for their fixed times as for the effective salesmanship of a local personality. Too, since sponsorship of a news program is real public service, the showcasing and endorsement of a commercial by a popular personality implies service rather than isolated sell.

7. Local radio newscasts are edited for maximum local interest, with national and regional stories re-written and localized to become meaning-

ful. His national media-mix is preventive. But in an era where product personality (increasingly, *the image*) has shifted noticeably from national detachment to localized warmth, the advantages of community-service radio are considerable. The GMAC and Inco programs are ample testimony.

GMAC is currently repeating the successful format it established in the summer of 1959, substituting public service items of local interest in time usually allotted to the sponsor's commercial. Wherever 5-minute newscasts are bought (112 markets carry full-news sponsorship), Campbell-

media manager, claims. "GMAC prefers that its advertising be of a localized nature," he says. "By using community-service radio at its most useful and informative, we not only create a healthy climate for GMAC representatives but we make people aware of GMAC as a community-minded organization." It is interesting to note that even in those markets where local newscasts are not bought, a spot announcement schedule carries out the GMAC public service policy.

Similarly, International Nickel's sponsorship of 10 or 15-minute newscasts in 34 markets delineates the purpose of Inco's advertising at the consumer level: to help support and build awareness and appreciation of the qualities of nickel-containing products and to direct support to local industry-customers.

News itself is selective. John Palshaw, the man responsible for Inco's national corporate advertising, contends. "News appeals to the audience Inco wants," he says. "An intelligent, thinking audience. News puts them into a frame of mind receptive to Inco's messages."

Why community radio news? One answer lies in the survey which Inco made in the Syracuse market in 1951-52. In a pre-exposure test in October, 1951, a total sample of 600 residents produced 144 who were listeners to a particular morning newscast which Inco was about to test. Of this number—and prior to Inco radio activity of any nature—4% could identify Nickel as "your unseen friend" (Inco's slogan at the time), 60% had heard of Inco, 28% thought well of Inco, and 51% thought Nickel very important. A post-exposure test in April, 1952—after a 26-week trial sponsorship of this program—revealed that of 141 listeners, 30% now identified Nickel as "your unseen friend," 74% had heard of Inco, 48% thought well of Inco, and 62% thought Nickel very important.

Ten years later, Inco's faith in radio—and especially quality radio at the community-service level—is as fresh as ever. And a continuing barometer of the effectiveness of sponsorship at the local level is the
(Please turn to page 50)

Week-end radio: Eljer makes sound, imaginative use of community interests

The Eljer Plumbingware division of the Murray Corporation of America entered radio for the first time in 1960. The concept which led it to radio's doorstep—and the ultimate translation of that concept into a national schedule concerned with the individuality of each station involved—began with the question haunting every advertiser: how to increase sales.

Eljer, manufacturer of bathroom and plumbing fixtures, along with its agency, Fuller & Smith & Ross, Pittsburgh, approached the problem by having a survey taken to determine just who was re-



DEMONSTRATION HOMES: Eljer's local radio spots reach people in cars, bring them to tract developments on spur-of-moment basis. Results? Big increase in sales, awareness

sponsible for buying bathroom equipment for tract developments in the communities in which Eljer was interested. It was found that in most instances the individual builder, rather than the plumbing company contracted for the job, was the purchaser.

Next question: how to influence the builder to buy Eljer. A number of methods were considered, such as local allowances, price cuts, etc., evolving after considerable thought into a cohesive, decisive plan: bring the local builder into an Eljer advertising campaign.

The search was on to find the medium. Outdoor boards, television, newspapers, radio—all were investigated with an eye to effective accommodation of a national promotion with strong local emphasis. Radio proved the most attractive for several reasons:

(Please turn to page 50)



Domna Nuckgobuckduk (It's fantastic)
 Ona Kithdouk ougamaktouk obruckeeluck . . . nuchgooruch.
 (Frozen wafer-thin chocolate mints . . . delicious)



Emikdum sully alaba . . . nuckgoorack elome itduck
 (Creamy and cool . . . flavor locked in)

Foilakme itduk ikleeger Alcoame

❖ Don't worry, it's not the Martinis. That means (in Eskimo) 'Air-tight aluminum from Alcoa,' and it's part of the sell for a new Alcoa tv commercial on foil packaging

The Aluminum Co. of America will offer on *Alcoa Presents* tomorrow (27 June) one of the most unusual network tv commercials in recent years.

With the exception of one sentence in English, all of the copy will be delivered in foreign languages.

Client and agency (Ketchum, MacLeod & Grove, Pittsburgh) are not leaving too much to the imagination, however. Translations are superimposed in white type on a dark panel.

Three languages are used: Eskimo, Italian and Yiddish. The commercial, which lasts a minute and 20 seconds, is a packaging industry support for aluminum foil. Tied in to

the commercial are three products that use the foil—Wallace frozen mints, Betty Crocker pizza mix and Marv-Parv margarine.

The commercial opens with Morgan Aukougak delivering the sell for the foil and frozen mints in his native Eskimo tongue.

Aukougak is followed by Augusta Marigi, who is preparing to feed her two "children" the pizza mix, packaged, of course, in aluminum foil.

Winding up the international tour is Sam Raskyn, who portrays a Kosher delicatessen owner and who runs through a Yiddish stint about the qualities of margarine packaged in foil.

Summing it all up in English, an

announcer then says, "In any language . . . you'll find that quality products get quality packaging with aluminum foil . . . from Alcoa . . . world's leading producer of aluminum."

Warren C. Rossell and Don Fox of KM&G co-produced the commercial. It was directed by Steve Elliot and filmed at Elliot, Unger & Elliot-Screen Gems, New York City. Copy was handled by the agency's Dana Seymour.

The account group, which includes Jack Stokoe and Ernie Breneman, is supervised by Irv Miller. Representing the client in producing the commercial was George Groves, advertising promotion supervisor. ❖



E un piacere. Si fa subito eae facile specie con la nuova pizza refrigerata.
 (Quick and easy. Refrigerated pizza dough and sauce.)



La pizza e sempre fresca perche e protetta con la carta di alluminio.
 (Pizza is fresh. It's protected by aluminum foil . . .)

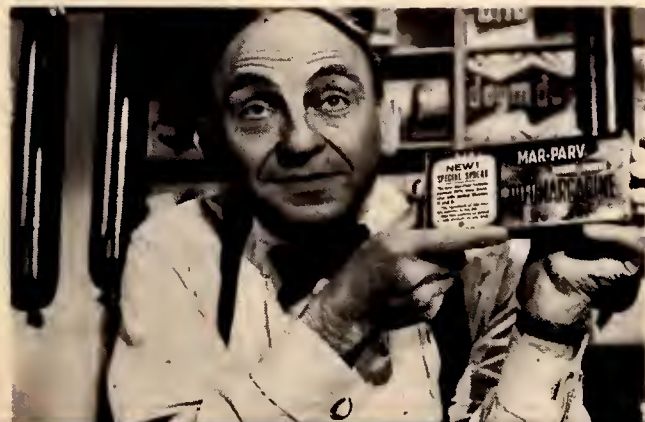


Frisch es frisch ken sein!
 (Fresh as fresh can be . . .)

Aluminum foil . . . f'n Alcoa.
 (Aluminum foil . . . from Alcoa.)



HE MAY NOT understand the announcers but KM&G co-producer Warren C. Rossell, pausing on the set, knows what it's all about



NETWORK TV SHOW COSTS UP

➤ A 2-6% rise in the weekly gross program costs of prime time network tv programs is apparent for next fall

➤ The cheapest show in '61-'62 will be \$15,000, the most expensive \$160,000. Here is the full listing

Weekly network tv prime time programs will be costing advertisers between 2 and 6% more next fall than they did this past season. For example, average cost for a situation comedy next season will be \$45,000, while last season the average was \$38,000—representing an 18% rise. The hour-long western has dipped in price, but the crime-sus-

pense-adventure shows of that length have gone up about \$2,500 weekly, for a 2.4% hike.

The half-hour western next season will cost 6% more than it did in 1960-61. Hour-long variety and adventure programs are up less than 1% apiece.

In the fall advertisers will be spending about \$6.3 million a week

on 104 regularly scheduled prime time network tv shows. Of these, about half will be hour-longs, the other half 30-minute shows. There are 16 full-hour crime-suspense shows scheduled, 10 full-hour westerns, 23 half-hour situation comedies and four half-hour public affairs shows.

The most expensive programs will be the live or tape variety shows featuring stars like Perry Como, Dinah Shore, Garry Moore and Steve Allen. The average cost of these shows is \$128,600 weekly.

More money will be spent on crime-suspense shows than on any other category. Situation comedies get next highest share, with \$1,036,500

Here is a rundown of next fall's 104 regularly scheduled web

Program	Network & Type*	Cost	Program	Network & Type*	Cost
Adventures in Paradise	ABC, a	\$99,000	David Brinkley's Journal	NBC, pa	\$20,000
Alcoa Presents	ABC, as	90,000	Defenders	CBS, cs	102,000
Alfred Hitchcock	NBC, cs	65,000	Dennis the Menace	CBS, a	37,000
Alvin & the Chipmunks	CBS, sc	43,000	Dick Powell	NBC, cs	98,000
Andy Griffith	CBS, sc	47,500	Dinah Shore	NBC, v	160,000
Armstrong-Circle Theatre	CBS, an	80,000	Dobie Gillis	CBS, sc	39,000
Bachelor Father	ABC, sc	47,000	Dr. Kildare	NBC, a	87,000
Bell Telephone Hour	NBC, v	150,000	Donna Reed	ABC, sc	50,000
Ben Casey	ABC, a	94,200	Double Trouble	CBS, sc	60,000
Bob Cummings Show	CBS, sc	44,000	DuPont Show of the Week	NBC, an	75,000
Bob Newhart Show	NBC, c	65,000	Ed Sullivan Show	CBS, v	126,500
Bonanza	NBC, w	88,000	Eighty-Seventh Precinct	NBC, cs	83,000
Bugs Bunny	ABC, sc	37,500	Expedition	ABC, a	22,000
Bullwinkle	NBC, sc	36,000	Eyewitness to History	CBS, pa	25,000
Bus Stop	ABC, a	90,000	Father Knows Best	CBS, sc	34,000
Cain's 100	NBC, cs	84,000	Father of the Bride	CBS, sc	46,000
Calvin & the Colonel	ABC, sc	39,000	Fight of the Week	ABC, sp	45,000
Candid Camera	CBS, c	39,000	Flintstones	ABC, sc	48,500
Captain of Detectives	NBC, cs	86,000	Follow the Sun	ABC, a	90,000
Car 54, Where Are You?	NBC, sc	46,000	Freshman	CBS, sc	48,000
Carnival Time	NBC, an	65,000	Frontier Circus	CBS, w	78,000
CBS Reports	CBS, pa	59,000	Garry Moore	CBS, v	120,000
Checkmate	CBS, cs	88,000	General Electric Theatre	CBS, an	57,000
Cheyenne	ABC, w	93,000	Gunsmoke	CBS, w	88,000
Corrupters	ABC, cs	94,000	Hathaways	ABC, sc	46,000
Danny Thomas	CBS, sc	48,500	Have Gun, Will Travel	CBS, w	41,000

*The abbreviations for program types in above chart: a—adventure; an—anthology; c—comedy; cs—crime-suspense; ff—feature film; m—music; pa—public affairs; pq—

weekly. Westerns come next with \$820,000 for hour-longs and another \$189,000 weekly for half-hours.

Sponsors will be spending about \$2.3 million weekly for regularly scheduled shows on CBS TV; \$2.6 million on ABC TV, and \$2.1 million on NBC TV.

These figures are the average gross price based on 52 weeks, originals and reruns. This represents the production and talent cost of the program, not including time.

There are about 50 shows which are being sold on a minute basis.

Minute program cost is based on the hour-long cost divided by six.

The most money, \$1.5 million, will be spent weekly by advertisers in the crime-suspense program category. Of this, \$1,482,000 will be spent on hour-long shows, mainly spot carriers. The remainder is for a single

half-hour crime-suspense program. The average for the hour-longs is \$92,600. There are 16 such shows.

Next comes situation comedies. All of these are 30 minutes in length. There will be 23 of them on the webs next season, averaging \$45,000 in cost. The total dollars for situation comedies will be \$1,036,500.

Here is a breakdown of show costs by program type:

- Adventure shows. There will be five half-hours, total cost \$168,000, averaging \$33,600. There will be six full hours in this category, totaling \$542,200, and averaging \$90,500.

- Anthologies. There will be three half-hours, totaling \$155,000, and averaging \$51,600, and five hour-longs, totaling \$398,000 and averaging \$79,600 a piece.

- Comedy shows. Four half-hour shows costing \$242,500 and averag-

ing \$60,600 each.

- Music. There are two full hour music shows scheduled. One, *Sing Along With Mitch*, will cost around \$70,000 weekly, while the other, *Lawrence Welk*, \$45,000, will make the average \$57,500.

- Public affairs programs. There are four half-hour weekly public affairs shows scheduled, for a total of \$110,000 and an average of \$27,500 each. There is also one full hour, priced at \$50,000.

- Panel quiz shows. There are four half hour shows scheduled in this category for a total of \$106,500 and an average of \$26,600.

- Sports. Two weekly programs, *Fight of the Week* at \$45,000 and *Make That Spare* at \$15,000.

- Variety. While there is just one half-hour variety show, priced at (Please turn to page 52)

tv shows and what they will cost advertisers by the week

Program	Network & Type*	Cost	Program	Network & Type*	Cost
Hawaiian Eye	ABC, cs	\$93,000	Price is Right	NBC, pq	\$22,500
Hazel	NBC, sc	43,000	Racer	ABC, a	28,000
Hennesey	CBS, sc	42,000	Rawhide	CBS, w	84,000
Here and Now	NBC, pa	25,000	Real McCoys	ABC, sc	45,000
Ichabod	CBS, sc	42,000	Red Skelton	CBS, c	58,000
Investigators	CBS, cs	91,000	Rifleman	ABC, w	55,000
I've Got a Secret	CBS, pq	27,000	Roaring '20s	ABC, cs	93,000
Jack Benny	CBS, c	80,500	Route 66	CBS, a	85,000
Joey Bishop	NBC, sc	48,000	Seventy-Seven Sunset Strip	ABC, cs	102,000
Laramie	NBC, w	88,000	Sing Along with Mitch	NBC, m	70,000
Lassie	CBS, a	42,000	Steve Allen	ABC, v	90,000
Lawman	ABC, w	54,000	Surfside 6	ABC, cs	98,000
Lawrence Welk	ABC, m	45,000	Tales of Wells Fargo	NBC, w	85,000
Leave it to Beaver	ABC, sc	45,000	Tall Man	NBC, w	39,000
Make That Spare	ABC, sp	15,000	Thriller	NBC, cs	85,000
Margie	ABC, sc	46,000	Top Cat	ABC, v	38,000
Maverick	ABC, w	38,000	To Tell the Truth	CBS, pq	21,000
My Three Sons	ABC, sc	49,000	Twentieth Century	CBS, pa	40,000
Naked City	ABC, cs	96,000	Twilight Zone	CBS, an	39,000
National Velvet	NBC, a	39,000	Untouchables	ABC, cs	98,000
New Breed	ABC, a	102,000	U. S. Steel Hour	CBS, an	80,000
Outlaws	NBC, w	84,000	Wagon Train	NBC, w	94,000
Ozzie & Harriet	ABC, sc	51,500	Walt Disney's Wonderful World	NBC, an	98,000
Perry Como	NBC, v	125,000	What's My Line?	CBS, pq	36,000
Perry Mason	CBS, cs	91,000	Window on Main Street	CBS, an	59,000
Pete & Gladys	CBS, sc	39,000	Your Sat. Night Feature	NBC, ff	30,000**

panel quiz; sc—situation comedy; sp—sports; v—variety; w—westerns. **Cost per commercial minute. All costs are averages, including repeats.

