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Marlboro

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

JUL 5 1960  
INCREASED

# WKBW IS FIRST IN BUFFALO



## HOOPER RADIO AUDIENCE INDEX

DATES: APRIL—MAY, 1960

CITY: BUFFALO, N. Y.

### SHARE OF RADIO AUDIENCE

TIME	RADIO SETS-IN-USE	WKBW	STA. "B"	STA. "C"	STA. "D"	STA. "E"	STA. "F"	STA. "G"	STA. "H"	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A. M. - 12:00 NOON	14.8	<b>30.4</b>	28.6	10.8	10.1	6.8	5.9	5.0	0.9	1.4	6,289
MONDAY THRU FRIDAY 12:00 NOON - 6:00 P. M.	16.5	<b>39.9</b>	16.9	9.8	8.5	7.9	7.0	4.2	1.7	4.2	6,613
SUNDAY DAYTIME 10:00 A. M. - 6:00 P. M.	16.7	<b>33.6</b>	8.1	8.5	14.2	10.1	8.5	0.8	9.3	6.9	1,788
SATURDAY DAYTIME 8:00 A. M. - 6:00 P. M.	18.1	<b>31.5</b>	10.9	12.4	6.4	12.7	10.0	6.7	4.8	4.5	2,282
MONDAY THRU FRIDAY 6:00 P. M. - 10:00 P. M.	12.3	<b>41.4</b>	11.2	9.4	8.5	8.8		10.1		10.7	4,719

and PULSE AGREES

**WKBW is No. 1**

**29%** AVERAGE SHARE OF THE AUDIENCE

April 1960 PULSE (Buffalo) Mon-Sun 6:00 A. M.-12:00 MIDNIGHT

WKBW — BUFFALO — 1520  
50,000 WATTS • Clear Channel

Represented by  
**AVERY-KNODEL**

## WILL NEW LOW COSTS SPUR DAY NET TV?

'Rock bottom' program prices and new shows provide stable sales base for the networks

Page 29

## A second look at those tv 'spot carriers'

Page 32

## How Sacramento sells taste with sound

Page 34

## Howard Abrahams: Tv's retail missionary man

Page 42



THE  
quality  
TOUCH

*Transistor made by TEXAS INSTRUMENTS INC., D*

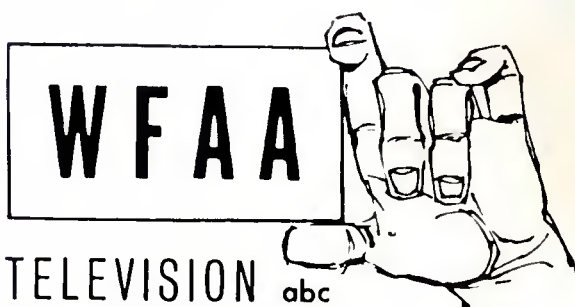
The amazing transistor... no larger than a match head, yet opening up electronic miracles never before dreamed possible. So minute, so exacting, it truly takes a quality touch to devise such an engineering masterpiece.

The quality measure of today's better radio and television stations requires no microscopic examination... it can be felt, not only through audience reaction, but in advertiser product association.

*Represented by*

**Edward Petry & Co., Inc.**

*The Original Station Representative*



TELEVISION abc  
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS





Cleopatra made things happen on the Nile . . . and



**WPEN**  
**RADIO**  
**MAKES**  
**THINGS**  
**HAPPEN**  
**IN**  
**PHILADELPHIA**

WPEN is the only station in Philadelphia broadcasting Signal 95—exciting on-the-spot tape recordings of traffic violators by police officers who are wired for sound. The actual conversations . . . the actual excuses . . . the actual arguments! In Public Interest.. In Sales.. And In Exciting Listening WPEN Makes Things Happen In Philadelphia.

**WPEN**

Represented nationally by **GILL-PERNA**  
New York • San Francisco • Los Angeles  
Chicago • Boston • Detroit • Atlanta

**CONSOLIDATED SUN RAY STATIONS**  
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa

# MORE

for your  
dollars . . .



## WSIX-TV

Your **BEST BUY**  
On Cost Per 1,000

WSIX-TV gives you . . .

- **MAXIMUM TOWER HEIGHT**  
1,049 ft. above sea level . . . none  
other permitted in this area by CAA.
- **MAXIMUM POWER**  
316,000 powerful watts  
Maximum—permitted by FCC
- **MAXIMUM EFFICIENCY**  
Maximum coverage and low cost per  
thousand make WSIX-TV your most  
efficient buy in the rich Middle Tennes-  
see, Southern Kentucky, Northern Ala-  
bama TVA area

### CHECK THESE FACTS:

- ✓ TV HOMES - 370,700
- ✓ Population - 1,965,500
- ✓ Effective Buying  
Income - \$2,155,868,000
- ✓ Retail Sales - \$1,585,308,000

Source: Television Magazine



© Vol. 14, No. 27 • 4 JULY 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Will new low costs trigger day tv interest?**
- 29** For first time in day television net history, there's a slow move from a buyer's to a seller's market as pricing, programming are revamped
- A second look at those net 'spot carriers'**
- 32** Now that next fall's night tv line-ups are about firmed, many of the industry people are wondering about the 18 participation-type shows
- How to sell taste with sound**
- 34** Sacramento tomato juice stays on top in New York with all-radio campaign based on sound when poured; 1st quarter 21% above last year
- New York buyers take over the town**
- 36** More than 300 agency media executives take part in Crown Stations' Treasure Hunt, scout New York for hidden clues leading to 25 top prizes
- New Air Media Basics: watch for it**
- 38** SPONSOR's 14th annual fact book on radio/tv, scheduled for publication late in July, will feature, among other things, list of U.S. timebuyers
- Howard Abrahams: TvB's retail man**
- 42** Tv wasn't even on the scene when he entered retailing over 30 years ago. Today he sells the medium which bills \$280 million from Main St.
- Nighttime nears sellout on Columbia radio**
- 44** South Carolina station WMSC is fast approaching 100% mark in time sold during 7 p.m. to midnight hours, seven days a week. Here's how it's done
- Network tv's 'qualitative' picture**
- 45** Trendex audience figures summarize program selectivity, frequency of viewing, sponsor identification. Also, Convention schedule, comparagraph

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# EVERLASTINGLY AT IT!

Serve or sink! Things are just that simple in *any* competitive television market. At WHO-TV we stay everlastingly at the job of *servng*.

There are more than 270,000 television homes in the area served by WHO-TV (see chart below). WHO-TV spares no *effort* or *money* to bring this big audience the very finest programming and talent. Our studios are equipped with the finest production and transmission equipment available. Our film library\* is stocked to the "teeth" with award-winning properties.

And WHO-TV has a steadily *growing* audience. For example, NSI shows WHO-TV's "Early Show" (4 p.m.-6:05 p.m.) delivered 12,680 more viewers per quarter hour in February, 1960 than in November, 1959.

Ask PGW for the details on WHO-TV and the growing Central Iowa television market.

.....

\*MGM Package ★ WARNER BROTHERS "Vanguard" ★ "Showcase Package" ★ NTA "Dream," "Champagne," "Lion" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and A ALEXANDER "Imperial Prestige" ★ PARAMOUNT LIBRARY and others.

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WHO-TV



	Population †	Net Income (\$000)	Retail Sales (\$000)	Food (\$000)	Auto-motive (\$000)	Drugs (\$000)
WHO-TV COVERAGE AREA	1,227,400	\$2,094,294	\$1,540,375	\$325,412	\$269,757	\$43,823
IOWA	2,747,300	4,696,007	3,464,099	717,261	596,958	99,774
WHO-TV PERCENT OF TOTAL	44%	44%	45%	45%	47%	43%

†Source: SRDS

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC-TV, Davenport

# WHO-TV

Channel 13 • Des Moines

NBC Affiliate

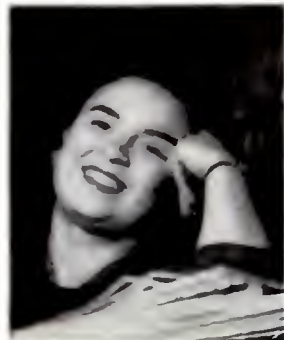
Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., National Representatives

# Wmca

## PRO FILE!



Ruth Meyer



■ It was summer in Kansas City, Kansas, and the year was 1949. Ruth Meyer, ace sports reporter for the home town weekly was in love with an outfielder on the K. C. Blues and everything looked just fine until Floyd got fired. Disenchanted with a guy who couldn't get to first base, Ruth gave back the ring, turned in her press pass and joined local KCKN as script writer, music picker and copy chief. The outfield's loss was radio's gain for in 1954, Ruth Meyer was appointed continuity and promotional director for Storz Station WHB in Kansas City, Missouri. And in 1958, not quite as wide-eyed as fiction would have it, Ruth arrived in New York and set up shop at WMGM. It only took three months for WMCA and RM to meet and fall head over heels and the marriage has lasted. Still able to define the infield fly rule in twenty-five words, Ruth Meyer is possibly the most athletic Production Director in town, switch hitting on music-programming and on-air promotion.

AM Radio Sales

**wmca**  
NEW YORK  
**wbny**  
BUFFALO  
**rpi**

Jack Meala & Co., Inc.

Radio Press International

# NEWSMAKER of the week

*The J. Walter Thompson tradition of daring in new media combined with a quiet conservatism of tone will be carried on by Norman H. Strouse, the agency's new chief executive officer. Strouse succeeds Stanley Resor, who relinquishes active leadership of the agency after some 44 years as its head.*

**The newsmaker:** Norman H. Strouse joined J. Walter Thompson in the late 1920's, became president of the agency in 1955 when Stanley Resor relinquished that post, and now becomes J. Walter Thompson's chief executive officer.

Resor chose Strouse as his successor, and the descent of agency headship from one man to the other reflects a continuity of ideas about and attitudes toward advertising.

Those who recall Resor's willingness to go fully into new media—television, before that radio, and even earlier, women's magazines—will realize that courage was never lacking in J. Walter Thompson's leadership no matter how conservative its voice and manner have been.

Strouse, as a claimant to the JWT throne in recent years, was not identified with any New York dynasty. To the contrary, he rose in the agency in the Pacific and in Detroit. After joining the agency in the later 1920's in San Francisco, he rose to become assistant Pacific Coast manager when the war intervened in 1942.



Norman H. Strouse

After the war, Strouse became account executive for Ford, was elected a v.p. in 1947, and became a director of the agency and Detroit office manager in 1949. Six years later the presidency of the agency was his too, when Resor decided to give it up.

The durability of Resor's leadership of the agency is, of course, remarkable. In 1908, some 52 years ago, he joined the agency in Cincinnati. Then in 1916, James Walter Thompson, the founder, sold the agency to Resor and Charles Raymond, who retired shortly afterwards. Resor, who is now 81, was connected with the agency for two decades before Strouse, now 53, joined the agency in 1929.

The stock held by Resor will now be acquired by the J. Walter Thompson profit-sharing trust. The agency's long-standing policy is that only active personnel in the company should hold its stock. Resor will continue on as chairman of the agency, and first vice-chairmen Henry C. Flower, Jr., and Samuel W. Meek, will also retain their posts.



# NEWSMAKER STATION of the WEEK

## **WTIX** appoints **EASTMAN**

In 1803 Thomas Jefferson made history  
with the "LOUISIANA PURCHASE" ...

Now YOU can make sales history with the  
modern "LOUISIANA PURCHASE"

# WTIX

## NEW ORLEANS, LA.

**POWER: 5000 WATTS ON 690 KC**

**PULSE: #1 IN 39 OF 48-¼ HOURS**

[M-F, 6 AM-6 PM  
APRIL '60]

**PROVEN SALES RESULTS**

See your EAST/man  
for details



WTIX—THE STORZ STATION



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

representing major radio stations

**NEW YORK:**  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

**CHICAGO:**  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

**SAN FRANCISCO:**  
Russ Bldg.  
San Francisco, Cal.  
YUkon 2-9760

**DALLAS:**  
211 North Ervay Bldg.  
Dallas, Texas  
Riverside 7-2417

**ST. LOUIS:**  
Syndicate Trust Bldg.  
915 Olive St.  
St. Louis, Missouri  
CEntral 1-6055

**LOS ANGELES:**  
Taft Building  
1680 N. Vine St.  
Hollywood, Cal.  
HOLlywood 4-7276

**DETROIT:**  
Book Building  
Detroit, Mich.  
WOODward 5-5457

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

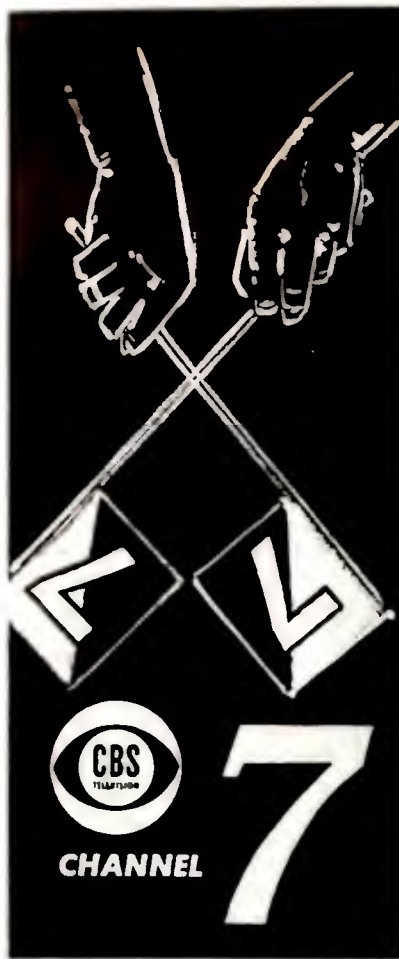
Wig-wagging will get you nowhere, but your selling message on WDBJ-TV will go into over 400,000 homes in Virginia, N. Carolina and W. Va. . . a rich and growing Television Market of nearly 2,000,000 people.