Tv vs. newspapers on auto promotion

Tv		Newspapers	
Tv homes in area	1,702,500	Size of ad	1,000 lines
Unduplicated rating	91.7	Men noted	54%
Homes reached	1,561,200	Women noted	22%
Frequency	11.7	Cost: 33 dailies	\$8,560
Adult exposures	31,051,800	Gross circulation	2,404,691
Total cost	\$13,636	Adult noters	1,827,500
CPM adult exposures	\$4.44	CPM adult noters	\$4.68

CHRYSLER'S LOW-COST PRICE ADS VIA TV I.D.'S

Auto price advertising has long been the special domain of newspapers, though television has been used on a number of occasions to lure traffic via price tags.

A recent example of successful price advertising in one market has just been released by TvB.

The client was Chrysler-Imperial division of Chrysler Corp., which undertook a national campaign starting last February to promote an under-\$3,000 price for the Chrysler Newport model.

Results were particularly spectacular in Philadelphia, TvB reports, after tv was added. The auto maker ran two weekend saturation campaigns in the Quaker City (7-8-9 April and 14-15-16 April) using 91 I.D.'s.

The results of the first weekend drive in terms of reach and cost compared with newspapers is shown in the box above.

The tv figures show 1,702,500 tv homes in the area. This figure is limited to counties in which the three Philadelphia stations are viewed by at least 75% of the homes regularly. (All three stations were used in the campaign.)

The client amassed 1,072.9 rating points and 18.3 million gross home

impressions. With almost two adult viewers per I.D. on the average, the gross adult viewer exposures came to more than 31 million. The cost: only 44¢-per-1,000 adult viewers.

Simultaneous with the tv campaign a number of 1,000-line newspaper ads were run in the area. Starch and SRDS sources indicated the ads had an excellent noted score. In addition to the noted score, there was a 13% "read most" score among men and a 3% "read most" score among women who were checked.

The cost of these ads in all 33 dailies within the Philadelphia tv station coverage area was \$8,560—less than the cost of the tv drive. However, the gross circulation of these dailies comes to 2,404,691 and, with a 76% noted score (51% men plus 22% women), the gross adult noters came to 1,827,500 or \$4.68-per-1,000 adult noters.

"A few suburban dealers," said the TvB report, "continued to object to price promotions, but sales in the district leaped to outstanding peaks (as regional figures will prove when published later this year). Meanwhile dealers who approved price promotions by the factory cashed in immediately."

BIG RADIO

There's some difference of opinion on this question: is frequency of purchase data important to radio?

There's no mystery surrounding the fact that peddlers of fast turnover products share the belief that radio frequency is potent in keeping these items moving along at a profitable clip. There seems, however, to be some differing opinions in the trade, as to the importance of tailoring the radio campaign around the knowledge of how often the product is bought.

A flurry of interest, centering around the value of these tie-ins, was generated around the business last week when it was learned a major rep firm had added, to its sales pitch, detailed frequency of purchase data.

In an effort to shed a little more light on the subject, SPONSOR talked with a number of agency and rep people.

Although there were some who tip-toed around the question with a hush-don't-wake-up-the-slumbering-child manner, SPONSOR learned that there were many who attach importance to consumer buying surveys and do consider them germane to mapping out a good working strategy. The pool-poolers, however, said—"sure, it's fine, providing the figures are accurate, but how can you really pin-point these things?"

At John Blair & Co. the rep firm which elevated a few fellow rep eyebrows by bolstering its presentations with frequency of purchase fact sheets, the company's executive v.p. Arthur H. McCoy said the new plan was being received with enthusiasm. "I can't imagine why it hasn't been done before," he added.

Just how is the buying frequency data worked out in relation to the radio campaign? It goes something like this; and for example, take cigarettes: Suppose the tabulating experts tell us that heavy smokers consume about 43 cigarettes a day at

TOPIC: SHOPPING FREQUENCY

the rate of three per hour and one every 20 minutes; medium smokers—28 cigarettes a day—two every hour and one every 30 minutes; and light smokers puff away at the rate of 15 cigarettes a day—about one an hour.

In order then to protect brand identification (what with the heavy competition in this product area) a feasible radio campaign would be the placement of one announcement per hour. In that way, the advertiser is sure to reach the total circulation of that particular market, SPONSOR was sold.

(Incidentally, spot frequency which used to average 10 per day is now reaching up towards a near 20 spot

average per day, according to a rep spokesman).

Other reps which SPONSOR checked admitted they were not doing this type of research. The majority queried felt it had no relationship to their work. Some of the comments: Lee Vanden-Handel, Peters, Griffin, Woodward eastern manager said "I can't see where it would do any good," adding that he would be surprised if it (the frequency of purchase surveys) had any real tangible value.

Robert E. Eastman national sales-manager, Joe Cuff, said he doesn't "feel it sells any spots."

James Alspaugh, H-R v.p. was quick to retort "it 's not the reps'

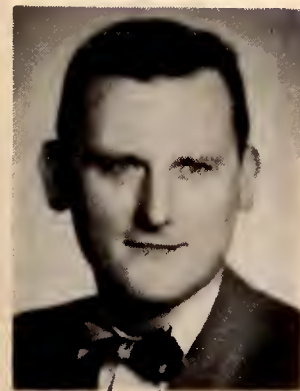
business to determine this. The agency and account work it out."

Broadcast Time Sales' v.p. Mort Bassett said that although he was a great believer in repetition, in his opinion, "frequency of advertising is not tied in with frequency of purchase." Instead, he said, it was tied in with increased volume—the expansion of purchase.

Taking a different tack on the subject, Petry's eastern sales manager, Martin Percival said although they (Petry) had never done this before, "yes, there was a need for this service, and will help radio sales in general when it's done." He backed this up with the information that Petry

(Please turn to page 50)

Reps, agency man, have differing views on key radio subject



JOHN BLAIR executive v.p. Arthur McCoy (upper left) is strongly in favor of reps making use of buying frequency data. H-R's v.p. **James Alspaugh** (lower left) says leave this to the agency and

account. MW&S v.p. **Leslie Dunier** above here with Lite Diet bread timebuyer **Lynn Diamond**, wasn't concerned with frequency of purchase data in mapping out the Lite Diet radio frequency campaign

JUST THE TV PLANS DID IT

✔ Transogram Toys has received an “overwhelming” number of advance orders for two new games, on the strength of announcing its first spot tv drive, set for fall

The impact of a spot tv campaign scheduled to start after Labor Day of this year, has already been felt by the client, one of the nation's leading toy companies.

Transogram Toys, a New York outfit which has been manufacturing a full line of popular games and toys since 1915, has already presold an enormous amount of the items marked

Transogram executives had been carefully observing the progress made by such toy companies as Ideal and Mattel in promoting specialty toys and games via tv. During the last couple of years, Transogram has been dipping into the promotional exploitation item, and has tested a few on tv.

“We discovered that given the right toy and the right tv programing,

produce dramatic sales running into hundreds of thousands of pieces.

The toys involved in this fall's campaign are Race-A-Car, a four-player racing game which operates on batteries, and is priced at \$11.98, and Huckle Chuck, a toss game based on the Screen Gems character Huckleberry Hound. The latter is priced at \$7.98.

Under the agency's advice, Transogram is placing three-quarters of its \$1 million advertising budget into the tv campaign for these two items.

The remainder of the budget is concentrated in trade advertising and in some consumer advertising for other items in the line. Tv is the only medium being used to push Huckle Chuck and Race-A-Car. Full-scale production of Transogram's other toys and games is continuing as in the past.

Media strategy, involving 65-75 markets, and roughly 100 stations, was mapped out by Mogul tv vice president Les Dunier and timebuyer Joyce Peters.

It was also indicated that there may be a network tv buy announced shortly.

Here is how Transogram bought into tv for the fall:

Minutes have been purchased on about 100 stations in the 65 markets, to date. Late after-school time periods were preferred. In New York, for example, they are in late afternoon on WOR-TV and WPIX (TV) with about 20 spots a week in all.

The commercials are minute-long with live lead-ins by the personalities involved in the kiddie shows.

Featured strongly in the commercials is an animated version of Transogram's logo, a character called Transy. He sings a jingle, jumps around the games, while live actors participate. Involved in the Race-A-Car commercial are three children



TRANSY, the Transogram logo, comes to life via animation in the two minute-long commercials produced for client's first major spot tv campaign this fall. Being played is Race-A-Car

for promotion via its spot campaign, strictly on the strength of its upcoming spot venture.

The toys involved in the campaign are newly developed items, created strictly to be promoted via tv. Aside from test-marketing three games in 1959-60 Transogram has never used the medium. As a matter of fact, the company has rarely advertised, except to the trade.

Why the sudden entry into the television announcing medium?

Transogram could dramatically increase the sales of promotional items.” Sidney M. Weiss, executive vice president, Mogul, Williams & Saylor, told SPONSOR. MW&S was appointed Transogram's agency about a year ago.

The company then went about developing toys with the premise that they could become larger sellers than the standard games and toys of Transogram's line. They were not casting about for “hot numbers” to

and their dad. The reason for this is the game has proven appealing to adults as well as children. Only youngsters are used in the Huckle Chuck game.

The demonstration segments of the commercials were filmed while the children were actually playing the game. A mike was opened, and the youngsters' enthusiasm was recorded while they were participating.

One of the major reasons for the heavy advance sales of these two products to jobbers and retail outlets, is the way in which Transogram presented the toys, and the upcoming tv campaign, to the trade.

Instead of using trade ads, the company constructed an unusual and effective showroom display.

Two tv screens were featured. One, which is stationary, reads: "In '61 Transy will be selling millions on tv coast to coast."

The other is an actual tv screen and featured a continuous showing of a six-minute film explaining the two specialty games, showing youngsters playing the games, and talking about the tv campaign.

"This promotion served a tremendous purpose in influencing the trade," said Weiss. These films and portable projectors were also made available to salesmen.

Transogram toys are distributed through department stores, variety stores and supermarkets. The Huckle Chuck game is priced at what the agency terms the average for toys, the Race-A-Car, a little above.

(Last year the over-all retail sales volume for the toy business in the U.S. in 1960 was \$1.7 billion.)

With the heavily pre-merchandising of the campaign long before air time, the company achieved more sales orders than all the items they had test marketed during the previous year.

The commercials use interesting techniques combining animation and live action. The audio is that of the

(Please turn to page 52)



SETTING UP Transogram's Huckle Chuck game at Mogul, Williams & Saylor are agency's Emerson Cole, associate creative director (right) and Sidney M. Weiss, executive vice president

SPONSOR ASKS

WHAT'S BEEN YOUR MOST SUCCESSFUL AUDIENCE PROMOTION? (PART 2: RADIO)

Those replying to this week's question are:

- **Rodger May**, WHBQ, Memphis
- **Jack Roth**, KONO, San Antonio
- **John McGorrill**, WMTW-FM, Poland Spring, Maine
- **Richard W. Davis**, WELI, New Haven

Rodger May, station manager, WHBQ, Memphis

Here's a promotion we've used with great success here in Memphis at WHBQ. It's been a happy event for our listeners, and for us too, because of its simplicity. We called it our *Pot of Gold* promotion, and dutifully wandered out and bought ourselves some gold lacquer. The pot started out life as a large round fish bowl, and after a thorough spraying with our gold lacquer, emerged as the WHBQ *Pot of Gold*. This venerable vessel we placed in our control room near the announce mike, and at



Contests in which listeners estimated number of coins audibly dropped in pot

intervals throughout the day, our announcers dropped half dollars into the Pot with a very audible sound. The drop was made at least four times an hour, but never with the same number of half dollars. The announcer informed the listeners each time he made the drop exactly how many half dollars were being dropped at that particular time, but he never told the total number dropped up to that time. Then, at the conclusion of the promotion day, the first listener who called and told us the exact amount of money resting in the *Pot of Gold*, won not only

the money, but the *Pot*.

We had a terrific response to this promotion, and always had a winner within a few minutes of the closing each day. The beauty of the *Pot of Gold* was that it did not exclude anyone from participation. It did require the listeners to stay tuned throughout the day, and it was fun even for those who didn't want to participate. And we feel that these are the requisites for a good promotion. Incidentally, the drop was 144 half dollars, which amounts to \$72. Over a twelve hour period this is an average of 12 half dollars per hour.

Jack Roth, gen. manager, KONO, San Antonio

It is indeed a difficult task to state categorically that this was our most successful audience promotion. The reason I say this, is that KONO continuously runs games, contests, promotional activities of every nature designed to keep and increase our listenership among the varied cultural backgrounds of the people of south Texas. It must be stipulated that never will you please an entire group with one type of promotion as it boils down to the reason for horse racing and so many different brands of cigarettes.

The promotion that we feel gave us the most mileage was one we called "Hidden-Hideaway." We elected one particular address in San Antonio that the contestants were given clues as to its location. The earliest post-marked card could be the recipient of one thousand KONO cash dollars. The card merely had to be addressed to the correct location with the following wording on the back: "Is this the KONO radio thousand dollars "Hidden-Hideaway?"

Obviously, it would be impossible to guess or even estimate the amount of postcard writing that was carried on during the course of this contest. We do know that we received hundreds of calls from business people, office workers, and housewives wondering what to do with the numerous

cards they had received with the prescribed statement concerning the contest. Even the postmaster called me with the comment that the increase in delivery was noticeable throughout the city and he could only attribute it to the KONO mystery hide-



The Hidden-Hideaway promotion giving clues to location of mystery address

away. In a market in excess of 700,000 people, this undoubtedly must ring of the kiss of success.