You can sell like sixty on seven. In Roanoke, seven is WDBJ-TV . . . best in sight, day or night, for higher ratings at lower cost. Your only station in this area offering CBS network shows — plus superior local programming, plus hard-hitting merchandising assistance.

ASK YOUR PGW COLONEL  
FOR CURRENT AVAILABILITIES

# WDBJ-TV

Roanoke, Virginia



## NO, THIS IS "KNOE-LAND"

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

### JUST LOOK AT THIS MARKET DATA

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

### KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

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

# KNOE-TV

Channel 8  
Monroe, Louisiana

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

*Photo: International Paper Company and its plants in Bastrop, Louisiana, including two of its ten Southern Kraft Division paper mills, producing quality bleached papers and container board; the Single Service Division, producing milk cartons; and the Bag-Pak Division, producing multi-wall bags.*

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Norman R. Glenn

### Executive Vice President

Bernard Platt

### Secretary-Treasurer

Elaine Couper Glenn

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Ben Bodec

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W. F. Miksch

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Gwen Smart

#### Film Editor

Heyward Ehrlich

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Gloria F. Pilot

Ben Seff

Lloyd Kaplan

Walter F. Scanlon

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Barbara Parkinson

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#### Southern Manager

Herb Martin

#### Midwest Manager

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#### Western Manager

George Dietrich

#### Production

Phyllis Waldbrand

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Laura Oken, Accounting Manager  
George Becker; Anne Marie Cooper;  
Michael Crocco; Syd Guttman; Wilk  
Rich; Irene Sulzbach; Dorothy Tinker;  
Flora Tomadelli



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE® RADIO

*delivers more for the money*



*New dining hall, University of Nevada, Reno, Nevada*

You'RE REALLY in the money when you talk to Nevadans and Californians via Beeline radio. For example, around the metropolitan Reno area — home base of KOH — total retail sales exceed those in the metropolitan Galveston (Texas) area and the metropolitan Altoona (Pa.) area, both with larger populations.\*

Reno is the educational, financial, manufacturing, distribution, medical and transportation center of most of

Northern and Central Nevada, North-eastern California and Southern Oregon.

The most effective way to beam your radio message into the thriving Reno market is on KOH, The Beeline station in Reno.

As a group, Beeline stations give you more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

*\*Sales Management's 1959 Survey of Buying Power*



# McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



Never mind the head

Statistics are like icebergs. The numbers you see may be impressive, but it is often the footnote hidden below that carries the most weight.

Consider the next network trade ad you see. Examine closely the figures that support the headline's claim.

Are they based on less than half of all the nation's television families, or do they represent a true measure of nationwide audiences? (*We count the whole country—see footnote.*)

Do the statistics simply reflect an isolated week or

two, or do they span a longer, more meaningful period? (*We embrace the whole season—see footnote.*)

Do the numbers in big type report "total audience" ratings, which include all viewers who dip in and out of any program? Or are they "average-minute audiences," which more accurately measure how many television homes were tuned to your commercials? (*Our viewers stay put—see footnote.*)

Do the boundaries of "nighttime and daytime" include the full schedule of sponsored programs, or are



# NATIONWIDE NTI AA REPORT

## NIGHT: MON-SUN 6-11 PM



the footnotes that count! 

...some time periods left out, foreshortening either night or day? (*We work the longest hours—see footnote.*)

When you do look into our footnotes, you will find that by all the measures that really count the CBS Television Network again this season broadcast the most popular program schedule in all television, with

...the greatest nighttime audiences: 16% larger than the second network and 17% larger than the third

...the largest daytime audiences: 20% larger than the second network and 65% larger than the third

...more of the most popular nighttime programs than the other two networks combined: 4 of the top 5, 6 of the top 10, and 11 of the top 20

...more of the most popular daytime programs than the other two networks combined: 3 of the top 5, 7 of the top 10, and 12 of the top 20

Which explains why advertisers, who can be counted on to read the fine print, continued to commit more of their budgets to the CBS Television Network than to any other single advertising medium.

**RTS OCT I, '59 - MAY II, '60**  
**DAY: MON - FRI 7 AM - 6 PM**

man, that **WSUN RADIO**  
is strictly from  
**SQUARESVILLE!**

I know, 'cause for me it's  
nowhere. Like there's no  
real swingin' screamin'  
announcers—none of those  
crazy sirens, gongs and all  
that cool noise. And the  
music doesn't come on  
with a crash and really rock  
you. I mean, Dad, if you  
want to be shook . . . like  
really rattled . . . don't  
listen to

**WSUN RADIO**  
**62**

**BUT . . .**

If you want to reach the solid,  
I mean the really solid, like  
buyers . . .

"SUNNY" is the

**#1** ADULT  
WESTERN  
STATION\*



\*LIKE  
WEST FLORIDA,  
MAN!

NO. 1 in adult listener-  
ship 24 hours a day! And  
WSUN delivers you the  
Tampa-St. Petersburg  
Market at the lowest cost  
per thousand adult  
listeners!

**WSUN** 620 KC

TAMPA ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & MCCONNELL  
S.E. Rep: JAMES S. AYERS

by John E. McMillin

## Commercial commentary

### The \$22 Billion Challenge

Last week, at the Yacht Lounge of the Barbi-  
zon-Plaza—a New York rooftop with a fine "on-  
a-clear-day-you-can-see-the-Catskills" vista—the  
Television Bureau of Advertising threw a small  
but, to me, highly thought-provoking luncheon.

The meeting itself was a kind of view-from-  
the-mountaintop affair and centered on TvB's  
plans for expanding retail tv advertising.

Howard Abrahams, the Bureau's savvy retailing chief, outlined the  
TvB programs that are being built to capture more department and  
specialty store dollars. (See page 42.)

President Norman (Pete) Cash explained the business and eco-  
nomic forecasts (mainly McCann-Erickson Marplan projections) on  
which TvB is basing its grand strategy for the '60's.

According to Pete, the total volume of American advertising is  
expected to rise from the \$11 billion level of 1959 to \$22 billion  
by 1970.

Of this, national advertising will account for \$12 billion and retail,  
which the experts expect to increase at an even faster rate, will hit  
\$10 billion.

TvB has set its total national and local target at \$5 billion of tv  
advertising by 1970 (\$3 billion by 1965) or better than a 300%  
increase over 1959 in the next 10 years. The Abrahams' plans for  
retail and TvB's other plans for national are focused on these goals.

All in all it was an impressive explanation and left me more than  
ever convinced that, in the TvB and RAB, broadcasting has two of  
the hottest, most aggressive sales development organizations which  
any industry has ever known.

But—and this is what bothers me—I wonder if other sections of  
our business aren't dragging their duffs behind these two hard-hitting  
sales teams?

### Our real dreamers and visionaries

Specifically, I wonder why no one in the industry has dared to  
set radio and tv *programming* goals for 1970 which are comparable  
with these exalted sales objectives?

Think about it for a minute.

Can you remember, in the past 12 months, a single industry  
leader who has suggested that radio/tv programs should be at least  
300% better by 1970?

Can you recall any constructive plan designed to make program-  
ing three times as interesting, three times as entertaining, three times  
as important and valuable in the next 10 years?

I can't. And yet, since programming is the heart of our business,  
why shouldn't we have this? Why should we expect to triple our  
share of a \$22 billion kitty without tripling our contributions?

(Please turn to page 14)





# 15,000,000

According to preliminary 1960 Census Bureau figures, just released, the combined populations of 18 states and the District of Columbia

Alaska	Maine	North Dakota
Arizona	Montana	Rhode Island
Colorado	Nebraska	South Dakota
Delaware	Nevada	Utah
Hawaii	New Hampshire	Vermont
Idaho	New Mexico	Wyoming

total 15,000,000 persons —

equal to the total number of persons in Metropolitan New York's 17 counties, prime coverage area of WABC-TV, Channel 7.

**FACT:** Since 1950, the total population of these 18 states and the District of Columbia has increased 19%.

**FACT:** Since 1950, the Metropolitan New York television market has increased 300%.

**FACT:** Since 1950, WABC-TV's average audience has increased 822%.

**FACT:** And, according to a special analysis, prepared by A. C. Nielsen (Feb. 1960), one WABC-TV advertiser's campaign of nine spots a week, nighttime only, reached 98.9% of the television families in this area within a four-week period and reached them an average of 7.1 times.

WABC-TV matches this booming market by growing faster every day... not only during the past ten years... but right at this moment. And now watch what happens this fall when Channel 7 continues the powerful programming of "The Untouchables," "77 Sunset Strip," "Hawaiian Eye," "Alcoa Presents," "The Rifleman," "The Detectives" and "The Real McCoys"—with the addition of such exciting shows as "Hong Kong," NCAA Football and American Football League, "The Naked City," "Winston Churchill's Memoirs," "Surfside 6," "Saturday Night Fights" and "The Flintstones," among others.

*So, if you want your products among those counted—and counting—the issue is clear.*

---

## WABC-TV CHANNEL 7

Flagship Station  ABC Television Network

---

### THE MOST ENJOYABLE SIGHT IN TOWN

---



Sometimes I think that the only real visionaries in our business are the scientists, and salesmen, and financial experts.

Our scientists dream dreams, as General Sarnoff disclosed in his RTEs speech last spring. His talk about the future of color, panel-tin receivers, 'round the world tv, and an increase in broadcast channels was an expression of pure scientific idealism.

Our salesmen and marketing experts set seemingly impossible goals and fight their hearts out to achieve them.

But what the heck has happened to our programing people and to the concern of broadcast management with programing? At the NAB Convention in Chicago last April, not a single important session was devoted to the all-important subject of programing. And I wonder if this is right.

**Let's not sit on our status quo**

I certainly don't agree with the doom and gloom prophecies of such critics as John Crosby and, more recently George Rosen of *Variety*.

I don't believe the industry is going to hell in a handbasket or that pay tv will eventually steamroller us into oblivion.

But I do think that the events of the past year have tended to throw all of us on the defensive about radio/tv programing.

Faced with a stabbing need to justify what we're now doing, we've fallen into some stodgy status quo thinking, about programs, which we wouldn't tolerate in any other phase of our industry.

All of us are proud of tv's explosion into a \$1½ billion business in just 13 years. But we'd cut the throat of any pessimist who suggested that \$1½ billion represents the limit of our sales potential.

All of us can be proud of the industry's many great programing accomplishments. But none of us, in our right minds, think that radio and tv have yet reached more than a fraction of our program potentials. And I'm speaking here not of public service or highbrow fare, but of the standard elements—drama, music, comedy, personality, news, controversy, and panel shows.

How can we get better programs by 1970?

The job is not one for outsiders—for eggheads or soreheads or do-gooders or long hairs or solemn committees of earnest public-spirited citizens. It belongs to us.

Most of the men who will be ruling the destinies of radio and tv in 1970 are in the industry today.

Most of them, I suspect, are now in their middle or late 30's. Most are working right now at networks or stations around the country.

Those who have real leadership potentials are already mature and experienced enough to understand the complexities and realities of operating a mass medium.

None are yet too old, too tired, too jaded or too cynical to feel the excitement and the challenge which our industry provides.

I think it's about time we began hearing from some of these young lions about their programing ideas.

As I understand the TvB and McCann economic predictions, there'll be a lot of money available for advertising in the next decade. But radio and tv will be fighting, with programs, for the attention of a far better educated, far more sophisticated population than we have today. And we'll be facing far tougher competition.

How about it kids? What'll you do for us tomorrow?

**THE TOP  
STATION  
IN WESTERN  
NEW ENGLAND**

**WWLP  
CHANNEL  
22  
NBC**

**SPRINGFIELD, MASS**

**TOP RATINGS\***

**TOP COVERAGE\***

**TOP MERCHANDISING\***

**PLUS  
BONUS COVERAGE**

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





**WNAX  
FARM SERVICE  
PERSONNEL**



**Rex Messersmith**  
Farm Service Director



**George B. German**  
Inquiring Farm Reporter



**Lyle Hansen**  
Associate Farm Service  
Director

# WNAX-570 TO SPONSOR 1960 NATIONAL PLOWING CONTEST

WNAX, in co-operation with the Sioux Falls Chamber of Commerce and the South Dakota Association of Soil Conservation Districts, will sponsor the 1960 Soil Conservation Field Days and National Plowing Contest beginning September 21st.