You can well imagine the many advantages of people receiving these postcards who were unaware of the contest prior to the receipt of the card. People by nature are curious. It would seem certain that a large percentage would tune in just to find out what that postcard was all about. It is noteworthy to say that San Antonio continues to hold the highest sets in use in the Hooper Survey in the top 50 metropolitan markets of America. This contest is one of hundreds that KONO uses continually. Perhaps this has a great deal to do with the continuing interest expressed by the listeners in this area.

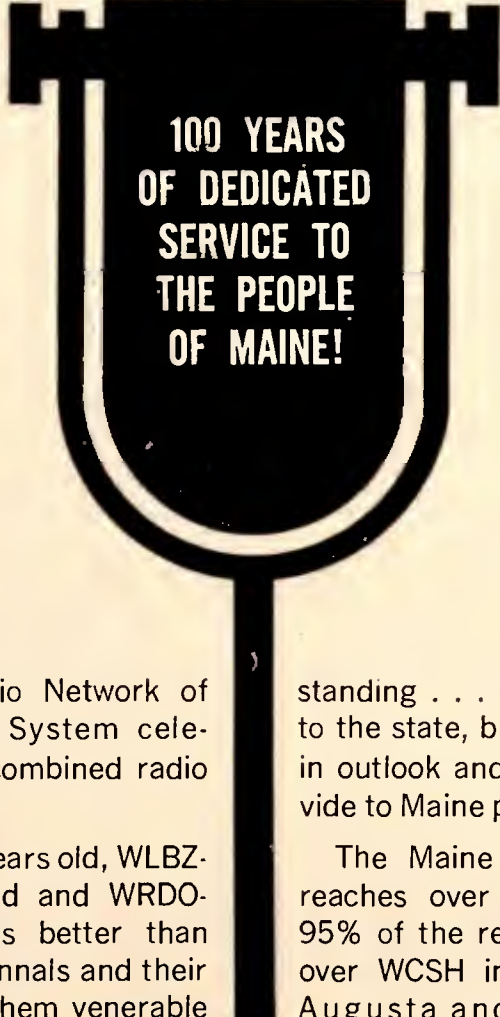
John McGorrill, manager, WMTW-FM, Poland Spring, Maine

Operating a fm station is not always conducive to logging great audience promotion successes but here at WMTW-FM we were able to carry out a promotion that not only proved extremely successful from an audience reaction standpoint, but also proved to be highly remunerative from a financial standpoint and a major coup from a programing standpoint.

The audience promotion was started in an effort to convince the Texaco people that they would be missing a great audience for their Metro-

(Please turn to page 52)

WCSH WRDO
 WCSH WRDO WLBZ
 WRDO WLBZ WCSH WR
 3Z WCSH WRDO WLBZ W
 DO WCSH WRDO WLBZ WC
 WRDO WLBZ WCSH WRDO
 SH WLBZ WCSH WRDO WLB
 WCSH WRDO WLBZ WCSH V
 WLBZ WRDO WLBZ WCSH WRI
 WLBZ WCSH WRDO WLBZ
 WCSH WRDO WLBZ WCSH
 WRDO WLBZ WCSH WRDO
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 WCSH WRDO WLBZ WCSH W
 3Z WRDO WLBZ WCSH WRDO
 SH WLBZ WCSH WRDO WLI
 3Z WCSH WRDO WLBZ WCSH



**100 YEARS
 OF DEDICATED
 SERVICE TO
 THE PEOPLE
 OF MAINE!**

This year the Radio Network of Maine Broadcasting System celebrates 100 years of combined radio broadcasting service.

WCSH-Radio is 36 years old, WLBZ-Radio is 35 years old and WRDO-Radio is 29. Each is better than middle-aged in radio annals and their combined years give them venerable

standing . . . old in years of service to the state, but young and energetic in outlook and determination to provide to Maine people the best in radio.

The Maine Broadcasting System reaches over 249,000 homes and 95% of the retail sales in the state, over WCSH in Portland, WRDO in Augusta and WLBZ in Bangor.

Maine Broadcasting System

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

RADIO RESULTS

BEDDING

SPONSOR: Joyce Mfg. Co.

AGENCY: Direct

Capsule case history: A once steady user of strictly newspaper advertising, the Joyce Manufacturing Co., largest manufacturing outfit for bedding selling directly to the public, tried WNDU as a test and found that it outdraws print consistently. Joyce, with 16 retail outlets in the midwest, was convinced by the manager of its local Misikawa store to try WNDU. They purchased 50 one-minute spots between Thursday and Sunday. The first weekend on WNDU, a full-page ad was also run in the local newspaper. A careful check was made by Joyce's salesmen, asking each customer how he learned of the sale, and it was shown that radio had outdrawn the newspaper ads 42 replies to 38. Subsequently, Joyce changed its whole strategy and today it is now using radio for all of its 16 outlets throughout the midwest. "This campaign proved to us that we had been overlooking the best advertising medium of all," said Martin Seuss, its Mishikawa manager. "In every other market, it sold for us also."

WNDU, South Bend

Announcements

MOVIE THEATRE

SPONSOR: Paramount Theater

AGENCY: Direct

Capsule case history: A traffic jam hit downtown Monroe, La., shortly after 10 p.m. one night recently, and the honking of 100 automobile horns was evidence that KNOE, Monroe, has listeners aplenty. All the activity was due to a modest one-night spot campaign purchased by Ted Hatfield, manager of the local Paramount Theater. To promote the movie *Gidget Goes Hawaiian*, Mr. Hatfield purchased five one-minute spots to be run between 10 and 11 p.m. one night on KNOE. By 10:20 p.m. that night, things were happening. The KNOE announcements promised a free recording of Jimmy Darren's *Gidget*, and a free pass to *Gidget Goes Hawaiian*, to the first fifty people honking their ear horns as they passed the Paramount Theater. The fifty free records and passes were delivered to each car by theater attendants in just seven minutes, and by 11 p.m. the count on honking cars had reached the 100 mark. The Paramount Theater had successfully publicized its movie for only \$10.

KNOE, Monroe, La.

Announcements

RUG CLEANING

SPONSOR: Mortensen's Rug
Cleaning Company

AGENCY: Cappel, Pera & Reid

Capsule case history: Mortensen's Rug Cleaning Company, already an advertiser on the station, decided to run a special test promotion on KFRC, San Francisco. Even though they felt that so short a concentrated run couldn't possibly be a fair test for either the station or themselves, especially since it was the slow season in the rug cleaning business, they decided to go ahead. Their agency placed thirty announcements for the test week, 9 a.m.-7 p.m., from Monday through Friday. The cost of this flight was \$300. Results: the sponsor found that business jumped 300% over every week of the prior sixteen—slow season or not. Mortensen's felt that much of the success of the campaign was due to the impact of KFRC's announcers who "handled the spots with the proper sell." They felt that Bob Colvig's personal endorsements got the message across to his loyal listeners. Mortensen's found there's no such thing as a slow season in rug cleaning today when radio is working for you.

KFRC, San Francisco

Announcements

HANDICRAFTS

SPONSOR: Teague's Trading Post

AGENCY: Direct

Capsule case history: What convinced this advertiser on the power of radio? It was just five hours after his first spot announcement on Read Wilson's *Top O' the Mornin'* show over WNNC, Asheville, North Carolina, that the customers started arriving. They came in and asked to see the handicraft items advertised on WNNC, and bought in quantity. Late evening arrivals demanded that doors be opened and lights turned on because Read Wilson had said that Teague's was open 24 hours a day, and they came in and bought. During the schedule, without the use of any sales gimmicks, sales volume increased over three times the normal. Said the manager of the store: "They kept coming, and buying, and wanting to know why they hadn't heard of us before, even though we've been in business in Asheville selling handicrafts, souvenirs, and pottery for 11 years. We've never seen anything like it." As a result, Teague's Trading Post store has become a regular advertiser on WNNC.

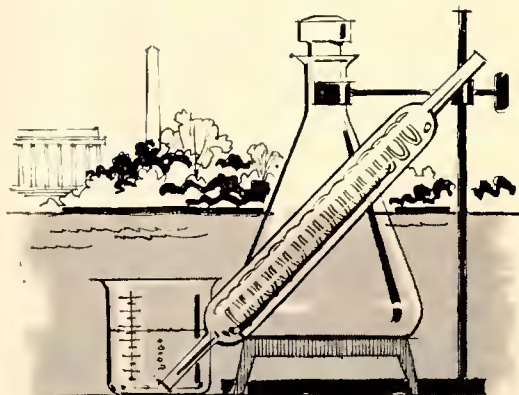
WNNC, Asheville, N. C.

Announcements

Troubled waters...

"I listened with considerable interest to your public service program when the DC Junior Bar Association presented a discussion regarding Potomac River pollution. That kind of program, which avails civic leaders an opportunity to participate and have access to broadcast facilities, is an outstanding contribution to the city and an excellent leadership contribution on the part of WWDC. Indeed, it brings to your station much goodwill and public understanding of a problem surrounded with considerable urgency of action. My heartiest congratulations."

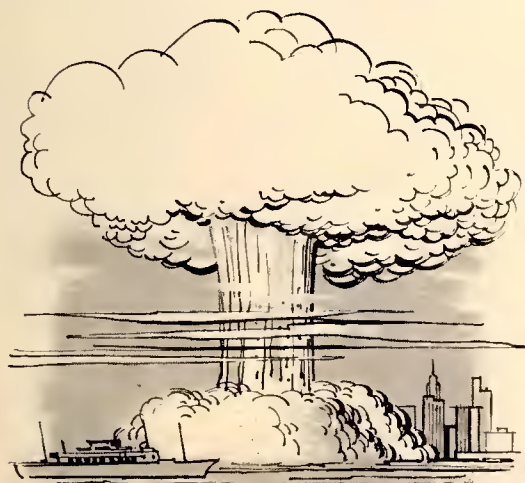
WILLIAM H. WATERS
The Chesapeake & Potomac Telephone Co.
Washington 1, D.C.



...or troubled world

"Recently, your station in cooperation with the Office of Civil Defense of the District of Columbia conducted an all-day broadcast from a Family Shelter in the District of Columbia. On behalf of the Arlington County Civil Defense Organization, we wish to thank you for this civil defense public service to the Washington Metropolitan Area. The broadcast was well planned and executed. Those of our residents who listened should be able to use the information to good advantage in furthering their Civil Defense Home Preparedness."

A. T. LUNDBERG
Director, Office of Civil Defense
Arlington County, Virginia



... the station that keeps people in mind

The man driving to work compares fishing notes with Art Brown. The housewife fixing dinner adds an extra bit of garnish for Carroll James. They don't have Art or Carroll as car or table companion. Instead, they have an object called a *radio*. From it, all manner of *magic* flows.

Art Brown and Carroll James are but two of our performing crew. Like their colleagues, they are

real "pros." Radio is their business—and their reason for being. It shows through in everything they do. They're proud—they're imaginative—they're persuasive. They've helped make us Washington's most listened-to station.

When next you plan for the rich Washington market, the station that keeps *people* in mind is the station for *you* to keep in mind.



WWDC

Radio Washington

Member of the Blair Group Plan

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

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

A new name for K & E

This may sound like we're cozying up to you time buyers at K & E (we are), but we'd like to suggest an appropriate change in the agency name.

Why not let the K & E stand for *Knowledge & Experience*? Surely it was Knowledge that led you to buy WICE when you wanted to push compact cars in Providence. And Experience has certainly kept you with us. Right?

Incidentally, here's a tip to any agency that may not have much k and e about Providence: WICE is the live wire station in this market.

wice
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

Remarkable
**ROCKFORD
BELONGS IN YOUR
MARKET MIX**

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS

H-R
H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD



J. M. BAISCH
Vice Pres. & Gen. Mgr.



Timebuyers at work

Liz Vosberg, Werman & Schorr, Philadelphia, claims that "Timebuyers at Work (or at play for that matter) are people, and thus apt to grouse about the shortcomings of others, reps, station men, the boss. But aren't these areas where we can improve? Five reps have told me candidly and without hesitation of ways in which we can "shape up":

"Learn about station programming and community image; showcase commercials on the right station.

"Don't sit on hot availabilities while clients dandle and other advertisers take the cream. Gamble a buy: you can always shift that one spot in the show which leaves the client cold.

"Know the facts. Stop basing your judgment of stations on rep personality or what you've heard about 'that rooker in Podunk'. Overcome your emotions and buy objectively."

"Be honest. Tell your salesman what your budget is, what you're trying to accomplish.

"Know what your copy is, and describe this to your salesman, along with budget figures and advertising goals. Above all, give every station an opportunity to pitch."



Evelyn R. Walmsley, Lewis & Gilman, Philadelphia, looks beyond the many things which are said in favor of creative buying; not buying by the ratings; intelligent analysis of markets; advertisers' objectives, etc., to a major asset frequently overlooked. "This is the timebuyer's ability to 'sell.' Buyers who accompany account executives in client contact and whose responsibility it is to present media plans, should be salesmen. They should have the knowledge, the experience, the authoritative manner, to sell the client the broadcast plans which represent an end result of creative buying, intelligent analysis, et al. This is a challenging task and when accomplished, the buyer with experience and integrity feels the long hours and constant interruptions have



been worth the effort. We must be salesmen as well as buyers. Being both is stimulating and rewarding."

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

Working with many elements, the craftsman creates an object of beauty . . . as in this Chief's head dress. In the Industrial Piedmont, WFMY-TV has proven its ability to work with many elements to create greater sales and profits for you among

2.3 million customers who have 3.2 billion dollars to spend annually.

In the nation's 44th market*, depend on WFMY-TV to sell your customers . . . 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



WPTF

Raleigh-Durham



has **TWICE**
as many
adult listeners

THAN any other station in
the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	55.1%
Station B	24.1
Station C	5.2
Station D	9.2
Station E	6.4



NATION'S
28th RADIO
MARKET

NIELSEN #2

WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

32-County Area Pulse Aud. Comp., May, 1960

National and regional buys

in work now or recently completed

SPOT BUYS

TV BUYS

Gold Medal Candy Corp., Brooklyn: Planning its fall campaign for Bonomo's Turkish Taffy, with the top 50 markets slated for kid show schedules. Live and filmed minutes will start in September for 12 weeks, two to five spots per week per market, mostly one-station buys. Buyer: Joyce Peters. Agency: Mogul, Williams & Saylor, Inc., New York.

General Mills, Inc., Minneapolis: Placing light schedules to start 5 July in 25-30 markets for various G-M products. Early and late night minutes are set for five weeks. Buyer: John La Croix. Agency: Dancer-Fitzgerald-Sample, New York.

Little Crow Milling Co., Warsaw, Ind.: Requesting fall avails for Coco-Wheats in 15-20 markets. Kid show minutes will start late September for about 10 weeks. Buyer: Joan Mandel. Agency: Edward H. Weiss & Co., Chicago.