Over 100,000 people are expected to visit the contest site during the three days of this big national event.

Already farm machinery and farm-related product manufacturers have contracted for the major portion of the available commercial exhibit area. In addition to these commercial exhibits, visitors will see soil conservation developments and demonstrations, and the National Plowing Contest with top plow men from all over the United States competing.

Invitations have been extended to the Republican

and Democratic presidential candidates to attend. In 1952 and 1956 both presidential candidates made major campaign speeches at the National Plowing Contests.

Active in the planning of the event are the members of the WNAX three-man Farm Service Department: Rex Messersmith, George B. German and Lyle Hansen. This trio of farm experts travel the length and breadth of Big Aggie Land for first hand information of interest and benefit to the Midwest Farmer.

WNAX-570's sponsorship of this national farm event is one more indication of the station's leadership in farm broadcasting and service in Big Aggie Land—the nation's 40th Radio Market.

To reach and sell this important five-state area—you need only WNAX-570.



## WNAX-570 CBS RADIO

**PROGRAMMING FOR ADULTS OF ALL AGES**

**PEOPLES BROADCASTING CORPORATION**

Sioux City, Iowa    Yonkton, South Dakota

Represented by Kotz



**PEOPLES BROADCASTING CORPORATION**

WNAX, Yonkton, S.D.  
KVTY, Sioux City  
WGAR, Cleveland, Ohio  
WRFD, Columbus, Ohio  
WTTM, Trenton, N.J.  
WMMN, Fairmont, W.Vo.

**YOU  
KCAN'T  
KCOVER  
TEXAS**  
without

**KCEN-TV**



**WATTS UP, DOC?**

We're the only maximum power 100,000 watter in in the Waco-Temple market! (And our antenna is 833 feet up!)



## Reps at work

**Chuck Standard**, v.p., The Meeker Co., New York, feels the SPONSOR Standard Spot Practices Committee proposal for a new standardized billing form for radio/tv spot deserves rapid approval from all stations. "No alert, progressive radio or tv station manager should overlook the importance of this form because what is good for the industry will be, at least in a small way, good for him. I would like to thank SPONSOR magazine for its leadership in attacking one of broadcasting's greatest problems—paper work. This standardized billing form will save countless hours of needless paper work, uncalled for arguments, unnecessary correspondence, and delay of payment to the stations." But Standard cautions that the battle of the billing form is not yet won.



"Even though it was recommended and endorsed by the Station Representatives Assn., Television Bureau of Advertising, Radio Bureau of Advertising, Assn. of National Advertisers, American Assn. of Advertising Agencies, etc., it cannot do the job until the stations adopt it. More efficient buying and selling awaits their o.k."

**Jack King**, radio manager, Peters, Griffin, Woodward (Boston), finds his greatest challenge in selling ideas. "The fullest realization of spot radio's productivity for the advertiser comes through the combined ingenuities of creative selling and creative buying. The rep who is ready and able to work directly with creative agency people finds them receptive. He's frequently asked to give advice on how best to use spot radio.



Through his station knowledge and experience with a broad range of successful radio campaigns he can demonstrate what's been done well. He can suggest how best to harness a campaign to programing and talent. Special time-signal packages, weather and other seasonal tie-ins, boating and fishing reports, can all be designed to match the advertiser's goals. The music on a commercial e.t. can even be designed to mesh with a particular segment of programing." As King sees it, "All of this is possible when the rep's inside knowledge of his stations and markets is matched with a firm grounding in advertiser goals. The 'big idea' never has been more in demand."



HOW TO PLAY

# 'Take TAE and See'

It's simple. It's fun. Ask your Katz man for your free "Blindfold Kit," complete with blindfold, pen, comparative "homes reached" and rates of the three Pittsburgh TV stations. Then follow simple instructions and let your secretary prove to you—blindfolded—that in Pittsburgh, you'll reach more homes per dollar during peak viewing hours when you take TAE.

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**



ABC TELEVISION  
REPRESENTED BY  
THE KATZ AGENCY



# THE BLUE ANGELS

California National Productions proudly announces its new adventure series, "The Blue Angels." Here, close-up, are human-interest stories of the U. S. Navy's famous precision-flying team. The series' sharpest focus is on the men themselves, their pleasures and problems — the kind that are within everyone's experience. The Blue Angels are the men who man the Navy's Tiger Jets, the men who work in the clouds at 600-miles-an-hour and up . . . then come down to earth to face situations just as dramatic as those in the air.

Matching courage, skill and team-spirit against incredible aerial duties, the Navy's Blue Angels have thrilled 35,000,000 Americans with their breathtaking feats. And millions more in every part of the country will see them fly in the next 12 months in 75 scheduled demonstrations that are promotion "naturals."

Hard-hitting realism characterizes this entire series. The Blue Angels' former skipper, Commander "Zeke" Cormier, USN, as technical advisor for all shooting, ensures program authenticity. Sam Gallu, creator-producer of the successful "Navy Log," is in charge of capturing all the excitement on film. The Navy Department has pledged "full cooperation."

Continental Oil Company (CONOCO) has already purchased "The Blue Angels" for its marketing area. Now is the time to put this powerful series of warm, inspiring, human dramas to work for you.

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

**CNP**



*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

4 July 1960

Copyright 1960

SPONSOR PUBLICATIONS INC.

Scan the first six months of 1960 for events (outside the Washington probes) which made a particular dent on the commercial side of tv and radio and you'll probably single out these three:

1) **The tv network's introduction of a discount plan to induce advertisers to come in for the summer.** (Agency reaction: a better plan would have been to make it more conducive for advertisers already on to stay through the summer.)

2) **The galloping extension of the spot carriers,** which the largest agencies saw as the handwriting on the wall as far as network program control is concerned—the time being not far off when the sponsor will have been pushed virtually altogether out of the control tent.

3) **The explosion from buying sources over dual rate practices** prevailing among radio stations for national advertisers. (See page 35, 13 June issue for detailed report.)

**National spot radio has lots of pre-Fourth excitement all its own:** order, renewals and calls for avails came shooting at reps from many agency directions.

**Included in the activity:** Lincoln-Mercury's Comet (K&E); Ford institutional (K&E); Instant Jell-O pudding (Y&R), for 16 weeks, starting 11 July; Mrs. Filbert's margarine (Y&R); Maxwell House Coffee's Western Blend (Ogilvy, B&M); Eskimo Pie (Richard E. Byrd); Ford Dealers (JWT).

**Renewals included:** Florists Telegraph Delivery (KM&J); Mr. Clean (Tatham-Laird); Northwest Airlines (Campbell-Mithun).

**Alberto-Culver (Wade),** which has become an important NBC TV customer, is staying with spot tv for the summer, after all.

The product: Treseme, its new hair coloring. The move could trigger Clairol and Helena Rubenstein also moving quickly into spot tv.

**Both New York and Chicago are steadily losing out on their vast margins as sources of national spot billings.** The shaving process started a couple years ago.

The main reason for the dwindling edges: **reps keep adding more and more branch offices,** especially in the midwest, instead of travel-servicing the accounts.

Note in the following comparative percentage breakdown of billing shares, as compiled by the Station Representatives Association, **what's happened particularly to St. Louis:**

SOURCE	TV		Radio	
	1960	1959	1960	1959
New York	62.5	63.3	59.0	57.2
Chicago	18.5	19.8	18.0	20.7
Los Angeles	3.5	3.6	3.4	6.5
San Francisco	4.8	3.4	3.4	6.1
Detroit	1.6	1.2	5.8	2.8
St. Louis	2.8	1.7	3.5	1.7
Atlanta	1.7	2.5	3.0	1.4
Dallas-Ft. W.	1.2	0.3	1.3	0.5
Boston	1.3	1.0	0.4	0.3
Philadelphia	1.0	1.3	1.0	1.4
Others	2.1	1.8	1.2	1.4
TOTAL	100.0%	100.0%	100.0%	100.0%

In a week that is supposed to be the doldrums for that medium, **new spot tv business crackled with action.**

The buying and calls for availabilities were **heavy in both New York and Chicago.**

**NEW YORK:** P&G's Crisco, Duncan Hines, Gleem and Ivory bar (Compton); Breck shampoo (Reach, McClinton); American Home's Primitine remedy for hay fever, etc. (Bates); Little Ladies toiletries (Gumbinner); a new fizz product out of Charles W. Hoyt; a splurge of minutes by Carter's Arrid (SSC&B), whose starting date had been postponed.

**CHICAGO:** Kellogg (Burnett) in about 100 markets for All Stars (new cereal) introduction; Pillsbury cake mixes (Burnett), 10 markets, 39 weeks; Mr. Clean (Tatham-Laird), northeastern states; Wheaties (Campbell-Mithun), 25 weeks, northwest areas.

You may have forgotten, but American Airlines (Y&R) has been sponsoring **music till dawn on radio in nine cities** the past seven years.

Well, Texaco (C&W) is **considering the same thing but on a much bigger scale.**

Meantime, C&W's canvassing stations via their reps on the availability of open time and cost of such an operation.

Could be the key target is the all-night diners patronized by **long-haul truck drivers and traveling salesmen** who drive after dark to avoid heavy traffic.

Tv network gross time billings this May totaled **\$55,469,790, a plus of 6.8%.**

The TvB reported billings by network: ABC TV, \$12,876,050, up 29.5%; CBS TV, \$23,197,036, up 4%; NBC TV, \$19,396,704, down 1.4%.

Lohn & Fink proposes to reduce the list of **46 agencies bidding for the \$1.75-million account (from McCann-Erickson) to six semi-finalists before making a choice.**

Included in L&F's products is Stri-Dex, the center of that local spot radio buying hassle which was climaxed by this move from McCann-Erickson: advising those who took the L&F deal that **they'd have to make the same rates available for Esso**, which had done its contracting at the national rate. L&F became wroth over the notice.

One report was that the emissary L&F sent out on the road to buy at local rates was **pre-armed with availabilities collected by the agency.**

The blitz technique—concentrating the week's spot load in two days—seems to be taking hold in spot tv, especially when it's tied in with a run-of schedule plan.

Two accounts that were shopping around last week for stations to carry such campaigns: Norelco (LaRoche) and Warner-Lambert (Lambert & Feasley). The W-L product: Moon Glow, a mint-type face cream, with over \$1 million due to be spent for its national introduction.

Contemplated spans: Norelco, from around 15 September through New Year's; Moon Glow, 15 July to 15 September. **The shaver would use 110 stations, concentrate on the weekend, and base its buy on rating points.**

Note: Warner-Lambert is testing a new mouthwash, Nicrin, in a batch of tv markets.

Sellers of spot radio can take this tip from exceptionally hep agency mediemen: **direct more of your efforts at the smaller brand managers in large firms.**

The nub of the advice: show the managers of two or three of these smaller brands **how they can get the maximum efficiency out of investing as a combination in spot radio** instead of linking themselves up with their company's major brands in network tv.

Tell them how such an amalgamation works for their own brands' best welfare and how the frequency they get outmatches in impact the minor end of the piggyback commercial.



The station relations people at NBC TV and CBS TV can anticipate some added nudging from their affiliates as a result of ABC TV's making it possible for its stations to sell an extra 20-second chainbreak seven nights a week.

ABC's grant: extension of the break to 40 seconds between the next to the last and last program on the nighttime schedule.

The understanding is that the period will be sold in the form two 20's. ABC says it will bring pressure to bear if any affiliates elect to use the break for triple spotting.

Some reps estimate that the additional seven 20's could mean as much as \$100,000 annually for, say, a station that gets about \$300 for a 20-second spot.

For ABC the stratagem could serve these two ends: (1) mitigate the irritation over the spread of spot carriers; (2) as a tool in bidding for primary affiliates in the two-station markets.

The battle between ABC TV and NBC TV for the fall daytime dollar took on added heat this week as NBC unveiled its new program pricing.

Inducements to come in and try the new shows are plenty: like offering a quarter-hour of Danny Thomas for \$1,000 net for the first 13 weeks (the price thereafter will be \$2,500) and the Jan Murray game show at the same figure. Incidentally, Loretta Young is now down to \$2,500—a cut of \$500 per quarter-hour.

Others on the latest program price sheet: Dough Re Mi, \$200; Play Your Hunch, \$2,800; Price Is Right, now obtainable for \$3,000 and up to \$3,900 in September; Concentration, \$3,000; Truth or Consequences, \$2,825; It Could be You, \$3,000; Dr. Malone, \$1,000; Here's Hollywood, \$1,000 now and \$2,500 in September.

The 10-11 a.m. period—with Dough and Hollywood—becomes class D time.

(See article, page 29, for an analysis of what's happening to daytime network tv. Also NEWS WRAP-UP under Networks for new NBC TV policy on contiguity rates.)

Phillips Petroleum (Lambert & Feasley) has picked up the open quarter package of the 13 National Football League games on NBC TV this fall.

The package price: around \$550,000.

This money is coming from another medium and not spot tv. The account will continue its spot campaign in its present 79 markets.

CBS TV is guarding its counsel on the subject, but a number of agencies expect the network to modify those new commercial ground rules which are supposed to go into effect 15 September.