Minute Maid Corp., Orlando, Fla.: Currently testing a frozen vegetable concentrate for weight reducing, Vi Pro Min, in five top markets. Day and night minutes will be scheduled through the summer months, with a national campaign reportedly in view for the fall. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York.

American Home Foods, New York: Going into 60 markets 17 July with separate schedules for five Chef Boy-Ar-Dee products. Placements of day and night minutes are 13 weeks, around five-six spots per week per market. Buyer: Tom Viscardi. Agency: Young & Rubicam, New York.

RADIO BUYS

Parker Pen Co., Janesville, Wis.: Switching from spot tv to radio in a campaign to hit the back-to-school market and carry over into fall. Schedules start mid-August for 10 weeks using weighty schedules of minutes in 35-40 markets; strategy of radio buy is to support dealers in major areas of distribution with heavier frequency while going into the fringe areas it was unable to cover in tv. Agency: Leo Burnett Co., Chicago.

Chun King Sales, Inc., Duluth: This food processor is buying schedules to start 12 July in a large number of top markets. Moderate frequencies of day and traffic minutes are being lined up for four weeks. Buyer: Betty Hitch. Agency: BBDO, Minneapolis.

General Mills, Inc., Minneapolis: About 90 markets will get schedules to introduce its new flour-base product. Campaign of day and morning traffic minutes begins 26 June for four weeks, 12 to 20 spots per week, three stations per market. Buyers: Frank McCue, Roy Blomster, Dave Wahlberg, John LaCroix, John Lamson. Agency: Dancer-Fitzgerald-Sample, New York.

TIMEBUYERS ARE CHEERING

JUNE 1961 / \$5 a year

U.S. RADIO



40 E. 49th St., New York 17

OUT NOW!

GOLDMINES

(Continued from page 33)

response in terms of inquiries for a free Inco booklet of general consumer interest, which Inco offers on all of its stations. This notable response in the face of Nickel's position as a hidden product, four times removed from the consumer!

The local news programs and the Inco image comport well, of course. Informative corporate commercials (discussions of ultrasonic research, for example) are alternated with product commercials (Nickel Stainless Steel, etc.), although the product announcements are really an extension of the total corporate image. Typical of listener reaction is a recent letter, which reads in part, "We have been promising ourselves from day to day that we would write and congratulate you on the quality of your newscasts and commercials. Too few advertisers contribute so much to the education of radio listeners." It is noteworthy that Inco now applies its principles of community-service radio in this country to a similar radio schedule in Canada.

"We balance our advertising, of course," Fred Wood, assistant vice president of Inco, says. "Many media are employed in our national public relations program. But it is safe to say that our local radio activity plays a major role in our overall endeavor."

It is local radio's unique dual personality—the ability to project contribution while advertising — that many a potential national advertiser is too often ignoring or passing too thoughtlessly by. ■

WEEK-END RADIO

(Continued from page 33)

1. Week-end radio would reach people in their cars, many of them taking Sunday drives and so amenable to visiting demonstration, or model, homes.

2. Radio was economical. Each individual builder, whether small or large, could qualify for individual attention in radio commercials.

3. More expensive media, such as television and newspapers, would result in crowded multiple listings. Several dealers would have to be listed after each television announcement or in each newspaper insertion.

4. Radio promised a decided ease in copy preparation. This was strong incentive in view of the staggering complication of either television or newspapers, since each builder would want his own message to promote his specific model home. (Different prices, different outstanding features, etc.)

Radio thus decided on, along with the basic design that the best way to interest a local builder was to help him sell his homes, each Eljer salesman was given a merchandising kit explaining Eljer's radio campaign and the way in which the local builder would benefit from it. Included in this kit was a transistorized record player for playing the commercial and demonstrating to the builder the way in which his particular copy would be included. The 60-second commercial (only minutes were projected) was recorded, opening with a 30-second jingle for Eljer products, the music then fading to background while the local station announcer delivered the local builder's commercial message. A three-second reprise for Eljer closed the announcement. Also included in the kit was a briefcase-type transviewer and a number of 8x10 slides explaining the program and the stations selected to carry it in each market. In this way the builder presentation by Eljer salesmen was standardized and made succinct.

It was in the initial selection of stations (two or three per selected market, the general buy consisting of approximately one spot every hour for most of the week-end traffic hours) that enterprise and inventive buying were demonstrated. In addition to the usual consideration of ratings and cost, Eljer paid particular attention to a station's interest and on-the-air involvement in its community's building activities. Wherever possible, the company sought adjacencies to real estate or allied community-service programming, tying in with, and allocating a number of its commercials to, the promotion of special community home shows, building events, etc. This supplementary activity gained Eljer a community status few national advertisers achieve.

"The campaign was successful beyond expectation," an agency source reveals. (This is obvious. In 1960 Eljer used approximately 18 markets. SPONSOR has learned the campaign

will be extended to 39 markets in 1961.) A Pulse survey of Philadelphia and Oklahoma City, two of the major markets originally covered, disclosed that where there had been little or no awareness of Eljer as a product at the outset of the radio promotion, there was a 20% awareness at the end of eight weeks. With this impressive gain, plans are now in the offing for an increased station lineup in 1962, continuing major emphasis on Eljer's role as a community participant, on local radio as local.

One indisputable factor in the overall success of this campaign was, and is, the demonstrated power of cooperation that can occur between a national advertiser and a station. Local stations not only worked closely with Eljer salesmen and builders in their community but many made personal calls on the builders as a plus aid to Eljer salesmen. The stations also notified each builder being featured during a particular week-end of the exact time of his commercial. Some stations produced special tapes to educate builders on the power of week-end radio.

Most impressive bee in radio's bonnet: the money was national, the concept and achievement were local. ■

SHOPPING FREQUENCY

(Continued from page 39)

was currently working on a similar research project.

At Adam Young, executive v.p. Stephen A. Machcinski, Jr. said it had not been a company policy before. However, he added, although it had not been needed before, Young may go into it.

At agencies, the talk went something like this: BBDO's manager of media analysis and planning, Ed Papazian, said "we always use frequency of purchase data in outlining a campaign." and Foote, Cone & Belding associate media director, Arthur Pardoll said "marketing studies determine the kind of advertising pattern and frequency." It was also helpful, he said, in determining choice of a media.

Richard K. Manoff, of the agency which carries his name, said, "any information that sheds light on marketing problems, is all to the good of

the campaign." Young and Rubicam associate media director, Frank Colter, replied "yes, it's a factor" while SSC&B associate media director Bert Wagner labeled the surveys important to campaign planning."

On the other side of the fence is Esty timebuyer, Jack Fennell, who is of the opinion that the "figures are tough to pin down."

Bill Sherry, media director of S. E. Zubrow whose recent radio saturation campaign for Best Foods gave some of the "giants" like Heinz, Hunt's and Del Monte a run for their money (see "So you Think You Buy Saturation" SPONSOR 10 April, 1961) said he is not concerned with the buying frequency counts.

Mogul, Williams and Saylor v.p. in charge of radio & television, Leslie L. Dunier, speaking in behalf of the Lite Dietbread campaign said also that frequency of purchase surveys were not consulted for the frequency campaign.

About the Lite Diet campaign Dunier said "we prefer to reach a somewhat smaller audience several times with our message than reach

an unduplicated audience only once or possibly twice." "Repetitiveness" he added, "in terms of frequency, not commercial content has considerable value in radio advertising, particularly for a high turnover product such as bread. Sales figures have confirmed the premise."

How do they latch on all these buying frequency figures? Although agencies aren't about to hand out this type of information, some say this is done through the facilities of their own research departments.

And of course there are those available, for a fee, from Nielsen and the Market Research Corporation of America.

Although agencies are inclined to guard campaign strategies with a cloak and dagger shroud, it's apparent that similar products follow something of a pattern in advertising.

Gasoline advertisers for example, aim their messages towards wooing the driving public and, according to statistics the driving public seems to be increasing steadily (RAB figures tell us for every 100 families, there are 72 radio equipped autos and 55%

of all families listen to their car radios daily.)

Food advertisers in general, set as target, the homemaker-shopper, and commercials are geared toward delivering "the last word" as the shopper heads for the market place.

(For more on this, see "New Interest In Radio's 'Last Word' SPONSOR, 25 July, 1960).

A departure from this format which has proved successful for a food advertiser however, is Cream of Wheat (BBDO, Minneapolis) which went all out to battle for its share of the cereal food market when it was threatened by new brands.

The cereal maker turned its product into something of a household name (and chalked up a hefty score in sales) when it sank its entire ad budget into spot radio. Weather agencies were used and a catchy little limerick which sang out to everyone in general (mothers specifically) the advice "it's Cream of Wheat weather."

The limericks are changed to suit the current season.

(For this story, see SPONSOR, 26 March, 1960.)

REACH the ADULT BUYING

audience of Greater Kansas City!

1½ BILLION DOLLAR MARKET

WITH

**KBEA
KBEY-FM**



Simulcasting Beautiful Music!

The distinctive, sparkling "sound" of Kansas City's only Beautiful Music Stations holds the mature adult listening audience.

Commercial Limitation: 12 Announcements per hour

Represented by:

VENARD, RINTOUL & McCONNELL, Inc.

Owned by **Public Radio Corp.**

KIOA
Des Moines

KBEA/KBEY-FM
Kansas City

KAKC
Tulsa

NET TV COSTS

(Continued from page 37)

\$38,000, there are six hour-longs, the average price of which is \$128,600. The total on variety hour-longs is \$771,500.

• Westerns. Last but not least is the one-time leading program category. There are ten hour-long westerns scheduled for the fall, at a total weekly cost of \$820,000 and an average of \$82,000. Aside from reruns of *Maverick*, all the shows are priced over \$84,000 weekly.

There are only four half-hour westerns regularly scheduled. These average \$47,200 in price, and total \$189,000.

NBC's new Saturday night feature film show should run about \$30,000 a week per minute plug.

TV PLANS

(Continued from page 41)

animated character Transy, and some sounds of the youngsters' excitement while playing the game.

The commercial for the Race-A-Car game goes as follows:

While the animated character

Transy moves around the game he sings:

"I am Transy . . . king of toys . . . I bring fun to girls and boys . . . with toys and games and everything that's new . . . Transy makes the best for you."

While singing the jingle, the tiny cars are shown whishing by. Transy then says:

"What a race. It's my newest . . . most exciting game . . . Transy's Race-A-Car, the speedway skill game . . . a great new game for one . . . two . . . three . . . or four players of all ages. (While saying the numbers, the players appear around the game.) Race-A-Car has all the excitement and whirlwind action of a *real* speedway race. Watch how easy it is to play. Just tap the lever . . . and each time the shiny steel ball goes in the hole, your race-a-car speeds ahead.

"There they go . . . bumper to bumper . . . the red car's ahead . . . now the blue car.

"Here comes the winner.

"Kids . . . you can be a winner, too."

An announcer interjects: "Mom and dad will love to play this great

new speedway skill game . . . so ask them to get you . . . Transy's Race-A-Car."

Transy: "Don't forget, kids . . . look for me . . . Transy . . . on the cover of all Transogram toys and games. I'll be winking at you."

The spot for Huckle Chuck is equally as lively, features the same jingle and ending.

SPONSOR ASKS

(Continued from page 42)

politan Opera broadcasts if they neglected to use station WMTW-FM. They were completely unimpressed with our facts and figures so we had to try something that would dent their indifference.

Unlike am stations, our problem was not one that could be solved via ginunick, contests, tie-ins or other usual promotion routines. The only



'An appeal built around an fm audience's interest in Met Opera programming

way we could solve our problems was to appeal directly to our fm audience.

To do this we began a spot campaign directed towards our fm listeners. The campaign was a simple one. We did a promotion pitch which outlined the facts that we were dedicated to bringing selected musical programming to them; that we might have the opportunity of bringing the Metropolitan Opera broadcasts to them directly that we need proof of performance to convince the Texaco people that we had a sufficiently large audience to make it worth while for them to sign our station, and the only thing WMTM-FM was asking the listener was to drop a post card or a letter to us immediately.

We used only two such promotion appeals, one minute each and spotted them a few times a day for a two week period. At the end of two weeks, our modest audience promotion pitch had brought in over 650 postcards from 250 cities and towns in the Tri-State area of New Hampshire, Vermont, and Maine. The mail revealed a scope of coverage: loyalty of audience, and high level of listen-



LOBSTERADIO
serves
MAINE

W
L
O
B

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

- Uniform product distribution
- Single Medium Coverage — LOBSTERADIO
- \$1 1/2 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as \$27 for minute spots



**1 RADIO ENTITY WITH
8 TRANSMITTERS**

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

LOBSTERADIO EXECUTIVE OFFICES:

Columbia Hotel,
Portland, Maine
TEL. SPruce 5-2336

MANAGER: MEL STONE

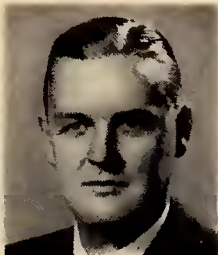
REPRESENTED BY:
NEW YORK: Devney-O'Connell Co.
BOSTON: George Eckels & Co.
CHICAGO, DETROIT, WEST COAST:
Daren F. McGovren Co., Inc.

ing that gave us a tremendous weapon with which to make another try at getting the Texaco Met Opera broadcasts.

I took the results of our audience promotion to Mr. Johnston who was lining up the network for the Met series and when he had shown some of the letters to the Texaco people they changed their minds and added WMTW-FM to their lists of stations to carry the Met Opera series live. I might add, also, that WMTM-FM was the one fm only station that was selected in the entire country to carry the Met series live and consider this to be one of the best audience promotional pitches we have ever run.

Richard W. Davis, *president and general manager, WELI, New Haven Conn.*

Here in New Haven, we at WELI came to the conclusion a few years ago, 1958 to be exact, that the best possible audience promotion plan for us wasn't any kind of gimmick or contest. These were fine as spas-



Our programming is focal point of effective audience promotion, not gimmicks

modic listener-getters, but we were interested in pulling in an audience that would be happy to stay tuned to WELI continuously, not only day after day, but year after year. And so for us, gimmicks and contests weren't the answer. But we did find the answer, and it has been working for us for a long time now. Our solution was a simple one, as are most good ideas: simply to play the kind of music people would want to listen to, night after night, continuously, so that our listeners could depend on us for good listening.

And so, we launched our *Beautiful Music* program, scheduled every night from 6:30 p.m. to sign off. We clustered our commercial announcements, and scheduled only soothing, melodic, lush, music; only vocalists that are singers. This music is carefully chosen by musicians, on the WELI staff for this very purpose. Bud Finch, a former musician, and Nick Papp, former trumpet player and music teacher now on our staff,

are accomplished musicians and have written and arranged music themselves, and so are well able to give special care to the selection of all music for this nightly show. They strain out all bounce and loud sounds, and single out only the smooth nice sounds that really attract listeners. This music is put on tape with careful attention, to omit the possibility of any miscues while on the air.

We've never asked for mail concerning our choice of music, and yet we've had a very good mail return

on our *Beautiful Music* segments. We're very much pleased by these letters from listeners, because they've proved that our decision was right—our listeners do like good music and they can depend on us to give it to them every night, and we know our advertisers, both local and national are pleased too.

The real secret is a program of listenable music, put together by trained, accomplished program people and perfectly produced. This, we feel, is the finest on-the-air promotion we could possibly have. ▀



TULSA'S *Finest* PUBLIC SERVICE PROGRAMMING

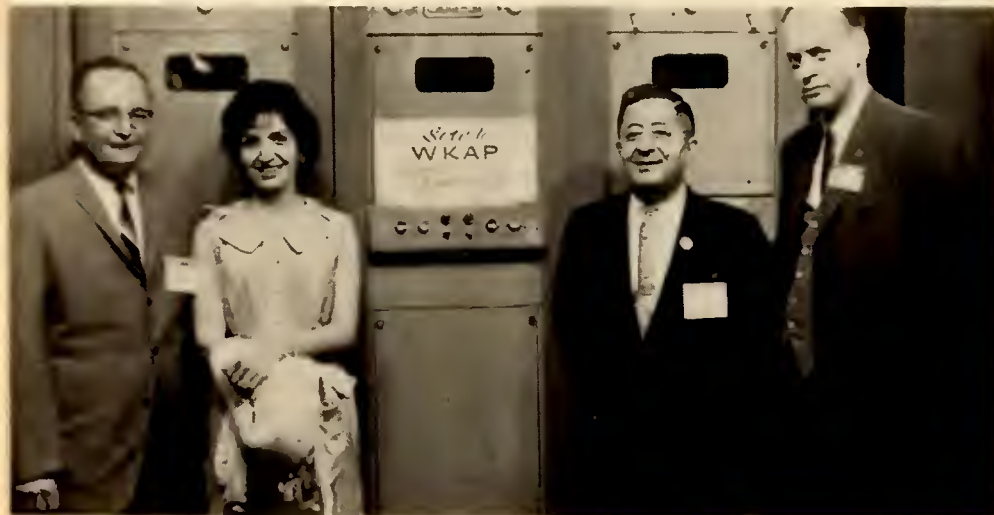
From on-the-spot coverage of the Conference On Peaceful Uses Of Space, to 4½ hours a week of education and information programs (more than the other Tulsa stations combined), KVOO-TV offers the finest public service programs in Eastern Oklahoma. Further proof that Channel 2 is Tulsa's finest station!



The Original Station Representative

SPONSOR WEEK WRAP-UP

SEEN AT NAB CONVENTION, Washington, D. C. last month are WKAP, Allentown, Pa. group (l-r): Ogden R. Davies, general manager, Rahall Radio Chain; Mrs. N. Joe Rahall; N. Joe Rahall, president of Rahall; and Wally Warren, sales rep for Gates Radio Co. WKAP has just purchased a 5 kilowatt transmitter and has received a construction permit from the FCC



HE'S FROM MEDDYBEMPS, Maine—he says, and wants world to know it! Dex Card, new morning for KYW, is proud of his hometown, was feted with parade throughout downtown Cleveland. (that's him in white coat in antique car) as he arrived from Boston's WOOP



Advertisers

Admen have a tendency to slow down changing jobs after the age of 40, according to a study by Conley Associates.

The average adman changes jobs every 3.3 years before he's 40 and every four years after 40.

When he gets to 50, the survey found, he moves on the average every five years.

P.S.: The most stable of admen are in the food field.

Campaigns:

- Lever (OB&M) is using spot tv and newspapers to introduce Hum, first blue low sudsing detergent.

General Mills (DFS) will use Newspapers, radio, and television throughout the nation to announce that its Gold Medal "kitchen-tested flour" can be used in all bakings without sifting and without altering existing recipes.

PEOPLE ON THE MOVE:

Adrian James Flanter to manager

'JOEY THE CLOWN' (Brooks Lindsay) entertains some 80 youngsters and three adults whose lives have been saved by the miracle of 'open heart' surgery. The groups were brought together for a 'heart party' by WSOC-TV, Charlotte, N. C., to thank donors



of advertising and promotion, consumer products, industrial products division. Fairchild instrument and camera from advertising director, Dejur-Amsco . . . **Harry B. Wasserman** to v.p. and senior brands manager, Lanolin Plus. from v.p. and director of sales, Bymart-Tintair . . . **Warron P. Peterson** to head of marketing, sales and commercial research for the Tidy House products, Pillsbury, from director of marketing for grocery products, same company . . . **Arnold C. Sandness** to manager of advertising and marketing, Delco Products division of General Motors . . . **Fred J. Hutchison** to advertising and merchandising manager, B. F. Goodrich . . . **Robert H. Weiss** to advertising assistant, Salada-Junket, from account executive, Harry M. Frost, Boston . . . **Donald L. Gallagher** to marketing coordinator, Mennen, from office manager, same company . . . **William E. Roberts** to president and chief executive officer, Ampex, from executive v.p. of Bell & Howell . . .

Derek Richardson to v.p. for marketing of the chemicals division, and **Fred H. Edgar** to v.p. for aluminum sales of the metals division, both at Olin Mathieson.

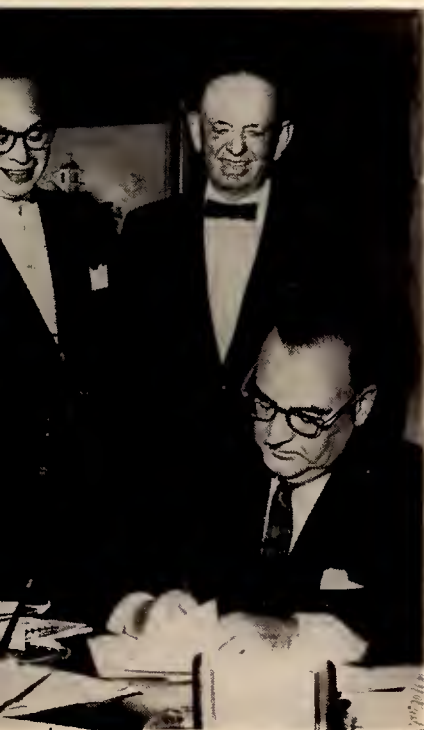
Merchandising Note: Post Cereals will restyle the packages of its entire line this summer and fall.

Agencies

Agency appointments: Siegler Heater to EWR&R . . . National Car Rental System to JWT from Gardner . . . Hartley, Aintree, Liverpool, England, to **Victor A. Bennett** for Hartley Marmalades . . . **McCulloch** to Mack, Hollywood, for its family karts . . . Bub Products to **J. M. Korn**, Philadelphia . . . Seth Thomas division of General Time to **Hicks & Greist** . . . Lionel's electronics division and subsidiaries to **Smith, Winters, Mabuchi**.

PEOPLE ON THE MOVE: **Frank J. Randal** to account execu-

tive for Endicott-Johnson. H&G, from assistant director, Leather Industries of America . . . **Wilford Thunhurst** to radio-tv director, EWR&R in Pittsburgh. from radio-tv producer, New York, same agency . . . **Morton Keshin** to associate media director, L&N, from assistant media director, same agency . . . **Charles E. Coleman** to v.p., FC&B . . . **Alex MacLachlan** to account executive for New York Telephone at BBD&O, from ad manager at Southern New England Tel. Ayer . . . **Thomas M. Newell**, director of research (St. Louis), and **Joseph T. Donovan**, manager of outdoor advertising, D'Arcy, both elected to v.p.'s . . . **Salvatore Pappalardo** to account executive, K&E, from president, Hobbin Associates, Baltimore . . . **Neal E. Tonks** to media director, Doremus . . . **Robert J. McMahon** to v.p. and manager of new FSR Boston office . . . **James C. Warner** to media manager, Tatham-Laird, Chicago, from K&E, Chicago . . . **Joseph Denny** and **Bernard M. Keyt** to the research department



SIGNED INTO LAW by Gov. Edmund G. Brown; a bill branting radio/tv newsmen and news commentators the right to protect their news sources. Sponsors are Louis S. Simon (l), pres. of the California Broadcasters Assn., and Assemblyman Thomas Carrell, Democrat, San Francisco, who authored bill

SHOWN WITH HER SIX CHILDREN, Mrs. Betty Rakoczy, as KOB-TV, Albuquerque, N. M., personality, Gordon Sanders, breaks news she has been selected KOB-Winrock Mother of Year. The station ran contest in conjunction with new \$10 million Winrock Shopping Center



TRACTORS VOTED down in Tampa, Fla. George W. Harvey, v.p. and gen. mgr. of WFLA-TV, Tampa-St. Petersburg, Fla., holds mail from viewers following discussion of Tractors for Castro proposal. End result: 92% against swap. In background, one of the machines that has been reported to be the type Castro wants

of L&N as manager of creative research and research project director, respectively.

New office: F&S&R will open its eighth office, 1 August, at 607 Boylston St., Boston.

New Quarters: Lenny Kahn to 1836 Euclid Ave., Cleveland, Ohio.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 June 1961)

AM: 3,590

FM: 871

TV: 541

BOUGHT/SOLD/APPROVED

Sold: KWRE, Warrenton, Mo., to Glenayre Broadcasting, Harry H. Coon, owner, of Chicago, from J. Soulard Johnson and Harry G. Kline. The price: \$178,500; brokered by Hamilton-Landis & Associates, Washington, D. C. . . . **Pacific Telescription System**, Santa Cruz, Cal., to the TelePrompTer Corporation of New York from David McKay and Asso-

ciates; the Price: \$800,000; brokered by Hamilton Landis & Associates, San Francisco office.

Associations

Phil Edwards was elected president of the New York Chapter of the Broadcast Pioneers at their annual meeting last week.

Other officers elected were: Jeff Sparks, May Singhi Breen, and Vincent Lopez as v.p.s; Henriette Harrison as secretary; Lillian Okun, financial secretary; Robert Higgins, treasurer.

The NAB's board of directors approved president LeRoy Collins' proposal to create a single overall authority to administer radio and tv codes.

Also approved was his suggestion to establish an NAB Research and Training Center in association with a leading University.

The board created the office of executive v.p. and gave the Governor authority to fill this position, with board approval.

Tv Stations

TvB's president Norman E. Cash told a sales clinic in New Orleans that magazine circulation has failed to keep pace with the growth of the U.S. adult population in the past five years.

He said "the U.S. adult population has grown from 116.7 million in 1956 to 123 million in 1960 (an increase of 5.4%) while magazine circulation went from 185.7 million in 1956 to 190.4 million in 1960 (an increase of 2.5%). As a result, magazines per adult have declined from 1.6 in 1956 to 1.5 in 1960."

He also mentioned that "magazines per adult have remained at a steady 1.5 for the last nine years except for the peak years of 1955 and 1956 when it was 1.6; time spent with the medium remains at a relatively low level, 12 minutes per day. In 1951, 247 magazines were competing for the reader's time, today it has increased to 273."

Lanolin Plus, for its color plus nail-strengthening enamel, will run the largest campaign ever as participating sponsor, at prime time, on major networks.

WWTV-AREA SERVICE STATIONS SELL 76% MORE THAN DELAWARE'S!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

Service stations in Northern Lower Michigan—36 counties served by WWTV, Cadillac- Traverse City—cash-in on 76% more sales of gasoline and other automotive service products than all the stations in Delaware*!

Hence Northern Lower Michigan is important to you, and so is WWTV. WWTV alone reaches an area served by 12 daily newspapers and 18 local radio stations. Furthermore, WWTV delivers more homes than Station "B" in each of 200 weekday quarter hours surveyed, 8 a.m.-6 p.m. (NSI, Cadillac-Traverse City, Oct. 17-Nov. 13, 1960).

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

*WWTV-area service station sales are \$79.7 million. Delaware's are only \$45.4 million.

The Felzer Stations

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



WWTV

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

Avery-Knodel, Inc., Exclusive National Representatives

The network programming will be hacked up with tv spot saturation in 100 to 125 key markets in eight week sessions. The goal is to reach 35-40 million women per week.

Among 32 product categories in network and spot tv, 22 showed increases in 1960.

Part of the story in TvB's new folder, titled How's Business, goes like this:

1. Total network and spot tv gross time billings in 1960 were \$1,299,072,069.

2. Leading advertiser in 1960 was P&G; billings of \$101,491,119. Next in line: Lever at \$45,148,700. Third is American Home Products at \$42,788,167.

3. Product categories showing increases better than 35% in 1960 were: amusement and entertainment, up 92.4%; resorts and restaurants, up 70.0%; household furnishings, up 35.8%; publications, up 61.3%; stationery and office equipment, up 38.2%.

Kudos: Ward D. Ingram, president, San Francisco-Oakland Television, and general manager, KTVU, San Francisco, elected chairman of the board of directors of the Oakland Better Business Bureau . . . WCAU-TV, Philadelphia, was presented with a citation from the Public Relations Workshop of the Charles Morris Price School of Advertising for the station's program series *Inside Channel 10* . . . **Storer Broadcasting** was awarded the certificate of Honor for distinguished achievement by the American National Red Cross in appreciation for "Storer's all-out campaign help given the Red Cross' 1961 fund campaign" . . . **E. R. Vadeboncoeur**, president, WSYR, Syracuse, N. Y., was honored by the Syracuse Public Schools for his "outstanding contribution to education" during the past 12 months.

PEOPLE ON THE MOVE: **Roger D. Rice** to v.p. in charge of sales, WHIC, Pittsburgh, from sales mgr. . . **Lawrence H. Rogers, II** and **Edward J. Morehouse** elected directors of Taft Broadcasting . . . **Ed Eubanks** to sales staffer, WLOS-TV, Greenville, S. C., from WSPA, Spartanburg, S. C. . . **Warren Gerard** to market research and community

service, WHIC, Pittsburgh, Pa., from sales staffer same station . . . **Paul Mountcastle** to board chairman; **Cowan Rogers** to president; W. H. Linebaugh to executive v.p. and general manager; J. T. McCloud, to v.p. and director of sales, all at WATE, Knoxville, Tenn. . . **James O'Rourke** to western division sales manager, WGN, Chicago, from sales account executive, same station . . . **Jack Berning** to general sales manager WFIE-TV, Evansville, Indiana . . . **Bill Anderson** has been appointed director of the agenda for

the First International Television Assembly of the Academy of Television Arts and Sciences.

New quarters: WSIX (AM-FM-TV), Nashville, Tenn., began to build the stations new WSIX Broadcast Center at 441 Murfreesboro Rd.