Two of the rules in particular which agencies are bitterly opposed to are these:

- 1) Limiting the billboards to product identification; in other words, banning even a suggestion of product characterization or promotion.
- 2) Discouraging the inclusion of two products via piggyback in a commercial on a sponsor's minor week.

Note the agencies: they recognize that Frank Stanton has made certain commitments to Washington re commercial restraints but it is also incumbent on the network to realize that the money used for network is collected from a multiplicity of brands and that in many cases they can participate in network tv only under techniques that have grown up with the business.

Incidentally, NBC TV has also notified its nighttime customers that come the fall their commercials on minor weeks will have to be restricted to a single product.

P.S.: Sellers of spot see the implementation of these commercial restraints as probably resulting in a windfall for their medium. In other words, the small brands with small budgets will be coming back to spot instead of riding on their big brother brand's shoulder in network tv.

**Morse International is doing something immediate about lining up spot tv schedules for the Vick cold remedies.**

As happened last year, Morse's media director Orrin Christy, Jr., head timebuyer Roy McArdele and assistant timebuyer Mary Ellen Clark are going on the road to settle schedules with individual stations.

It doesn't look as though Bates will do anything spot-wise about Anahist until it has dotted the "i's" and crossed the "t's" on the spot carrier buys it made from ABC TV and NBC TV a couple weeks back. There's about \$2.5 million left in the kitty for spot tv.

**Why Studebaker (D'Arcy) isn't using spot radio this summer: it's put the money into 15 broadcasts of the World Jazz series on CBS Radio .**

The car's introduction plans for the fall, reports D'Arcy, are still in a fluid state. One thing looks fairly certain: the line will be in tv.

**Look for Miles Laboratories (Wade) to introduce on spot tv this fall its new vitamin for children—Chocks—which was tested last spring in two midwest markets.**

The buying of heavy schedules in top markets will include the West Coast, making the first time this has happened out of Wade, Chicago, instead of the agency L. A. office.

**According to SRA estimate via Price Waterhouse, national spot radio billings for the first 1960 quarter came out about even with the first 1959 quarter.**

The estimated dollar volume for this year's quarter: \$40,008,000. The estimated volume for the 1959 quarter: \$39,990,000. (First 1958 quarter: \$43,368,000.)

**U. S. Tobacco is probably the first one in its field to diversify in the direction of packaged candies and nuts.**

The acquisitions from Citrus Foods, whose distribution has been limited to Pacific states: Red Cap, Love Nest, Full of Almonds and Best Pal brands.

**If you're looking for any material changes in tv set use by hours of the day, about the only place you're going to find them is in the afternoon.**

Here's the latest Nielsen for number of homes tuned per average minute.

PERIOD	APRIL 1960	APRIL 1959
9-10 a.m.	6,600,000	6,300,000
10-11 a.m.	7,200,000	7,500,000
11 a.m.-noon	9,200,000	9,700,000
Noon-1 p.m.	11,100,000	10,700,000
1-2 p.m.	10,200,000	9,200,000
2-3 p.m.	9,500,000	8,500,000
3-4 p.m.	9,500,000	9,000,000
4-5 p.m.	11,400,000	11,200,000
5-6 p.m.	14,100,000	14,100,000
6-7 p.m.	18,700,000	18,000,000
7-8 p.m.	25,200,000	24,600,000
8-9 p.m.	29,000,000	29,300,000
9-10 p.m.	29,300,000	29,000,000
10-11 p.m.	23,700,000	23,400,000

**For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 26; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 66; and Film-Scope, page 56.**



NO WONDER THEY CALL  
**BEAUMONT-PORT ARTHUR-ORANGE**  
 THE

**TEXAS  
 HOT  
 SPOT**

And only **KFDM-TV**

Delivers all of

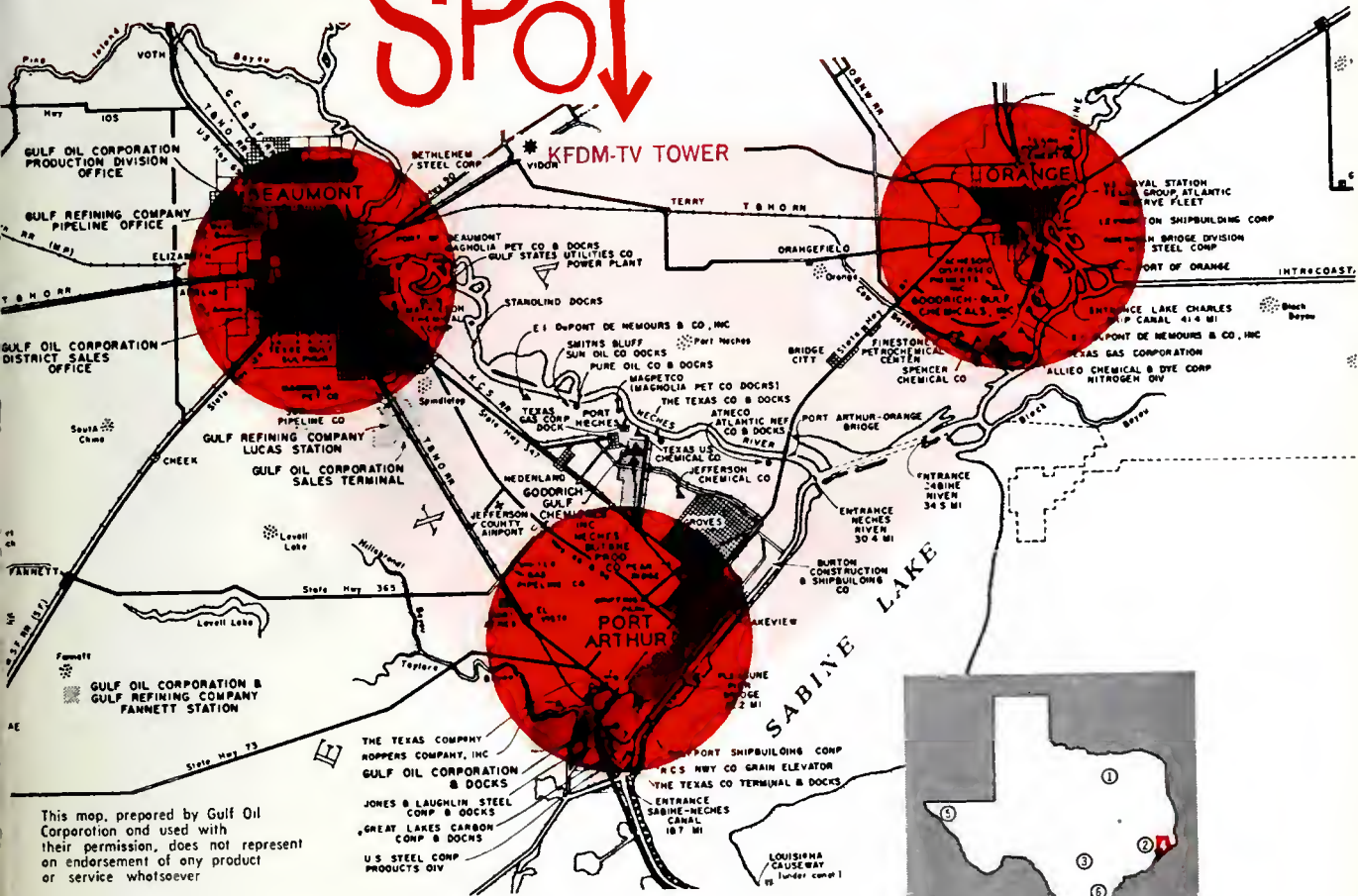
Texas' 4th market

Metropolitan Area—**304,194**

Total **KFDM-TV**

Coverage Area—**753,597**

Preliminary 1960 Census Figures



This map, prepared by Gulf Oil Corporation and used with their permission, does not represent an endorsement of any product or service whatsoever

CBS  
 ABC

**KFDM-TV**  
**CHANNEL 6**

**Beaumont Port Arthur Orange**

D. A. Cannan, President

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

Mott Johnson, Sales & Operations Manager

Peters-Griffin-Woodward, Inc.



- 1 Dallas-Fort Worth
- 2 Houston
- 3 San Antonio
- 4 BEAUMONT-PORT ARTHUR-ORANGE**
- 5 El Paso
- 6 Corpus Christi

# WTHI-TV

the  
Number One  
single station  
market  
in  
America!

WTHI-TV is a single  
station market of  
217,400 TV homes.

An advertising dollar  
on WTHI-TV delivers  
more TV homes than  
many dollars in a  
multiple station  
market.



# WTHI-TV

CHANNEL 10  
TERRE HAUTE,  
INDIANA

Represented by THE BOLLING CO.

## 49th and Madison

### Year round boom

I enjoyed your article on "Summer Radio, A Boom at the Local Level." (SPONSOR, 20 June.) Actually, I believe that radio as a whole is undergoing a tremendous boom regardless of the weather. I know certainly that at WLIB we have been enjoying a new appreciation of radio that began long before summer was officially upon us.

With the changing tone of today's radio, featuring better music, news, special events, and public service, I think radio's boom may become a permanent thing. Believe me when you try to watch today's television you realize that today radio is better than ever!

Harry Novik  
gen. mgr.  
WLIB  
N.Y.C.

### Buffaloes, yes—stymied, no!

I would like to call to your attention a fluff in your column "Ten-Second Spots" in the 20 June issue of SPONSOR.

In the item "Potabilities," you asked the question "Anyone ever hear of a Polish buffalo?" The answer is distinctly and loudly yes.

The Auroch (Bison Bonasus) of Europe is a member of the Bovidae family. A native of Poland and many other Central European areas, it closely resembles the slightly smaller, larger-headed American Bison or buffalo.

They have been hunted for years by the noblemen of the Central European region and protected by them for their sport.

William J. Miller  
assistant director  
radio, tv, film section  
American Cancer Society, Inc.  
N.Y.C.

### Set count comment

These are times that try men's souls. Your story "ARB's Set Count shows reversals from Nielsen," (SPONSOR, 20 June) was enough to give a station operator the heebie-jeebies. The fact that the two major research outfits in the country count noses and come up with different figures for the same areas is a frightening one.

It is even more frightening when we realize that despite such differences of research opinion, the agencies in the country base their market buys on information supplied by these organizations. Perhaps soon in this world of electronic wonders some genius may find a way to add sets of figures together so they make sense to everyone.

William L. Putnam  
pres. & gen. mgr.  
WWLP  
Springfield, Mass.

\* \* \*

This letter is primarily an expression of gratitude to you people for making available not one, but two national set counts.

While some figures don't agree, I think that on the whole the ARB and Nielsen counts check out against each other uncommonly well. The SPONSOR format made the two studies easy to compare.

I suppose that there's bound to be someone who'll pick the one country where figures show the largest discrepancy and thereby seek to discredit both studies and all similar work.

However, SPONSOR has reaffirmed the importance of these research tools to the industry by giving them ample space and reporting all the pertinent details.

Marie Coleman  
Donahue & Coe, Inc.  
N.Y.C.



# YOURS FREE

## AS A SPONSOR SUBSCRIBER



Our apologies to

Atlanta, St. Louis, Boston,

Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.



Sponsor Publications Inc.

40 East 49th St., New York 17, N. Y.

- Send me \_\_\_\_\_ copies of Sponsor's 5-city directory.
- Enter my subscription to Sponsor for one year at \$8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

RADIO EIREANN

DIRECTOR  
GENERAL



New Orleans housewives  
tooth junior sized savage  
beasts  
with favorite KID SHOWS  
on WWL-TV

**WWL-TV**  
© NT

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**American Home Foods, Div. of American Home Products Corp.,** New York: Campaign for Chef-Boy-Ar-Dee products starts 7 July in about 30 markets. Day and night minutes are being used for 24 weeks. Buyer: Tom Viscardi. Agency: Young & Rubicam, New York.

**Anheuser-Busch, Inc.,** St. Louis: Placing NTA's *Third Man* adventure film series in about 95 markets. Schedules start in October and November for 52 weeks. Agency: D'Arcy Co., St. Louis.

**North American Philips Co., Inc.,** New York: Buying three-week schedules in about 80 markets to start this month for Norelco electric shavers. Schedules are for prime and late night minutes and 20% Buys. Buyer: Lionel Schaefer. Agency: C. J. LaRoche, New York.

**Reader's Digest Association, Inc.,** Pleasantville, N. Y.: The one-week promotion for the August *RD* will be in about 60 markets. Schedules begin 21 July using primarily nighttime I.D.'s. Buyers: Maria Kircher and Carrie Senatore. Agency: J. Walter Thompson Co., New York.

### RADIO BUYS

**Colgate-Palmolive Co.,** New York: Previous use of tv this year did not meet expectations, so a test radio campaign is now planned in California markets. Day minutes have been requested; start and length are indefinite at this time. Buyer: Russ Barry. Agency: Ted Bates & Co., New York.

**Fiat Motor Co., Inc.,** New York: Scheduling traffic and weekend minutes, 20-25 per week per market, in about 28 markets for its Fiat car. Run is in two flights, 30 June through 24 July, 11 through 28 August. Buyer: Tom Ellis. Agency: Grant Advertising, Inc., New York.

**Northwest Airlines, Inc.,** St. Paul: Campaign for its new travel promotion begins this month for 26 weeks. Schedules of minutes are being run in Dallas, Madison, Milwaukee, Washington, D. C., Niagara Falls, Rochester, and St. Louis. Agency: Campbell-Mithun, Inc., Chicago.

**American Tobacco Co.,** New York: About 50 markets are getting summer and fall schedules for Lucky Strike. Two-flight campaign starts in first week in July for eight-nine weeks, picks up again early next year for four weeks. Buyer: Hope Martinez. Agency: BBDO, New York.

**Mennen Co.,** Morristown, N. J.: New activity on the Mennen line starts late June and early July. Day minutes and chainbreaks of 10-15 sec. frequencies are being scheduled in the top markets for 10-12 weeks. Buyer: Joe Hudack. Agency: Warwick & Legler, New York.



**"The Sound of Music over the City of Angels"  
ON THE ALL NEW**

**KGBS** Los Angeles

**50,000  
WATTS**

**THE NEW KGBS:** now covers all the Southern California market with ten times the power... delivers more buying families per dollar invested than any other station in Los Angeles! New call letters to match **KGBS** style programming: smooth, familiar music balanced by news reports, weather and traffic briefs... every spoken word creatively scripted, tastefully delivered! Still holds the same "action" spot at the center of the dial —1020—now attracting more attention than ever

with one of the largest audience promotion campaigns Los Angeles has ever seen. National Sales Representative: Peters, Griffin, Woodward, Inc., in Los Angeles:

Dale Peterson, DUnkirk 8-2345—**KGBS**, 338 S. Western Avenue, Los Angeles 5, California. **Another Great Storer Station...** in Los Angeles.



# WCTV-land



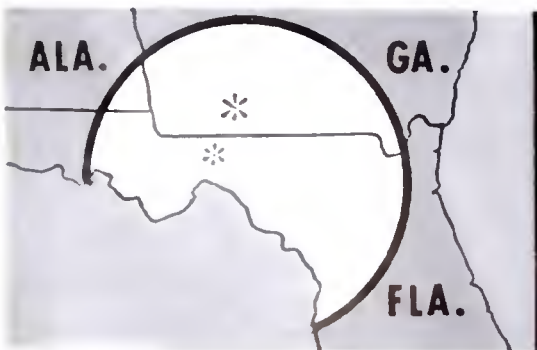
Florida State News Bureau photo.

## LAND OF *Year-Round Family Fun* AND YEAR-ROUND SPENDING, TOO!

There's no feast-or-famine business climate in WCTV-LAND such as is sometimes experienced a little farther South where tourism is a major industry. Here stable business conditions and a wonderful climate let folks enjoy year-round good living and spend money year-round, too. Tallahassee actually stands fifth in the

nation in retail sales per household.\* To get their share of this rich market more and more leading brands are placing strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.

\* Annual Survey of Buying Power, 1959.



# WCTV

TALLAHASSEE



THOMASVILLE

*a John H. Phipps  
Broadcasting Station*

**BLAIR TELEVISION ASSOCIATES**  
*National Representatives*



# WILL 'ROCK BOTTOM' COSTS SPUR DAYTIME NETWORK TV?



NEW PRICING and packaging for daytime at NBC TV was launched a fortnight ago in session conducted for sales staff by Robert McFadyen (standing, r), mgr., daytime sales, and James Hergen (standing, l), sls. dir.

**For the first time in day tv history, there are portents of a swing away from the long-time buyer's market. Pricing and pro-**

**graming have leveled off to a new stability, and the three nets are lining up evenly for the fall season's starting positions.**

**W**ithin the last two weeks, NBC TV made two moves which may well mark the end of daytime network tv's downward pitch and the start of an upward thrust.

The network revised its costing—with, for example, a quarter hour of the *Loretta Young* series marked down \$500 for a total of \$2,500 for 13 weeks—and it permitted adver-

tisers with multiple buys to scatter commercials in checkerboard fashion throughout the broadcast schedule as well as in standard vertical fashion.

Daytime observers think the long series of price slashing and show shuffling is nearing an end, with the networks emerging as near-equals in their fight for next season's sales.

They say three years of action and

reaction have placed the nets at an irreducible cost minimum yet at a maximum of value.

But daytime's new position of upward movement is nudging buyers out of their long-held catbird seats. The direction is toward a more favorable balance of negotiation between the buyer and seller, now that the sellers have reached a financial

## NETWORK RATE COMPARISONS—AT A GLANCE\*

	ABC TV <sup>1</sup>	CBS TV <sup>2</sup>	NBC TV <sup>3</sup>
<b>Class A hour rate</b>	<b>\$85,000</b>	<b>\$130,330</b>	<b>\$129,045</b>
<b>Network daytime telecast hours<sup>4</sup></b>	11 a.m.-1:30 p.m. (Class D)	8:15-11 a.m. (D);	10-11 a.m. (D);
	2-5 p.m. (Class D);	11 a.m.-1:05 p.m. (C);	11 a.m.-1 p.m. (C);
	5-6 p.m. (Class C)	1:30-5 p.m. (C)	2-5 p.m. (C)
<b>Station affiliates</b>	<b>123</b>	<b>200</b>	<b>161</b>

\*Source: *Advertising Age*, 1960. <sup>1</sup>Source: ABC TV, for basic 11:30 p.m. station network, based on combination rates. <sup>2</sup>Source: CBS TV, for basic 11:30 p.m. station network, based on combination rates. <sup>3</sup>Source: NBC TV, for 11:30 p.m. station network, based on combination rates. <sup>4</sup>Based on current network rate cards. ABC TV, 3/15/60; CBS TV, 4/1/60; NBC TV, 3/17/60. All class C time is for Monday-through-Friday schedules. ABC TV and CBS TV, 33 1/3% of Class A; on NBC TV, 30% of Class A, for Monday-through-Friday schedules.

point from which they cannot retreat. This bottom-of-the-barrel position, alarming as it may seem at first appraisal, actually places the networks in a better daytime stance than ever before.

They're all starting off in about the same post position in the race for daytime dollars. And they're racing under the same rules and limitations.

Network men think these low bargain prices will force new business into the medium, and that these new daytime clients will be willing to pay a higher cost when the merits of the medium have been proven.

But there are other reasons why advertisers are showing new interest in daytime hours.

Warren Bahr, vice president and associate director of planning and strategy at Young & Rubicam, puts it this way: "Daytime has finally found its way. It's always been able to deliver audiences at a reasonable price, but now it's delivering an appeal product—reruns of nighttime shows."

Programming concepts of all three networks have leveled off, too. This means the "numbers"—costs and efficiencies—are playing an ever more important part in the selec-

tion of program vehicle and network. The nets have slowed down their raids of each other's programs and are stabilizing their schedules by retaining old properties and developing new ones.

The long period of "adjustment" and "transition"—the words most frequently used to describe the state of network daytime tv—is ending. It's being replaced with a temporary but primary emphasis on costs, reach and frequency. However, trade sources think the longer view will stress some of the broader features more identified with nighttime tv: audience characteristics, impact, merchandisability, prestige—the qualitative factors.

What are national advertisers and

**GENERAL FOODS** is major daytime net and spot buyer through Y&R. New plans are discussed by Warren Bahr (r), v.p. and assoc. director, planning and strategy, Y&R, with Larry Israel (l), v.p. and general manager TvAR.



their agencies looking for in daytime? Reach as well as frequency, buyers agree. Frequency has been the traditional strong point of daytime, which is tuned to by a hard core of women day in and day out. And reach has been the prerogative of nighttime, with its large unduplicated audiences.

But the "scatter" plans—the check-board splitting of daytime sales messages vertically and horizontally throughout the networks' daytime schedules—have added to the reach of the daytime hours.

Daytime selling has cut across and down all viewing segments so that "scattered" commercials reach the maximum audience.

The reach is formidable. Half of all women in the U.S.—28 million of them—tune to daytime tv in the course of a week, Television Bureau of Advertising reports.

The average woman viewer watches 11.2 quarter hours of programming on the average weekday. But, TvB adds, significant hours of viewing during the daytime are attributable also to men, who tune an average of 7.1 quarter hours each day.

The broader audience achieved through



cattering and the lowered costs of these audiences — both innovations made by ABC TV since it entered the daytime arena less than two years ago—are credited with the over-all sales gain of the medium last year.

In 1959, network daytime sales were up some 17% from the previous year for a total of \$203 million, with daytime spot rising 22% to a total of \$223 million. All told, daytime investors spent \$426 million for time periods. This year, network showed a decline in the first quarter, with spot losing out in minor markets.

Industry people think that the loss of network daytime billings in the first quarters was picked up by nighttime tv rather than by spot. And network sales executives tend to think, in line with this fact of sales life, that their prime prospects are from the blue-chip clients buying nighttime network, not daytime spot.

The nighttime advertiser using network has a distribution and marketing pattern which can match daytime delivery as well as nighttime. But the daytime spot advertiser's marketing problem is such that in many cases purchase of a network would involve waste in two ways: (a) by the addition of markets in which he isn't really interested and (b) by getting more or fewer impressions than he needs in certain cities.

James Hirgen, director of sales for NBC TV daytime, sees the daytime-nighttime rivalry drawn along these lines: "Personal identification is stronger with daytime personalities, who are companions more than they are entertainers. And a combination of day and night sponsorship gives the reach and frequency a national advertiser needs with very favorable discounts."

Edward Bleir, ABC TV daytime sales director, comments further on the difficulty in attracting nighttime sponsors to daytime hours. "Nighttime buys are emotion-laden. Daytime has no story conferences, West Coast trips, dancing girls and David Susskinds—no glamour. But it does have strong personalities selling, and this has gone by the boards pretty much at night. Admittedly, daytime can't sell to the trade—but we can and do sell women and a great number of men."

He lists what agency media executives want to know about ABC's, as

## TWO CHICAGO MEDIA MEN SPEAK OUT ON SEVERAL FACETS OF DAYTIME TV



N. T. Garrabrant, med. dir., North Adver.



Harold G. Tillson, med. mgr., Leo Burnett

**ADVERTISERS** interested in reaching housewives find net and spot day tv very useful. Day is usually more economical than night to reach these people, but day tv spot schedules—particularly those calling for 60 seconds or more—are difficult to obtain in quantity in markets with less than four stations. However, if products have national distribution, very efficient daytime net buys are possible.

Via network, any given number of commercials per week may be obtained. The more purchased, the greater efficiency. Many commercials may be integrated by star performers.

Nets offer a variety of program types. Through research, you can select program type, audience profile best suited for show-casing.

Considerable flexibility is available in daytime. It is certainly easier to merchandise a net program than spot. . . There's also a psychological value to an advertiser being in the "big time," on network. There is no question but that national television advertising connotes product reliability.

**DAY TV**—one of the most versatile of media—is many things to many different people. . . It can be and is used by a host of advertisers, from the very large—using it heavily on a continuing basis, to the very small—investing the entire appropriation in a timely, short-term effort.

Its primary advantage: ability to put tv's power and effectiveness to work against reasonably large groups of women—most important factor in purchase of many products — at economical and affordable cost.

Perhaps there are some cases where spots can be purchased with greater statistical efficiency (than network), but few advertisers can afford the dollar cost of reasonable spot activity in 150 or 175 markets.

Programing also offers full minute commercials within program content, varying degrees of program identification, inherent prestige and importance of program sponsorship.

Daytime offers known values at an economical cost with relatively little risk, with short-term commitments. That's probably why so many use it.

well as other nets, daytime plans.

"What's my cost per commercial? What's the home delivery per commercial? The cost per 1,000 homes? and of women? Total home impressions for the dollar? Number of different home impressions (the net cume audience) for the dollar? The frequency with which you reach each of these different homes? Where are these homes (by county size)?"

He supplements these quantitative questions with a few encompassing less tangible factors in a buying decision.

"What's the program climate and does it reflect favor on my product? Do I want a live sell with an emcee or star? What opportunity is there for merchandising and exploitation?"

All of the networks strive to answer these questions, and to conduct as much sales developmental research as their slim income will allow. But they have—again—a stumbling block in cost. Research is expensive, and to be effective it must be original. Yet a tremendous amount of original research is conducted by major advertisers and their agencies in areas which relate directly to the housewife, her habit and emotional patterns, her buying and tune-in preferences.

Networks in order to learn something new with national significance for a prospect or a client, would have to spend a disproportionate amount on market and audience research.

They also, commented one sales executive wryly, "don't have the benefit of knowing what the client has already learned. Agencies keep these surveys and studies under close wraps, even though they hear directly on our mutual problem."

Admen expect the upward trend to evolve along these general lines. With costs competitive and low, advertisers will move in to test daytime. As they get results, they'll be willing to pay higher costs even though the circulation will never increase as it did in the nighttime hours.