Radio Stations

Tv and radio stations in New York are getting a windfall of (Please turn to page 64)

Far Bigger than its 42nd National Ranking

**WFBC-TV
delivers
52200
HOMES**



from 5 to 6 P.M. Monday through Friday
in the 'Monty's Rascals' show

*Big among the South's
"BIG MARKETS"*

Here's the Comparison . . .
Homes Delivered 5:00-6:00 P.M.
Monday through Friday†

WFBC-TV	52,200
Miami	39,300
Tampa-St.	
Petersburg	37,300
Greensboro-	
Winston-Salem	34,900
Norfolk	27,800
Richmond	24,700

†Figures from A.R.B., March 1961, for leading station in each market.

*The Giant's GREENVILLE-SPARTANBURG-ASHEVILLE MARKET ranks 42nd in the U. S., according to Television Magazine.

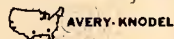


A stand-out among afternoon kid shows, "Monty's Rascals" features station personalities in good live comedy, plus the best in film fun.

†WFBC-TV delivers a larger South Carolina audience than any other station!



Contact the Station or Avery-Knodel for information, availabilities and assistance.



"We bought Seven Arts Volume II because
Warner's Films of the 50's

OBLITERATED COMPETITION

says **Syd Grayson**, President KSYD-TV, Wichita Falls, Texas

"These are the finest audience-gathering films ever put out. They were made for family appeal.

"We have done very, very well with Volume 1. In fact, so well that some nights the competition has had no audience at all!

"And our advertisers are ecstatic over these feature films. One, a long-time TV advertiser, selling Cadillacs, paid more to sponsor 'Springfield Rifle' than he'd ever paid before. But he told me he'd never in his life seen anything like the results he got... not just response, but sales results!

"So, of course, we've bought Volume 2. We've got to stay beyond all competition and we know they simply cannot buy any package to beat these Warner 'Films of the 50's'."



Syd Grayson

ARB—MARCH 1961

FRIDAY NIGHT 10:30-12:00

	Rating	Share
KSYD-TV	16.8	71.5%
Station A	4.7	20.0%
Station B	2.0	8.5%

SATURDAY NIGHT 10:45-12:15

KSYD-TV	18.4	76.6%
Station A	5.6	23.4%
Station B	less than .005	—

SUNDAY NIGHT 10:30-12:00

KSYD-TV	12.5	80.6%
Station A	3.0	19.4%
Station B	less than .005	—

**Warner's Films of the 50's...
 Money makers of the 60's**



**SEVEN ARTS
 ASSOCIATED
 CORP.**

NEW YORK: 270 Park Avenue YUkon 6-1717
 CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
 DALLAS: 5641 Charlestown Drive ADams 9-2855
 BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

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

WASHINGTON WEEK

26 JUNE 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Despite the peaceful tone of official NAB releases following secret NAB Board meetings, Gov. LeRoy Collins took a pasting on his reorganization plan for the Association: reasons were much the same as those motivating the industry to oppose in the strongest fashion the President's FCC reorganization plan.

In the FCC reorganization, the industry was worried about greatly increased powers for an FCC chairman considered favorable to rigid regulation. As to the NAB reorganization, the NAB board was worried about letting power leave the hands of broadcasters in favor of an "outsider" who has made some critical speeches.

Collins succeeded in getting deep changes in the NAB broadcasting code setup. These look toward much harsher judgments about what is permissible and what is not, along with much quicker action to take away seals.

There was no coincidence whatever in the fact that these code changes were approved just in time for Collins to tell the Senate Juvenile Delinquency subcommittee about them.

The broadcasting industry managed to hit a cool, calm oasis this week after a tremendous Congressional buffeting: reverberations still persisted, however.

FCC chairman Newton Minow and Collins both appeared last Monday in what might be the last Senate Juvenile Delinquency subcommittee hearing. The heat was still rising from the bombs dropped at the Celler hearings.

Both Minow and Collins indicated that research into effects on children of tv crime and violence would be a good thing, with Collins citing evidence that tv is not responsible for juvenile delinquency.

Both also agreed that it might well be left to the industry to clean up excessive sex, crime and violence. Here Collins cited the code toughening. But on this point Minow cited the anti-censorship laws, indicating his belief that the FCC now has power to tell stations that particular types of programs may not be telecast.

Both Minow and Collins also agreed that the record of achievement in broadcasting has been very good, but that improvement is possible. Collins spoke of his "blue ribbon" programing idea. Minow took a definitely "softer" line, though he described the "wasteland" as much worse in the case of programing for children.

Sen. Dodd (D., Conn.), chairman of the subcommittee, said the nation is fortunate in having Minow as FCC chairman and Collins as NAB president. Of the two statements, that about Collins was the more significant. It bears out the impression gained from other Congressional quarters that Collins is very highly regarded on the Hill, and will have a valuable "insulating" effect for the industry in Congress.

Minow and Collins also traded compliments, though Collins specifically stated that his opinion of Minow might not be shared by some of the broadcasters he is supposed to lead.

The Minow appearance before the Celler (D., N.Y.) subcommittee produced more frightening comments for broadcasters than did the later Senate appearance.

Minow, broadcast bureau chief Kenneth Cox and FCC general counsel Max Paglin indicated companies convicted of antitrust law violations might have a tougher time getting license renewals. Probes are in progress on such companies of GE and Westinghouse.

(Please turn to page 61)

FILM-SCOPE

26 JUNE 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Keep your eye on five minute shows for some of the most interesting sales and programing developments of the current season.

ITC's Golf Tip of the Day, sold this season in 83 U. S. markets and with four foreign sales on its list, is producing some unusual combinations.

At WOR-TV, New York, for example, **several segments are joined together to make a Friday night prime time half hour.** Participating advertisers are Simoniz, Armstrong Tire, Herbert Tareyton, Dubonnet Wine, and Diplomat Hotel.

WHDH-TV, Boston, uses the five minute show as a **follower of baseball to hold a sports audience.** Some stations use it across the board after news and weather.

Other stations to have purchased the series include WGN-TV, Chicago; KHJ, Los Angeles; WRC-TV, Washington; CKLW-TV, Detroit; WMAR-TV, Baltimore; WKRC-TV, Cincinnati; WHTC-TV, Hartford; WLW-C, Columbus; WSEE-TV, Erie; WSPD-TV, Toledo; KRNT-TV, Des Moines; WAVY-TV, Portsmouth; WHIO-TV, Dayton; WLW-I, Indianapolis, and KPRC-TV, Houston.

Ziv-UA's Sea Hunt—top-rated of the current first-run series in syndication—has gone into re-run sale and hence will end first-run plays by around the spring of 1962.

The Economee division of Ziv-UA quickly racked up about 50 re-run sales. (For details, see FILM WRAP-UP, page 66.)

However, this will leave first-run syndication next year lacking what has been its most accomplished series since Highway Patrol.

CBS Films is justifiably proud of its record in the kind of U. S. tv programing it distributes abroad—and is especially so in the light of recent general criticism of U. S. tv distribution.

Besides its extensive news and public affairs roster, CBS Films points to Robert Herridge Theater, a show just sold in its ninth and tenth foreign areas, as an example of a **program of real quality which can also serve as a cultural ambassador.**

Distribution contracts were just signed for Italy and Hong Kong.

Robert Herridge Theater is also going to Sweden, Germany, New Zealand, Denmark, Australia, Switzerland, Finland, and Canada.

Screen Gems has added more than a dozen station sales of Shannon in the past two weeks to bring total sales to 51.

Latest station buyers include these 14: KSTP-TV, Minneapolis; KTSN-TV, El Paso; KKTU, Colorado Springs; WCSH-TV, Portland, Me.; WCSC-TV, Charleston; KERO-TV, Bakersfield; KLZ-TV, Denver; KJEO-TV, Fresno; KVIP-TV, Redding; KHVH, Honolulu; WDSU-TV, New Orleans; WDAF-TV, Kansas City; WTVJ, Miami; WKRG-TV, Mobile.

The Shannon series kicked off its syndication sale with these two regionals:

- **Bunker Hill meats in 12 southern markets.**
- **Miles Labs (Wade) in six west coast cities.**

The five-minute program is still a syndication bandwagon: latest to join it is Jayark with Hollywood Histo-O-Rama, a new series of 208 biographical segments.

Jayark, incidentally, has raised sales on Bozo to 157 through addition of a dozen new markets. (For details, see FILM WRAP-UP, page 66.)

Third in the current crop of personnel elevations at Ziv-UA recently is the appointment of Robert H. Yamin, west coast operations manager, as assistant to president John Sinn.

Two previous promotions lately at Ziv-UA resulted in awarding of v.p. stripes to Lewis J. Rackmill and to Frank Reel.

CBS Films is telling a success story about half-hour western re-runs in the afternoon in Phoenix.

KOOL-TV had a 2.3 Nielsen back in March 1960 when it ran Autry-Rogers features, Robin Hood, and Douglas Edwards between 3:30 and 5:30 p.m.; by November the station put in Captain Kangaroo, Freddy, and movies and had advanced to 5.1 but was still last in the market.

Then the station put in CBS Films' Flying A package of three westerns plus ITC's Broken Arrow and by March 1961 was first in the two-hour period with an 11.3 rating.

Note this: since stations buy packages like the Flying A as libraries they are free to use them in combinations. KOOL-TV also put the three westerns into a Saturday 1-2:30 p.m. slot where a year ago Nielsen reported a nil rating; by March 1961 they had worked up a 13.3 rating and 76 per cent share for the ninety-minute stretch.

Winners from the Second American Tv Commercials Festival will be seen in Chicago this week at the Sheraton.

Special feature of the 27 June event will be a screening of outstanding entries from the Chicago area.

Screening and dinner are to be under the auspices of three important trade groups: The Chicago Copywriters Club, The Art Directors Club of Chicago, and the Chicago Agency Broadcast Producers Workshop.

As the latest move in its expansion program, Video Tape Productions of New York has brought in Thomas Tausig as director of program sales.

Tausig was formerly v.p. in charge of tv-radio at Grant Advertising.

WASHINGTON WEEK

(Continued from page 59)

The CBS graduated payment plan for affiliates is being scrutinized as a means of getting around a probable prohibition on option time. All recommendations of the network study staff are under new and more serious consideration.

Celler beamed approval and added "I shall not rest until there is complete divorcement of BMI from every station and every chain."

Both Dodd and Celler were disturbed at high prices received when stations are sold. For some reason, Minow didn't comment to Dodd, but did assure Celler "the commission is going to do something about this in the future."

SPONSOR HEARS

26 JUNE 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Seems that Revlon is on the prowl again, the quest being an agency whose quality of copy might make Charles Revlon do cartwheels.

The present Revlon cosmetic-toiletries stable consists of Warwick & Legler and Grey.

The biased, distorted and often naive treatment that a couple New York daily advertising columnists have been giving tv is getting a mixed reaction from the trade.

One segment, recognizing that the pair have a **hatchet job** to do for print, are amused by their journalistic katzenjammers, while another segment, who feel there should be honor and respect even among competitors, have become **deeply resentful**.

One of the columnists is regarded as having reached a new low by referring to the tv industry as "**erying like a spoiled brat.**"

Don't attach any special corporate significance to the moving into CBS, Inc., headquarters, in New York City, of Goddard Lieberman, president of CBS Records.

He's not, as rumored, joining the general staff, but, as officially explained, merely joining the brass under the same roof.

Observes a Madison Avenue pundit: one thing they can now say about tv is that, unlike any other medium, its business relations are conducted in a fishbowl.

He had reference to Y&R's inviting the lay press to attend a meeting with reps on the agency's thinking about the stations' treatment of the 40-second chain-breaks.

The past week was one of those which afforded the country two bemusing studies on the extreme ends of the tv spectrum.

While a Congressional subcommittee toiled to make a case of its charge that tv violence was **bewitching the young**, CBS TV put Walter Lippmann on the screen for an hour of fascinating commentary on the current international morass.

Put down Ollie Treyz as one who feels that time's a-wastin' unless he's got a phone in his hand or a gadget button to push.

A bit of hutton-pushing that he regales visitors with: the **emergence of a tv screen from the ceiling** which carries the image of the person seated in his chair. He uses it for closed circuit talks to affiliates or agencies.

The phone without a switchboard: it's in the company-chauffeured limousine and it's in constant use as he hops from one outside date to another, spraying the calls to Hollywood and other sections of the country.

A sprinkling of tv station operators are so enamoured with the art of sales projections that they often pose a dilemma for a rep soliciting the station.

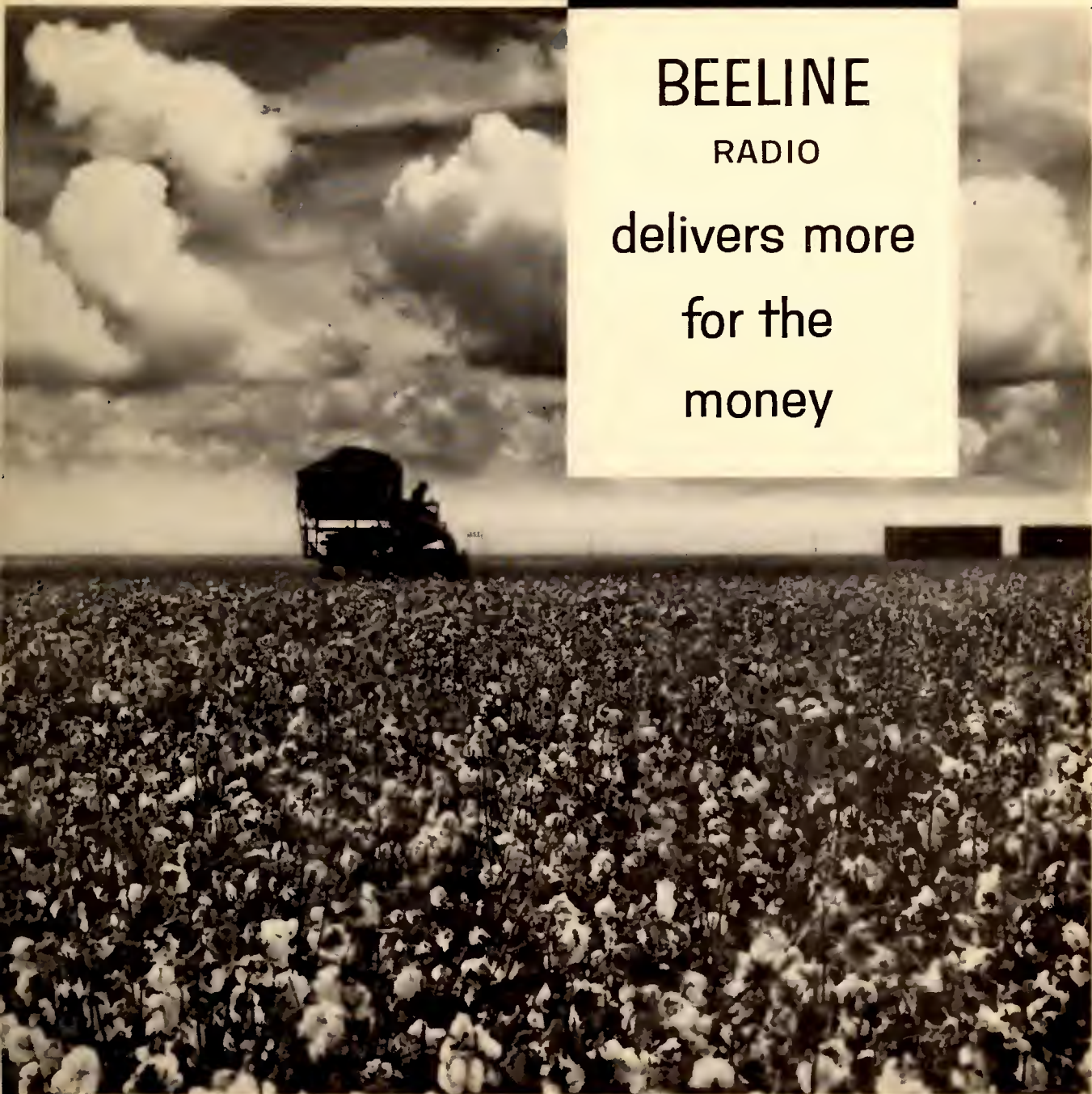
When such a quarry insists on the rep providing him with a forecast on what the station will do in national spot over the next five years, the rep has to make up his mind whether to make it blue-sky or an honest, conservative appraisal.