This additional network revenue will enable the networks to further explore two areas in which they've been bottlenecked: programing and research. The networks are in the

*Please turn to page*

## A SECOND LOOK AT

➤ Next season's prime time net tv programing will find 18 hour shows a week selling as participations

➤ Some admen are beginning to wonder, however, if these new buys are all that they're cracked up to be

**N**ow that nighttime scheduling at the networks has just about been nailed down for the fall, a lot of tv industry people are doing a "double take" over the high incidence of spot carriers. Next season will find about 18 prime time hours sold as participating shows with two more that might be classed as "semi spot carriers" (ABC TV's *Maverick* and *Hong Kong*). Question: How will this new type of selling affect the tv scene?

Several agency media people have expressed some disillusion over their buys on spot carrier programs. What they say is this: The network sells

the participations to the client and perhaps to the agency tv producer as a low cost way of getting into net tv, and the client okays a budget based on the estimated time cost supplied by the network. But when the media department gets the list of cleared stations, it discovers some uhf stations have been included—stations it would not have ordered.

When a protest is lodged, say these admen, the net salesman comes back with a list of good "additional" stations which the client might like to order—at, of course, additional cost.

As one adman put it: "It seems

### VIEWS ON THE PARTICIPATIONS

#### PRO

*Spot carriers on network tv are easy to buy . . . They enable many advertisers with limited budgets to capitalize on at least a degree of show prestige and identity . . . In many cases they are a way to get full minute announcements in prime tv time (with spot, they might have to settle for 20 seconds or chainbreaks). Hence many copywriters like the idea . . . By taking several participations on different nights in different shows, reach can be good . . . Program decisions are left to nets*

#### CON

*Spot carrier buys may be easier to handle than market-by-market buys in national spot, but do they deliver the frequency needed in certain markets? . . . They are national in concept, say reps, but sales are local . . . For a certain type of product, a housewife in Baltimore may be worth five times more than one in Deadwood, Kansas . . . Some admen claim some participations were sold on basis of low cost; later budget had to be upped to add stations . . . Product protection may suffer*



# THOSE NET 'SPOT CARRIERS'

net salesmen have invented a technique for adjusting a client's budget while collecting their commissions." Said another, "They start with the smallest possible sale, then build it up."

So it not only is the agency tv producers who are a little concerned over the loss of control on shows. As buyers of participations, they have little to say on show content. But the media people are wondering about their lack of control on station line-ups and product protection.

With network spot carriers turning up so frequently across the board, product protection all but goes out the window. Since individual stations often don't know the scheduling or rotation of network minute announcements, they must face the risk of throwing in a chainbreak spot commercial that may be in direct competition with the network commercials in front or in back of it.

This is one of the things that worries station reps; the other worry is the way that nets seem to be going after the accounts they once regarded as spot advertisers. But they and the stations say they plan no counterattacks save harder selling. Rates, they say, will not be cut for national spot, although it is possible that many stations may work a little harder to iron out the complexities that have developed in their rate cards. In checking a number of rep firms, SPONSOR learned that they have pretty much decided—since they can't do much about it any way—to live with the networks' new selling tactics.

"In a way, what the networks are doing," says Halsey Barrett, director of tv sales development for The Katz Agency, "is a compliment and tribute to national spot." This seems to sum up most rep thinking on the situation. Network, they feel, is helping to sell the spot concept, and it admittedly is easier to buy network than to buy spot. The only thing they hope is that clients will see the need for more market-by-market flexibility, the need for greater frequency of announcements in some areas than in others.

## THESE HOUR PRIME TIME SHOWS ALL WILL BE PARTICIPATIONS

### ABC TV

PROGRAM	NIGHT
<i>The Islanders</i>	SUNDAY
<i>Cheyenne</i>	MONDAY
<i>Surfside 6</i>	MONDAY
<i>Adventures in Paradise</i>	MONDAY
<i>Stagecoach West</i>	TUESDAY
<i>Hawaiian Eye</i>	WEDNESDAY
<i>Naked City</i>	WEDNESDAY
<i>The Untouchables</i>	THURSDAY
<i>77 Sunset Strip</i>	FRIDAY
<i>The Roaring '20's</i>	SATURDAY

### CBS TV

<i>The Aquanaut</i>	WEDNESDAY
<i>Raidide</i>	FRIDAY
<i>Perry Mason</i>	SATURDAY

### NBC TV

<i>Riverboat</i>	MONDAY
<i>Laramie</i>	TUESDAY
<i>Thriller (Anthology)</i>	TUESDAY
<i>The Outlaw</i>	THURSDAY
<i>Raven</i>	FRIDAY

This they feel is tremendously important especially where launching new products is concerned.

The fact remains that networks do have something solid to offer advertisers—and with control of shows passing into network hands (with the blessings of Washington) whatever they are selling becomes more valuable. Networks proved during the past few years they know programing basics.

Meanwhile, the networks will go on selling participations because they are offering the prestige of shows to

many advertisers with limited budgets, and they are delivering coverage in the national sense. And they are offering considerable flexibility inasmuch as buys into these shows can often be for short terms.

But spot salesmen are counting on advertisers to bolster such buys with spot schedules to take advantage of the differences that exist in markets across the country. Said Barrett, "Chile con carne is mostly beans—but do you sell it the same way in Boston as in San Antonio?"

# HOW TO SELL TASTE WITH SOUND



Photos by Herb Levart

CREATOR at work. Gumbinner writer Lisker mulls problem of distinguishing juice from rivals

- ✔ Sacramento Tomato Juice stays on top in New York with radio campaign based on sound made when poured
- ✔ Maintains two-station lineup with heavy emphasis on merchandising; scores best first quarter in history

**A** New Jersey restaurant's menu reads, Sacramento Tomato Juice: two plops, \$15; four plops, \$25.

That's a result of the juice's latest radio campaign in metropolitan New York, where the bulk of its business is concentrated. Another result is Sacramento's record-breaking first quarter there, 21% ahead of the same period last year, and the upswing continues. It's another indica-

tion of how creative use of sound can move merchandise.

As of last February, Sacramento's advertising, totally in radio since 1956, has revolved around the sound it makes when poured from the can—namely, "It's so rich it plops." Backed by a deadly serious announcer's "March of Time" delivery, the e.t.'s demonstrate variation in Sacramento plops when poured into all de-

scriptions of drinking vessels from different heights.

The manufacturer, Bercut-Richards Packing Co. of Sacramento, Calif., its New York broker, J. Houck & Co., and the Lawrence C. Gumbinner advertising agency are having a lot of fun with this whimsical approach to the product's distinguishing characteristics—profitable fun at that. Says agency v.p. radio/tv director Paul Gumbinner, "It has proved a wonderful way to express the superiority of Sacramento and hold the radio audience's attention."

The media strategy involves a one-two punch found effective by Gumbinner for a number of its radio accounts. Two stations are in action most of the year, one selected primarily for its merchandising prowess, the other because of quantity and/or quality of audience delivered.

During the first 13 weeks of its new campaign, Sacramento was on WNBC (formerly WRCA) for 37 spots a week, and aired 14 weekly announcements over WNEW. The following 13-week foray, currently underway, is in the hands of WOR, which carries 14 spots a week, and WQXR with a total of 18.

The merchandising portion of the job has been handled primarily by WNBC in the first flight, then by WOR. They work closely with the chain stores to obtain for Sacramento special displays, advantageous shelf position, window streamers, and other point-of-purchase aids, plus inclusion in the chains' newspaper ads. Sacramento's broker, Houck, keeps posted on the timing of this activity and contacts the chains in regard to stocking up on the product for a coming push. Houck arranges to have cooperating chains mentioned in the radio commercials.

Sacramento buys all minutes. They run Monday through Saturday more or less evenly distributed over the morning, early afternoon, and early evening hours, to reach a broad audience. Housewives constitute the prime target, but the advertiser also goes after male support. "We're delighted to have the man specify Sacramento to his wife or order it in restaurants, plain or as part of a Bloody Mary cocktail," states Paul Gumbinner.



Thus Sacramento buys early a.m. traffic time spots and 6-7 p.m. news strip adjacencies as well as the more housewife-oriented late a.m. and early afternoon slots. And, further to insure a broad audience the advertiser changes stations after every 13-week cycle.

The Sacramento radio commercials lead off with 20 seconds of transcribed plop sound effects, described with journalistic urgency by the announcer. Here's the script for one of the three variations now in circulation:

Announcer: Listen—to Sacramento Tomato Juice plopping into a glass from a height of *two* inches.

Sound: PLOPPING OF JUICE IN GLASS

Announcer: A louder plop as Sacramento Tomato Juice plops into a glass at *12* inches.

Sound: SAME—LOUDER

Announcer: Two feet!

Sound: LOUDER

Announcer: Three feet!

Sound: EVEN LOUDER—GLASS CRASHES

Announcer: This message has been brought to you as a public service by

people who love Sacramento Tomato Juice.

The other e.t.'s find Sacramento being plopped into a mug, an earthenware jug, and the *piece de resistance*, a champagne glass sitting on a bass drum. It gets poured with the left hand, plopping with the same sound as with the right, but when poured with both hands gives off greater volume, while the announcer exclaims, "Notice—when you double the amount of Sacramento Tomato Juice pouring into a glass—it plops twice as loud!"

Tom Lisker, copywriter behind the Sacramento campaign, says, "We've added a visual dimension to radio commercials. All of this pouring, with the left hand, or both hands, into different kinds of containers, gives the listener a visual image. This should make much more of an impression than a purely audio effect."

The remaining 40 seconds of the Sacramento commercials are presided over by the station personality on the air at the time. He is provided with fact sheets and sample scripts, but is urged to get the message across in his

own way. Gumbinner believes in fully using the talents which have put these personalities over with the public.

"Those d.j.'s who go in for humor have had a ball with this campaign," Gumbinner relates, "and it isn't unusual for them to enjoy themselves so much they run overtime on our commercials. While the newscasters for the most part play it straight, even some of them such as WNBC's Ken Banghart can't resist having a little fun with the copy."

Can after can of the product was used in putting together the e.t.'s. The sounds were built around use of the actual juice, but eventually some "sound mixing" was needed to bring them out more vividly. For instance, pouring with both hands into the same glass tended to produce a greater number of plops but not necessarily plops that were twice as loud as with one hand. So the Sacramento crew made separate recordings of one can being poured into a glass and mixed them for heightened sound.

Under wraps at the agency is a new series of plops to mystify and delight the radio audience on behalf of Sacramento come next fall.

**SOUNDS** at work for Sacramento Tomato Juice. Agency radio/tv director Paul Gumbinner (l) records plops emitted when tomato juice is poured into glass by copywriter Tom Lisker. This is crux of whimsical new radio campaign for juice that's "so rich it plops when you pour it"





**SOAPSUDS** in Lawrence tv studios concealed fourth clue among the 10 which led to hidden treasure: a Volkswagen car for top winner, color tv sets, mink stoles, cameras, air conditioners, projectors for 25 top winners. More than 500 guests attended

## N. Y. buyers take over the town

◆ Crown Stations Treasure Hunt pits 65 five-buyer agency teams seeking clues leading to 25 prizes. They scoured 10 sites, from flea circus to Empire State Bldg.

**W**hat may well be New York's biggest buying spree took place a fortnight ago in the midst of Central Park as more than 300 buyers and media executives from ad agencies scrambled around midtown Manhattan in an effort to win top prizes in the Crown Stations' treasure hunt.

All told, the guests numbered about 500 but only agency media executives were invited to participate in the toothy-tooth treasure—ranging from a Volkswagen car through mink stoles to air conditioners and projectors. Guests met in the garden area of the Tavern

on the Green for a cocktail reception, when they were given their first clues to the hidden treasure, and then sent on their way in 65 cabs. The sprinting was spirited and the search competitive, with prizes for the five teams returning the soonest to claim their reward.

All in all, 65 teams of five persons each participated, with five of the 65 coming in for prizes. Everyone left a winner, though, as Washington jellies, jams, cheeses were distributed.

The first of five team winners won a Volkswagen car and four color tv sets, with each of the five team mem-

bers on the second squad receiving a mink stole (see picture captions).

Team winners for the three other teams not mentioned in the picture captions follow. Air conditioners: Jack Mitchum, B&B; Frank McCue, D-F-S; Marcia Roberts, Y&R; Al Randal, BBDO; Thom Leidner, JWT. Movie projectors: Greg Sullivan, Bates; Len Soglio, Hicks & Geist; Hal Simpson, Esty; Roy Terzi, D-F-S; Ethel Weidner, Compton. Cameras: Stuart Hinkle, B&B; Frank Howlett, L&N; Stu Eckert, DCS&S; John Eckstein, Wexton; Ann Janowicz, Ogilvy, Benson & Mather.





**HAZERS** focused telescope on sign atop Empire State Bldg. for another clue. (L to r): Roy Terzi, D-F-S; John White, Blair-V, and Al Mansini, Edward Petry Co.



**BEFORE THE CHASE**, this buyer and seller group converged on one of four bars (l to r): Herb Gruber, Parkson agency; Harold Veltman, JWT; Ruth Bayer, Parkson; John Meskil, McCann-Marshalk; Mary Ellen Clark, Morse; Fred Wallin, Blair. Host stations were KING AM-TV, Seattle; KGW AM-TV, Portland; KREM AM-TV, Spokane, Wash., for 20 June event



**FEEDING** of buyers finds Joe Levy sharing cocktail plate with Betty Nasse, both of Grey Advertising, at reception before the two-hour search around Manhattan was begun



**FIRST** among five winning team (l to r): Dick Olsen, DCS&S; Gloria Mahaney, JWT; Mal Ochs, Grey; Grace Porterfield, B&B; Jerry Rettig, Grey (who won the car)



**BALLOONS** festooned tables, this one with (l to r) Howard Gerber, B&B; Bob Silberberg, B&B; Evelyn Jones and Peter Dalton, both of Donahue & Coe ad agency

**MINK TREE** was one of donations of the Crown Stations group, president of which is Mrs. A. Scott Bullitt, who welcomed guests at Central Park's outdoor Tavern on Green



**MEN WON** minks, modeled by guests. Winners: Tim Tully, Compton; Bill Warner, Bates; Bob Silberberg, B&B; Herb Werman, Grey; Lynn Salzberg, D-F-S. Gene Rayburn was emcee

# 'AIR MEDIA BASICS': WATCH FOR IT

Fourteenth edition of SPONSOR's annual compendium of radio and tv facts will feature, among other things, a listing of timebuyers in major U. S. cities

**S**PONSOR'S *Air Media Basics*, one of the most exhaustive sources of facts about the radio tv advertising field, will soon be in the hands of buyers and sellers.

The 14th annual edition, scheduled for publication the end of July, will again feature, for the first time since 1957, *Timebuyers of the U.S.*, a comprehensive listing of air media buyers in those markets accounting for nearly all national advertising on the air. The timebuyers listing will start in *Air Media Basics* and will be continued in succeeding issues of the weekly SPONSOR during the months of August and September.

More tightly organized than ever and containing both new and up-dated material, the new edition will consist of four sections—Timebuying Basics, Radio Basics, Television Basics and Film & Tape Basics.

Designed for ease of use, the book,

which will contain 250-odd charts in addition to its listings, comes replete with indexes and sub-indexes plus topic identification on each page.

The huge mass of material is heavy with audience data and material on costs and expenditures in the air media. But there is also a variety of other useful data. This includes material of a how-to nature, tools usable in the everyday routine of buyers and concise summaries of important trends. Typical charts from *Air Media Basics* can be found on the next three pages.

Do you know what "viewing group analysis" is and what it can tell you? See Timebuying Basics. Do you want some notion of what percent of a market's homes a station can reach in a week? See Radio Basics. Do you need some background material on football audiences? See Television Basics.

The word "basics" is not used carelessly in the fact book's name. There is a wealth of basic data on radio and tv in general, such as hour-by-hour sets in use, radio and tv ownership by years, set production by years, advertising expenditures by various industries, average network ratings by program type and the like.

Here is a more detailed rundown of the four major sections:

*Timebuying Basics:* This will include data on general advertising expenditures by major clients, national and local ad trends, cost estimators for spot radio and tv, tools for timebuyers, illustrations of some of the more technical factors in understanding ratings and general coverage data to help understand the reach of radio and tv stations under various conditions of power, channel number and terrain. *Timebuyers of the U.S.* will be in this section.

*Radio Basics:* Among the areas covered will be radio home ownership by years, regions and county size, set production by years and type of set, data on spending by advertisers and by various sectors of the radio medium (spot, network and local), material on fm (such as listening patterns, audience characteristics, set production, set penetration), out-of-home listening, network patterns and cumulative audience data on spot radio.

*Television Basics:* As in Radio Basics, there will be home ownership data by years, region and county size, viewing figures looked at from different angles (by hours, by home, by day part, by month, etc.), color tv, network patterns and various breakdowns of tv expenditures.

*Film & Tape Basics:* Besides giving the complete rundown of results from the 1st American Tv Commercials Festival & Forum, there will be a variety of facts and figures on syndications costs, users and producers, plus facts on tape and film.

## HERE'S 'AIR MEDIA BASICS' INDEX

**1** **TIMEBUYING BASICS**—In addition to featuring "Timebuyers of the U.S.," this section will contain material on general advertising expenditures, cost estimators for spot radio and tv, a variety of tools for timebuyers, explanations of some of the more technical factors in understanding ratings, and data on station coverage.

**2** **RADIO BASICS**—Details on both in-home and out-of-home listening will be included in this section. Also, there will be data on spending in the medium, a new subsection on fm which will go into audience characteristics, set production and penetration; network patterns, radio dimensions, cumulative audience data on radio.

**3** **TELEVISION BASICS**—Included will be dimensions of the medium, various material on viewing habits, a number of pages on color tv, spending by major advertisers in both spot and net, net programming patterns, set production and set sales figures, tv spending by industries, agency expenditures, cumulative audience data.

**4** **FILM & TAPE BASICS**—Among the areas covered will be syndication costs by market, lists of syndication users and what they use, lists of commercial producers and their specialties, stations equipped with tape, tape producers, etc. In addition there will be listing of winners from the Tv Commercials Festival & Forum.



# TELEVISION *(A Preview of 'Air Media Basics')*

## How television usage varies by months of the year, day and night

Average hours viewing per tv home per day      Percent tv homes watching per avg. minute

MONTH	DAILY HRS.	(M-F)		(ALL DAYS)	
		6 a.m.-6 p.m.	6 p.m.-mid.	6 p.m.-mid.	6 p.m.-mid.
May 1959	4 hrs. 31 min.	13.2	41.7		
June 1959	4 hrs. 17 min.	14.0	38.3		
July 1959	4 hrs. 10 min.	12.5	31.6		
Aug. 1959	4 hrs. 10 min.	16.1	33.9		
Sept. 1959	4 hrs. 35 min.	16.2	39.0		
Oct. 1959	5 hrs. 3 min.	17.1	41.7		
Nov. 1959	5 hrs. 25 min.	18.0	47.0		
Dec. 1959	5 hrs. 31 min.	18.8	46.9		
Jan. 1960	5 hrs. 59 min.	21.5	50.4		
Feb. 1960	5 hrs. 52 min.	21.2	49.8		
Mar. 1960	5 hrs. 47 min.	21.5	48.4		
Apr. 1960	5 hrs. 23 min.	19.7	45.7		

Source: Nielsen 'Tr Index

## How viewing differs in Eastern, Central, and Pacific time zones

Percent homes using tv by zones, March, 1960

ZONE	6 P.M.	7	8	9	10	11	MID.
Eastern	40.8	55.3	64.3	67.0	52.2	23.0	12.4
Central	52.9	61.3	66.4	59.4	33.9	17.3	5.4
Pacific	61.4	58.2	65.0	63.4	42.9	16.5	8.6

Viewing habits by hours vary greatly in different time zones, as shown by ARB figures at right and below. This is particularly noticeable during the morning and late evening. Percent-of-homes figures cover hour beginning at time shown top of column

Percent homes using tv by zones, March 1960, Monday thru Friday daytime

ZONE	7 A.M.	8	9	10	11	N	1 P.M.	2	3	4	5
Eastern	9.4	17.7	16.6	15.0	22.0	25.2	20.3	20.3	20.2	27.9	33.7
Central	9.0	15.0	16.2	20.8	21.2	24.0	19.6	19.5	22.0	28.1	32.6
Pacific	5.8	8.2	8.0	10.2	14.2	17.5	11.5	10.6	11.8	16.3	25.2

## Average viewing time, morning, afternoon and evening

Average hours viewing per home per day by day part

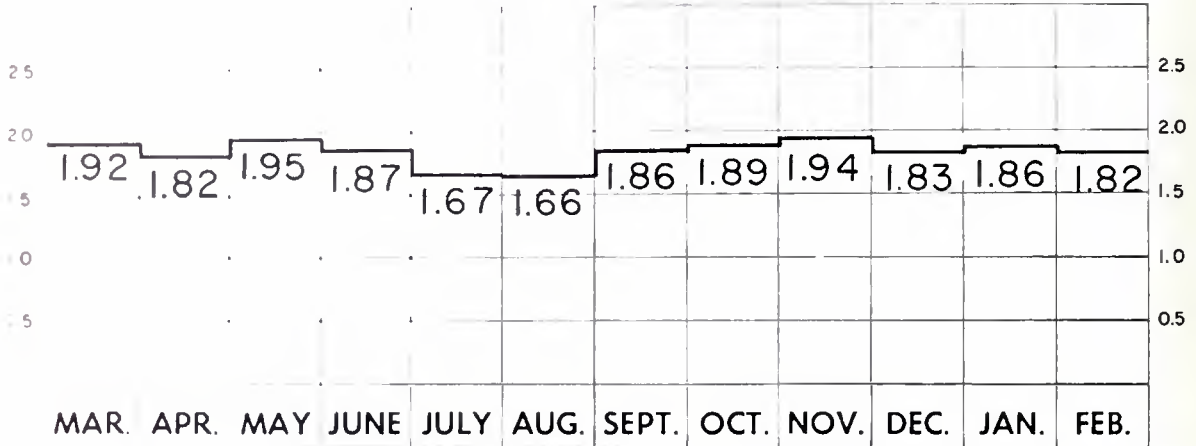
	NIGHT	AFTERNOON	MORNING	TOTAL DAY
Mon.-Fri.	3 hrs. 32 min.	1 hr. 38 min.	43 min.	5 hrs. 53 min.
Saturday	3 hrs. 53 min.	1 hr. 38 min.	53 min.	6 hrs. 24 min.
Sunday	3 hrs. 32 min.	1 hr. 49 min.	20 min.	5 hrs. 41 min.
All Days	3 hrs. 35 min.	1 hr. 39 min.	41 min.	5 hrs. 55 min.

Source: NTI, Jan.-Feb., 1960

# RADIO (A Preview of 'Air Media Basics')

## In-home listening level shows little change through year

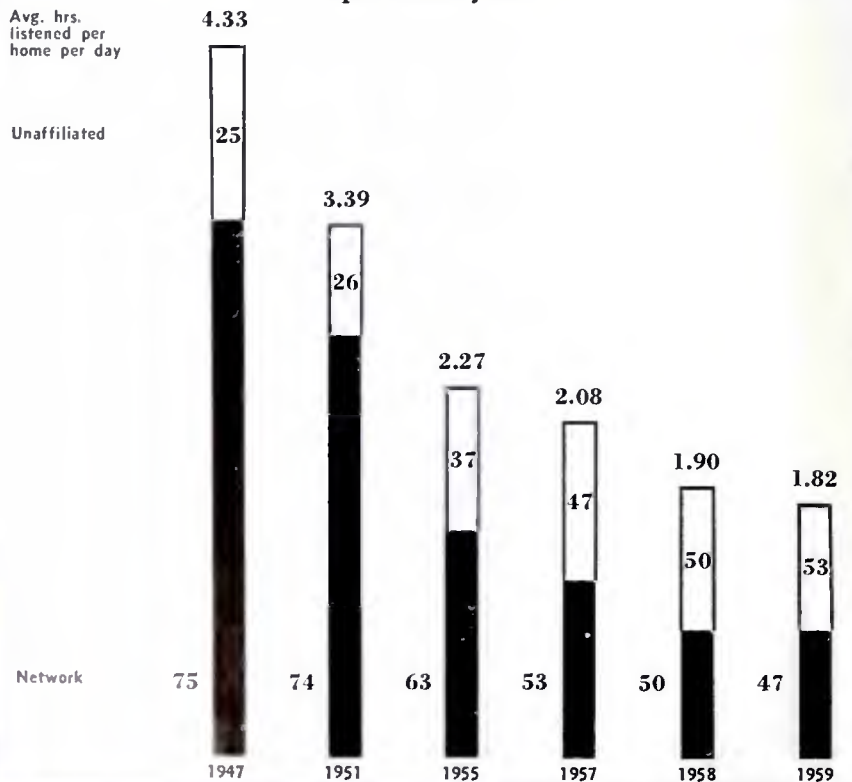
Average daily hours listening per home by months of the year



Source: NRI, 1959-60.

## Independent stations captured bulk of all radio in-home listening time by last year

Network affiliates versus independent stations  
April each year



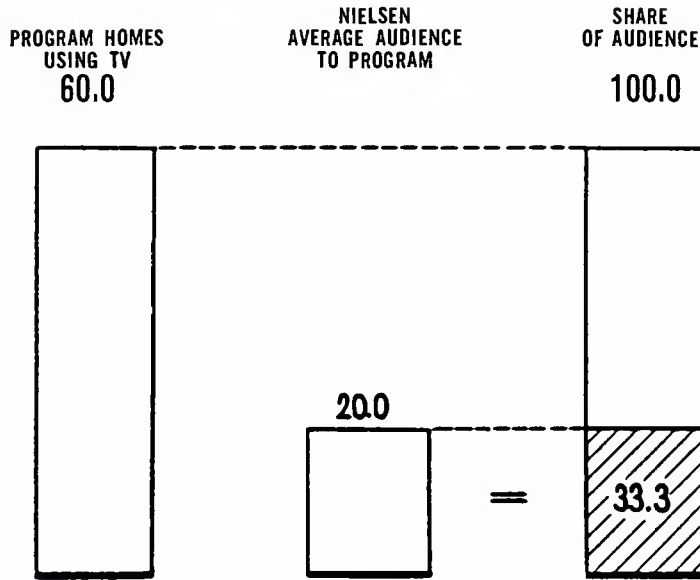
The chart at right, prepared by A. C. Nielsen Co., shows for the first time in 12 years, independent radio stations getting the major portion of daily listening hours. Radio in-home listening hours have suffered a 58% decrease since 1947 with networks losing 74%, although independents dropped only 11%. This is due to independent radio getting more than half of daily listening hours, a 112% increase over 1947.