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE

RADIO

delivers more
for the
money



Harvesting cotton in the fertile Central Valley of California.

Kern and Fresno counties — covered in depth by Beeline radio — are the two top cotton producing counties in the United States.*

This is an area that produces big and spends big. Beeline radio makes your product part of this prosperous scene. In fact, throughout Inland California and Western Nevada, the Beeline stations deliver more radio homes than any other combination of stations — and at the lowest cost per thousand. (Nielsen, SR&D)

*Source: 1959 Bureau of Census

McClatchy
Broadcasting
Company

SACRAMENTO, CALIFORNIA
PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



for a
reading
treat get
the June
U. S. RADIO!

out now!

WRAP-UP

(Continued from page 57)

spot business from King Korn Trading Stamps (Powell, Schoenbrod and Hall) both Chicago.

The occasion: King Korn is going into the New York market via the Bohack chain.

Although there will be intensive tv coverage on WNBC-TV and WOR-TV, New York, for the first month, radio is getting the bulk of the budget with saturation schedules for 52 weeks on three New York stations.

The typical Negro-appeal radio station airs 42 quarter hour programs per week designed for Negro audiences.

So Keystone reported in a fact sheet just released.

Other notations in this sheet:

- There's at least a 15% rise in the quantity of Negro-appeal program hours and a 30% gain in the number of Negro-appeal stations during the last decade.

- The growth is measured by the increase of affiliates in Keystone's Negro Network division and individual station reports.

- Marketing people believe Negro stations and audiences are dwindling because of the migratory exodus, but they forget that the population boom compensates and Negro families usually grow faster than white families.

Incidentally, the most complete research data on the Negro market, based on the 1960 census, will soon be available, according to Francis M. Fitzgerald, president of the Negro Radio Association, and president of WGIV, Charlotte, N. C.

Acceleration of radio's sales is expected to hold into the third quarter of 1961.

Here are some of the conclusions of RAB executives after meeting with station salesmen in 42 cities:

- 1) January and February business was off but strong surge in March will continue.

- 2) In spite of bad start, radio may show a gain over 1960.

- 3) Exceptions will be those stations with good-to-excellent sales during the first quarter of 1961 and look to this year as one of their most lucrative.

Ideas at work:

- KWIZ, Santa Ana, Cal., has begun publication of a small monthly newspaper to tell agencies and advertisers what's happening in Orange County, and makes reports on the station's own progress. Copies of the publication are sent throughout the country by Meeker, national sales rep.

PEOPLE ON THE MOVE: Felix Adams to national sales manager KRAK, Sacramento, from assistant to the general manager and in charge of merchandising, KGMS, Sacramento . . . Dean R. Dietrich to time sales staff, WTMJ, Milwaukee, Wis. . . . George R. Dunlevy to national program director for Elliot Stations WICE, Providence, R. I. WLOW Norfolk, Va., from program director KOIL, Omaha, WING and WONE Dayton, Ohio . . . Kent Burkhardt to operations manager, WQXI, Atlanta, Ga., from owner of KTXL, San Angelo, Texas . . . Marvin Astria sales account executive, WGN, Chicago, to western division sales manager for that station . . . Richard H. Wheat to account executive, WMAQ Chicago, from same capacity at

DINING
at New York's elegant
MALMAISON
is a delightful experience



MALMAISON
RESTAURANT

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER
At the piano: Jules Kuti, 5 to 11 P.M.
PLaza 1-0845 • Closed Sundays

VJAS, Pittsburgh . . . **Al Saunders** to general manager, WHLO, Akron-Canton, Ohio . . . **Paul J. Cassidy** to account executive, KDKA, Pittsburgh, from assistant sales manager, Pittsburgh Hilton Hotel . . . **Arman Reinke** to general manager, KVNA, Flagstaff, Arizona; **Margaret Reinke** to women's director, same station . . . **Frank Maruca** to program director, WKMH, Dearborn, Michigan, from KYW, Cleveland.

MORE PEOPLE ON THE MOVE:

George J. Lund to director and general manager, WILA, Danville, Va., from sales manager, same station . . . **Richard P. Keating** to account executive, WACE, Springfield, Mass., from advertising manager, Chartpak . . . **Louis H. Pells** to general sales manager, WEOK, Poughkeepsie, N. Y. . . . **Robert Swanson** to sales executive, WLW, Cincinnati, from local sales staff, WBBM, Chicago . . . **Lud Richards** to advertising and sales promotion manager, WBBM, Chicago, from director sales development, radio division, Peters, Griffin, Woodward, New York.

Endos: Robert F. (Bob) Gamble, news and information services director, WFBM (AM-FM-TV), Indianapolis, elected to the board of directors, Marion County Mental Health Association . . . **WIL**, St. Louis, received an appreciation award from Triumph Sports Owners Association of Greater St. Louis for the station's participation in the WIL-Auto Cross.

Happy Birthday: WAAF, Chicago, has taken 800 seats at a 20 June performance of *Guys and Dolls* to celebrate the station's 40th anniversary.

Networks

Frank Sapperstein's All Star Golf is entering its 5th year in October, this time on NBC, in full color, in a 5:00-6:00 p.m. time slot Saturday.

Reynolds Metals, sponsor of half the show for past four years, and Kemper Insurance (Clinton E. Frank) will be picking up one-quarter of the tab. According to an NBC audience survey, golf attracts a unique audience of good income-education types. 59%

of golf viewers earn over \$7,500 annually, and 48% are college grads.

NBC Radio took the lead, again, over ABC and CBS in sponsored time, according to an NBC statement.

This gives NBC the record in 13 out of the past 14 months.

The network's May lead was four hours, 45 minutes or 36% over ABC, and five hours, 38 minutes or 45% over CBS.

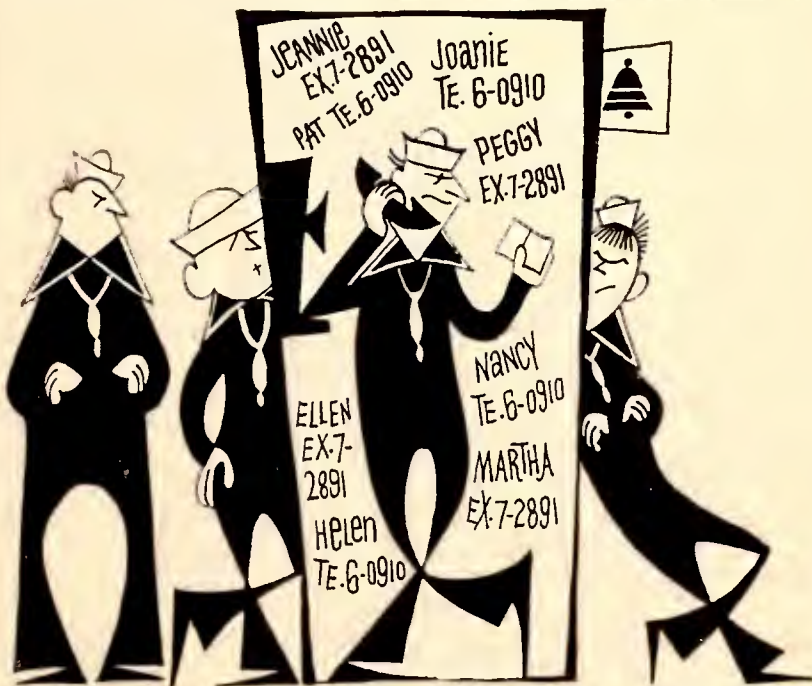
NBC Radio continues to air more sponsored time on weekends than the

combination of both competitors.

Robert W. Sarnoff invited leading tv set manufacturers to NBC color tv presentation in Chicago, 21 June.

In his presentation, Don Durgin, v.p., NBC Television Network Sales, will mention NBC's color plans for 1961-62. There will be 1,630 hours of color programming on NBC in 1961—a 60% gain over the previous year.

Tv sales: NBC has sold its entire regular schedule of news for 1961-



WITH MEDIA SELECTION BECOMING INCREASINGLY MORE COMPLICATED . . .

YOUR NO. 1 BUY IS STILL KEWB

national representatives: The Katz Agency, Inc.

In San Francisco, insure massive responsive audiences. Big buying evidenced in recent participation campaign in which KEWB offered to pay listeners' bills.

In three weeks, over a quarter-million dollars worth of bills poured in. Biggest single total, car payments. Way up are house payments, furniture, appliances. Even with only 91 seconds to respond after we announce winner's name, over 33% making it. (You'd listen carefully, too!)



CROWELL-COLLIER BROADCASTING CORPORATION

A SOUND CITIZEN OF THE BAY AREA

62, representing over \$27,000,000 in gross billings . . . **Humble Oil** will buy National Educational Tv's fifteen-part epic Shakespearean series, *An Age of Kings*.

Kudos: Walter Cronkite, CBS Radio and TV newsmen, was awarded the 1961 Founders and Friends Award from Chicago's Roosevelt University for "distinguished service to the principles of democracy." . . . Three commercial tv programs and their sponsors were winners of American Baptist Radio-TV awards, they were: **ABC-TV's** *Chip's Harvest* from the series entitled *My Three Sons*; **Bell & Howell** for *Close Up*, also on ABC TV and for participation in *CBS Reports: The Equitable Life Assurance Society of the United States* for *Our American Heritage* series on **NBC-TV**.

PEOPLE ON THE MOVE: **Herbert S. Schlosser** to director, talent and program administration, **NBC TV**, from v.p. and general manager of **CNP** . . . **Robert W. Holmgren** to sales service and business administration, **ABC Radio**, from budget administrator, same network.

New affiliates: **WTHE**, Spartanburg, S. C., to **NBC Radio** . . . **WMIL**, Milwaukee, to **CBS Radio**.

Representatives

The Chicago chapter of the SRA just elected new officers.

They are: president, **Thomas Harrison**, **John Blair Co.**; v.p., **Jerry Glynn**, **AM Radio Sales**; secretary, **John Roberts**, **Katz**; treasurer, **Marty McAdam**, **Blair Tv**.

The Young organizations have taken on the representation of the Communication Industries Corporation stations.

WKST-TV, Youngstown, goes to **Young-TV** and **WEOK**, Poughkeepsie, N. Y., will be with **Adam Young, Inc.**

The general manager and v.p. of **WKST-TV** is **Philip Richtscheidt**; and **Frank Broslin** is general manager of **WEOK**. The president of the parent company is **Lazar Emanuel**.

Rep appointments: **KDEO**, San Diego, **KFXM**, San Bernardino, Cal., and **KAFY**, Bakersfield, Cal., all to **Eastman** . . . The Lebanese Televi-

sion of **Beirut, Lebanon**, to **Intercontinental Services, Ltd.** . . . **WCAW**, Charleston, W. Va., to **Ohio Stations Representatives** . . . **KFML**, Denver, to **Gill-Perma**.

PEOPLE ON THE MOVE: **Peter T. Childs** to **Harrington, Righter & Parsons**, Chicago office . . . **Jack Fulwiler** to manager of the **Kansas City sales office of Forjoe**.

Film

Ziv-UA's placement of *Sea Hunt* into re-run sale through its Economee division has led to about 50 very quick station sales—but will leave first-run syndication without one of its most successful shows by next spring.

The most successful show in syndication since *Highway Patrol*, *Sea Hunt* will end its first runs by spring or fall of 1962.

CBS o&o's which purchased *Sea Hunt* re-runs are: **WCBS-TV**, New York; **KNXT**, Los Angeles, and **WCAU-TV**, Philadelphia.

Nine other **CBS affiliates** are also among the initial buyers of the *Sea Hunt* re-runs. They are: **WHDH-TV**, Boston; **WJBK-TV**, Detroit; **KTNT-TV**, Seattle; **WFMY-TV**, Greensboro; **KFMB-TV**, San Diego; **WGAN-TV**, Portland, Me.; **WWL-TV**, New Orleans; **KSL-TV**, Salt Lake City, and **KOIN-TV**, Portland, Ore.

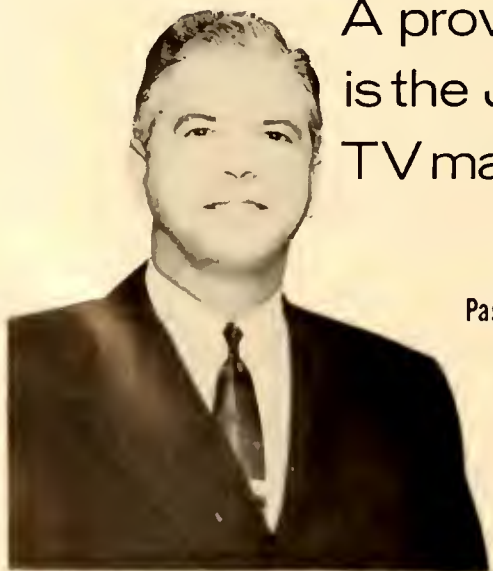
Other stations are **WGN-TV**, Chicago; **KOA-TV**, Denver; **WGR-TV**, Buffalo; **KVAR-TV**, Phoenix; **WTAE**, Pittsburgh; **WTVM**, Columbus; **KSD-TV**, St. Louis; **KRON-TV**, San Francisco; **WDAF-TV**, Kansas City; **WFLA-TV**, Tampa; **KTSM-TV**, El Paso; **WNDU-TV**, South Bend; **KNEM-TV**, Saginaw; **KTEM-TV**, Spokane; **WCKT**, Miami; **WMAL-TV**, Washington; **KGMB-TV**, Honolulu.

Also, **WRGB**, Schenectady; **KVOO-TV**, Tulsa; **WITI-TV**, Milwaukee; **KPRC-TV**, Houston; **WKY-TV**, Oklahoma City; **WBRE-TV**, Wilkes-Barre; **KCRA-TV**, Sacramento; **KMJ-TV**, Fresno; **WLOF-TV**, Orlando; **WTWV**, Evansville; **WOC-TV**, Davenport; **WFMJ-TV**, Youngstown; **WSAU-TV**, Wausau; **WBTW**, Florence, and **KEYC-TV**, Mankato.

Jayard Films announced the ad-

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Municipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz

12

WLBT Hollingbery

3

Serving the Jackson, Miss., Television Market

dition of 12 new markets for the cartoon film series *Bozo The Clown*.

The stations added were: WABI-TV, Bangor; WAGM-TV, Presque Isle; WCNY, Watertown; WDSM-TV, Duluth; WISN-TV, Milwaukee; WNCT-TV, Greensboro; KFLY-TV, Lafayette; WALA-TV, Mobile; WHEN-TV, Syracuse; KHSL-TV, Chico; WRAL-TV, Raleigh-Durham, and WOAY-TV, Oak Hill.

Production: The KTTV lot, L.A., is in full production with the shooting of three commercials and one full feature: *Vendetta of a Gunfighter*. The commercials are: *Ford Motor*, *Milky Way*, and *Three Musketeers*.

PEOPLE ON THE MOVE: George Ottimo to head Transfilm-Caravel's animation department, from Klaeger Film . . . Wade Crosby to western division sales manager, United Artists Associated, from Programs for Television.

Public Service

WAST, Albany, N.Y., has formed a permanent eight member committee, consisting of leading citizens of the four-county metro area, to meet regularly with the station to advise how the needs of the community may best be served.


Three new community service series will start after Labor Day, when the committee has its first meeting.

Public service in action: WFMY-TV, Greensboro, N. C., donated a complete dual DuMont Multiscanner system to Duke University Medical Center . . . WKNB, Hartford, Conn., has been airing, for the past six weeks, *The Job for the Day*, a program to implement the State's Labor-Employment Department, which spot lights particular positions. The station does not receive payment for this service . . . WWL-TV's most recent service to New Orleans is the programming of two hours in prime time of culture. The first feature will be a one and one-half-hour production of Julius Caesar against a background of the Cuban revolution . . . WBKB, Chicago, has prepared two documentaries related to the future of the city's military and scientific future. They are entitled: *Countdown:*

Is Chicago Defensible? and *Argonne Revisited* . . . WIND, Chicago, will begin a series which involves visits to key towns and villages around Chicago to find their needs, problems, and accomplishments . . . WXYZ, Detroit, along with Mauri Rose and Fletcher Platt of Ford's Traffic Safety Division, are helping ABC o&o stations' campaign for traffic safety during the month of June.

PEOPLE ON THE MOVE: Tom O'Brien to director of news and public affairs. WABC, New York, from WINS, Director of news.

Kudos: WWDC, Washington, D.C., and Ben Strouse, president, were presented with a special citation "in recognition of its outstanding public service assistance and programing in behalf of Radio Free Europe" . . . WCAU, Philadelphia, wins best radio script award from Writers Guild of America for the station's documentary *One Deadly Drink* . . . KTBC, Austin, Texas, was named producer of one of the four outstanding programs created in the United States during 1960 by the International Association of Civil Defense Information Officers at recent meeting in Washington.



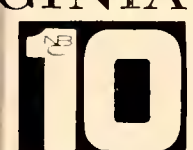
**CREATIVITY...
INTEGRITY**

Jean Antoine Houdon (1741-1828), famed French sculptor, painter, and prolific portrayer of notables, travelled to America to create his famous George Washington. This statue, standing today in the Virginia State Capital, is a monument to a great Virginian, the first President of the United States. The marble momentary pose captures forever Washington's dignity, integrity and courage.

We at Shenandoah Life Stations strive to make the art of Houdon, the integrity of Washington an integral part of our operation.

WSLS - TV
ROANOKE, VIRGINIA
AM 61 · FM 99.1

NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC.



"THERE IS NO SUBSTITUTE FOR INTEGRITY"

Review, please,
the latest
accepted survey
of your choice:

ANY or ALL!



The unbelievable Family
audience in the
Louisville Metro Area
belongs to **WKLO**

Need we say more?

Call Bill Spencer

or



**robert e.
eastman & CO., Inc.**

Other Air Trails Stations:

WING, Dayton, O.

WCOL, Columbus, O.

WIZE, Springfield, O.

WEZT, Boston, Mass.

Tv and radio NEWSMAKERS



Carl Lindeman, Jr. has been named v.p., special projects and news at NBC. He will supervise the *Today* show. He joined NBC in 1948 and became associate producer of NBC-TV's *The Kate Smith Hour* in 1953, and was named senior unit manager of the *Home* show in 1954. Lindemann was appointed business manager of the television network program department until he was made director of daytime programs in April, 1957. He became v.p. for daytime programming in 1959 and v.p., program sales, 1960.

Earl G. Thomas has been promoted to the staff of Blair-TV's special projects division. He has been with Blair-TV since 1959, specializing in group plan sales for radio. His particular function now will be in the sale of *Factuals*. During 25 years in agency operations and broadcasting, he has had experience in account supervision and creative work with Mc-E, H&G, and Grey. For nearly four years Thomas was on the network sales staff of ABC.



Ansley D. Cohen, Jr. has been appointed assistant general manager and director of national sales of WUSN-TV, Charleston, S. C. During his seven year tenure at WUSN-TV he was appointed production manager in 1956 and became national sales director in 1958. His past experience in the broadcasting industry includes announcing, publicity, and promotion; and he was general manager of WTAL, Tallahassee, Fla. He is married and has a daughter, Nancy, and two sons, Ansley III and Warren.

Ted Steele has been made general manager of WINS, New York. His wide experience in both the business and talent of broadcasting includes a post, prior to this, as v.p. of NTA o&o radio stations. Steele joined WNTA, Newark, N. J., as general manager in 1959, after five years as executive producer for WOR, New York. He opened the first co-axial network feed and created *The Ted Steele Show* when he was executive producer for Dumont, from 1948 to 50. He has held executive positions with NBC.



The seller's viewpoint

"Naive, presumptuous, invalid and without foundation of fact" are the strong words of Edward A. W. Smith, general manager of KQV, Pittsburgh. Smith is referring to a 5 June "Seller's Viewpoint" written by Sam Schneider, radio sales manager, Central Division, Crosley Broadcasting Corp., Chicago, who stated that the degree to which a station accepts obligations determines the degree to which it can do a quality job. It is "not 'quality' copy, but copy that communicates with the people," Smith claims, that sells radio. The people who listen to radio control the ratings books; it is not the other way around, Smith feels. People listen to radio to be informed or entertained.



'Faith in the industry' I have

The Seller's Viewpoint as expressed by Mr. Schneider, 5 June, is naive, presumptuous, invalid and without foundation of fact.

He begins by saying that today's buying of time "is crying for 'beyond the numbers' interpretation." In this, he is presuming, naively, that most buyers do *not* take into consideration anything beyond "sheer numbers of people." I have far too much faith in our industry to believe that most buyers are guilty of buying radio time on a numbers basis only. Indeed, in my constant trips through national agencies I have yet to meet a buyer on national accounts who did not wish to hear the *entire* story of my market, and my station. I have yet to meet one, for example, who did not believe that our success stories were worthy of consideration. I have yet to meet one who was not impressed by the fact that in *one year*, 1960, well over two million telephone calls were made to KQV to get one specific piece of sports information.* And this is only one example.

Mr. Schneider goes on to say that (many agencies) "have felt—and rightly so—that the type of programing indicates the type of audience." What does he mean by 'type of audience.' *People*, as opposed to prairie dogs? Let me go on record as saying that modern radio attracts every type of person, in every walk of life. They live, they breathe, they sigh, they cry, and when you cut them, they bleed. They haven't changed a damned bit since William Shakespeare recorded them somewhat definitively, and anybody who doesn't believe this doesn't belong in the radio business.

Certainly the manufacturers of consumer products realize this. They realize that these people have money to spend, and they are little concerned with 'types' of people. Just *people*—with money—and an awakened desire to pur-

chase the product. A desire, incidentally, awakened by the creative voices of advertising agencies who *also* understand people—and how to appeal to the senses, desires, and longings of those people.

And how the agency copy men know their targets! Listen to the language in today's broadcast copy! Catch that copy with an *open* ear, and note the inconsistencies with the English language as you were taught it at school. "Like a cigarette *should!*" It sold carloads—because it spoke the language of the people. "Forty-three beans in every cup of"—and "The Pause that Refreshes"—two more examples among hundreds of grammatically incorrect slogans. They *sell*, because they *communicate*. They communicate with the mass, and the mass buy the products. Not the "quality" people—but the *people* period.

A modern commercial radio station functions solely to entertain, advise, inform and service the public—i.e., *people*. When it communicates with those people in the way *they* understand; such as playing *their* music, and reporting the news as *they* would have it reported, it motivates those people to tune in—and *stay tuned*. When it consistently does this, it becomes the perfect platform for modern saleable, *selling* copy. Not "quality" copy, but copy that *communicates with the people*.

It follows as day and night that a station which consistently *reaches* the largest number of people will *sell* the largest number of people. Sad as it may be to the theorists, the answers will be found in the rating books, and in the success stories of the station. Get the first, and you will surely get the second. The reason is in two words. "The Experts." The experts are out *there*, Mr. Schneider. They control the dial setting—no matter where it is on the band. *Quod Erat Demonstrandum*—and the rest is silence, supposition, presumption, and—bunk.

SPONSOR SPEAKS

Ideas, Creativity, and Courage

In a recent address before the Florida Broadcasters Assn., Eldon Campbell, v.p. and general manager of the WFBM stations, summarized in three sentences the one really healthy attitude for the television industry in these days of criticism and crisis:

"The key to our future success lies in ideas, creativity and courage. The great accomplishments of this country have started in the minds of individuals who dared to put their ideas into practice. They did not emanate from a bureaucratic edict."

In the entire history of broadcasting there has never been a time when it was more important to remember and follow these principles.

Neither the critics, nor the FCC, can by themselves raise the stature and the importance of television. This can only be done by the industry itself, acting with "ideas, creativity, and courage."

Enlightened program sponsorship


One of the undisputed program triumphs of the past tv season was the Winston Churchill series *The Valiant Years* on ABC TV.

And, we are happy to note, it provided also an outstanding example of enlightened tv sponsorship.

The announcement that the Churchill programs were to be sponsored by Metrecol raised a lot of eyebrows among members of the industry who wondered how the virtues of a reducing diet would ever be wedded to the glorious history of wartime England.

Actually, the creative challenge provided by this seemingly strange marriage succeeded in providing some of the finest and most unusual commercials of the past year.

Our congratulations to ABC TV, to Kenyon & Eckhardt, and to the Edward Dalton Co. for a superb job.

The Dalton company pledge, read on the last program is one that should be copied by every responsible tv advertiser: "To seek always to present our products in a manner that will be worthy of the proud intelligence of a free society." 

10-SECOND SPOTS

Raspberry for Crosby?: *N. Y. Times* tv critic Jack Gould asserted that Terrence O'Flaherty, tv critic of the *San Francisco Chronicle*, and now m.c. of Westinghouse Broadcasting's *PM West*, is on his way to becoming "the first television critic to make good in front of the cameras." *Wonder if John Crosby agrees with that one.*

He who hesitates: At a couple minutes past five p.m. on the day of Manhattan's power failure (13 June), the elevator carrying Warwick & Legler mediaman Joe Houclack and others to freedom after a hard day's toil conked out as it reached the ground floor. The door began to close before anyone could get out, but Joe managed to hold it open enough for the passengers to squeeze through. One or two took advantage of this chance for egress immediately. Others hesitated, and finally Joe had to relinquish his hold on the heavy door. The others were in there 'till power was restored a couple hours later. *Thought only the captain is supposed to go down with the ship.*

Missing: When *TV Guide's* Art Shulman was in New York recently, he offered this solution to the city's horrendous traffic problem: "Make all the streets one way going north, and in a few days it will be Westchester's problem."

Who renews poetic license?: In answer to an ABC TV affiliate spot for *Fight of the Week* between Yama Bahama and José Gonzales, which went like this: "If I were Yama Bahama, I'd be here to say, I fight Jose Gonzalez! Adios, Jose! Better watch *Fight of the Week* on channel —," Katie Ferguson, program coordinator, KONO-TV, San Antonio, wrote to the network: "If I were ABC TV, I'd be here to say Now I si, senior, why pay-tv, is on the way! Ole."

Good brief! WSAI, Cincinnati, can safely go on record for what is probably the briefest interview ever recorded. On his 8 a.m. newscast, news director Jim Wooddell got the following description of an auto accident — complete: "Three cars came together."

New! from NBC Films

HENRY FONDA 'THE DEPUTY'



73 action-splashed half hours distinguished by: **MR. FONDA IN HIS FIRST TELEVISION SERIES**—as Chief Marshal Fry, soft-spoken, friendly...but swift in action when danger threatens. Henry Fonda enjoys a TvQ performer popularity score 43% above average. **ALLEN CASE, REFRESHING NEW TALENT**—as deadshot Deputy Clay McCord who abhors violence. His TvQ ranking is 19% above average. **THE DEPUTY** had a network total average weekly audience in excess of 21,000,000... it provides Big Reach that delivers the sponsor's prime target of younger, large-family homes*... it assures extreme flexibility and long run, daytime or evening. Get the drop on your market now—with "THE DEPUTY" from NBC Films.



*Source: NTA March-April, 1961, Age of Household Head (under 40): 20.7, Family size (5 or more): 22.3



“Merry Wives”
attract
broad audiences
on WSB radio

Entertaining, informative programming attracts and keeps audiences on WSB. Listeners write more than 150,000 letters a year, including acclaim of “Merry Wives of Windsor” from an Ohio professor...request from an Alabama educator for tapes of WSB produced “Inauguration of Jefferson Davis” . . . praise for helicopter traffic service by Atlanta Retail Merchants Ass'n. Nielsen (Nov-Dec 1960) shows WSB first 97% of the time. Schedule WSB and sell Atlanta and other millions too!



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Associated with WSOC, WSOC-TV, Charlotte. WHIO, WHIO-TV, Dayton.