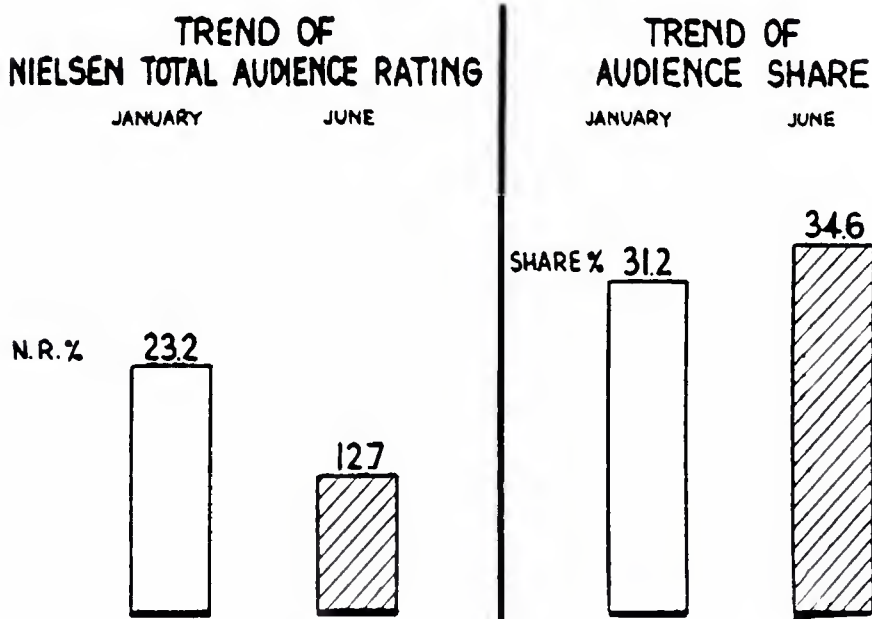
# TIMEBUYING (A Preview of 'Air Media Basics')

## The difference between a rating and a share of audience

### A. How to compute share of audience



### B. How to use share to evaluate programs



Share of audience is necessary to evaluate program performance during summer and seasonal changes. The *Lone Ranger Show* (formerly ABC TV, Thursday 7:30-8 p.m.), as indicated above, although suffering a severe rating decline during June, maintained a high share.

Source: A. C. Nielsen Co.

# HOWARD

▼ Tv wasn't even on the scene when he entered retail advertising over 30 years ago

▼ In five years with TvB he has helped build \$280 million tv billings from Main Street

In the last two months, Howard P. Abrahams, retail sales vice president for Television Bureau of Advertising, has been piling up air miles (more than 35,000) at the rate of a presidential aspirant. Results of his swing through the U.S.: at 17 sales clinics which he conducted for TvB, 867 tv station executives received a detailed, "how-to" blueprint for selling tv to retail advertisers.

Of TvB's nearly 240 member stations, 198 were represented at the clinics; in fact, it was at these stations' request that the clinics were held. Now Abrahams and his TvB retail sales staff are at work in association with the National Retail Merchants Association on a manual for retailers on how to use television.

The gradual swell of interest both from stations and retailers in the medium leads Norman E. (Pete) Cash, president of TvB to predict that by 1970 local advertisers in the U.S. will be investing \$1.5 billion annually in tv. Last year local advertisers showed their interest in tv to the tune of \$280 million.

It is more than coincidence that most of this interest has set in since 1955 (a recent NRMA survey showed that two out of three retailers using tv today started since that year), at which time TvB began the militant missionary program of spreading the tv story to local merchants.

Late in 1955, with almost 30 years of steady employment in the retailing and retail advertising busi-

**TALKING TURKEY:** Howard Abrahams, TvB vice president of retailing, makes a point for tv advertising as the medium for local stores



# ABRAHAM'S: TvB'S RETAIL MAN

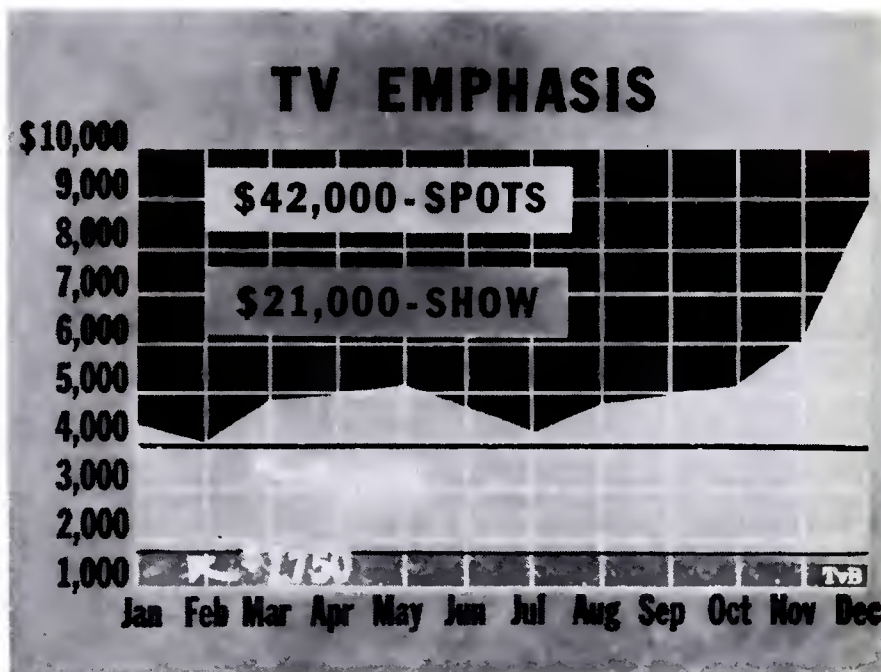
ness behind him, 51-year-old Howard Abrahams decided to slow down the pace by becoming a consultant to a limited number of retailing accounts. One of his first assignments as a consultant was from Ollie Treyz, then president of TvB. It led to another, and another. "Why not just come to work for us?" Treyz suggested. Recalls Abrahams, "I guess I was seduced." At any rate, what started as a slow-down has turned into a speed-up for him. He joined TvB on 1 January 1956 as director of retail sales, was elected vice president in November 1958.

What are the problems which Abrahams has faced at TvB in promoting tv to retailers? First, there was something close to resignation on the part of many tv stations to the belief that department stores would always remain in the newspaper camp. Next, there was the conviction of many department stores and specialty shops that tv was not their medium, and even if it was, there was still confusion about how it could be used.

"Store advertising managers," Abrahams told SPONSOR, "had been print-indoctrinated. New people coming into store ad departments were trained by people who had been brought up in print. What's more, these new people had been trained in schools where they were not educated in line with other than print media." As a case in point, until 1959, one of the most widely-used retailing textbooks—"Retail Advertising and Sales Promotion" (Prentice-Hall) — had only three pages devoted to tv. Today, the new edition contains a whole chapter on television — credited to Abrahams.

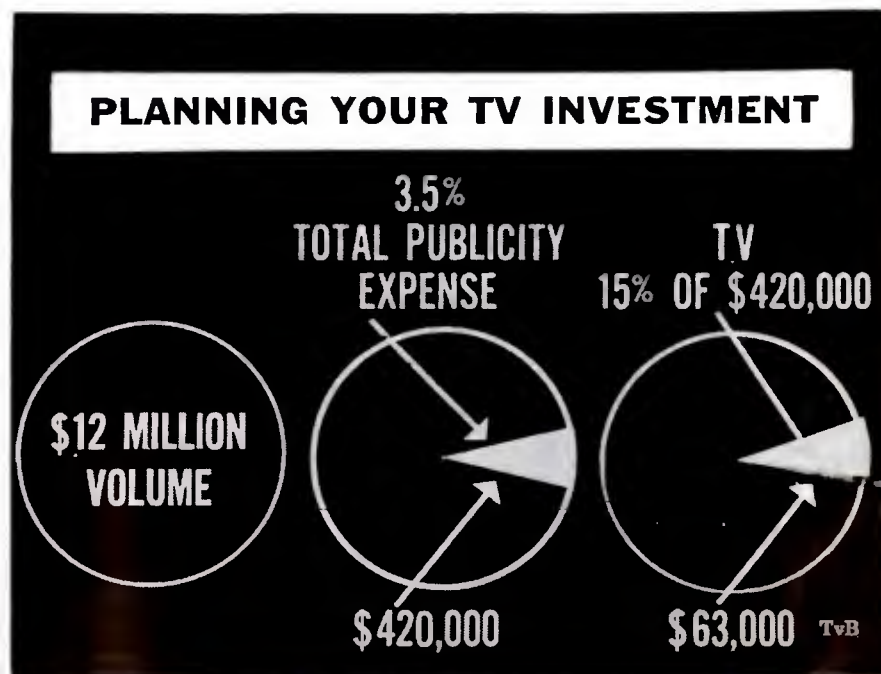
The recent TvB clinics—plus a lot of previous missionary work among retailers—has been aimed at easing the problems. The station execs were advised to get to know more about a store operation. "There's no use trying to sell tv to a department store," Abrahams says, "unless you speak store language."

Apparently many are beginning to



**INVESTOR COURSE:** At a recent TvB clinic, the chart above was one of many slides that Abrahams used to demonstrate an imaginary presentation to an imaginary department store doing \$12 million annual sales volume. He does not mind calling store promotion "publicity," and here, with a \$420,000 "publicity" budget, shows how to plan for \$63,000 of it in tv

**CONSISTENCY:** Another slide from the same TvB clinic demonstrates the peaks and valleys of department store sales through the year (line of demarcation in middle of chart) and points up how a store can plan to sell with tv with \$42,000 schedule of spots and a \$21,000 tv show on 52-week basis that both follows the seasonal pushes and delivers year round



learn. The same NRMA survey referred to before shows that 43% of retailers queried are using tv now. Stations are beginning to learn retailing, and retailers are beginning to get the hang of how to use television. The process, however, has been very gradual. One store in a market begins to use tv. Competitor stores sit back and watch for results. When the results are well-proven, in they come too.

For this reason, TvR has launched the first of a series of "test labs for tv." This one is the Patterson Fletcher Store in Fort Wayne, a men's specialty store with some women's and

children's soft goods added. This "lab" is of interest, not only to other men's specialty shops but to all department stores since, according to Abrahams, men's furnishings are the second highest profit department. The No. 1 profit department of a store is women's foundation garments.

Still another indication that local advertisers are becoming increasingly curious about the new medium of tv is that the National Retailers Merchants Association has recently set up a television committee.

Behind the activity are a number  
(Please turn to page 67)

## HOW TO SELL TV TO RETAILERS —TIPS FROM THE TvB CLINICS

**MEDIA COMPARISON:** *Compare tv station and local newspaper circulations not only for the retail trading area counties but for perimeter counties to emphasize the dwindling coverage of the newspapers in suburban areas.*

**BASE PITCH TO BUDGET:** *Try to start a new store account in tv with at least 15% of its annual over-all ad budget. Divide up this tv budget into two parts: (1) a year round buy of a tv news show, for example, and (2) announcements for important sales events and seasons.*

**RECORD KEEPING:** *Get store ad dept. to keep a scrap book of its tv commercials (scripts and rough storyboards). This is similar to keeping files of print ads.*

**MILKING THE GLAMOR:** *Get store to tie in all other advertising efforts such as newspapers, direct mail and window or aisle displays with its tv advertising. Thus they can take advantage of the glamor of television.*

**HELP WITH COMMERCIALS:** *Remind ad managers that three items featured in any 60-second announcement are plenty. Also it is a good idea to prepare series of film, tape or slide intros for commercials that are geared to special store events throughout year; these may be 20 seconds, leaving 40 seconds for showing items.*

## NIGHTTIME NEARS 100% SELLOUT ON COLUMBIA RADIO

Night radio, in spite of the frequent cynical comments about it, continues to produce its share of bright spots in the air media picture. Case in point: WMSC, Atlanta, which at SPONSOR presstime, had sold 90% of its night hours, with the remaining 10% practically in the bag. Here's how they did it.

Originally operating from a drive-in restaurant, the station decided to go it alone, when some two months ago it changed its music format in the 7 p.m. to 12 midnight period from a Top 40 to popular album type. Time was sold in minimum segments of quarter hours, priced at about 60% of normal daytime rates. While this represents slightly over 25% of the station's broadcast day, in terms of gross revenue it will yield a sizeable 20% when completely sold out.

Night hours from Monday through Friday, consist of two programs—*Mostly Music* (7-10 p.m.) and *Late Date* (10:30 p.m.-midnight) which are handled on alternate nights by two young, but solid air personalities, Bill Brown and Al Newman. (One music program, 7 p.m.-1 a.m. comprises the Saturday night fare.)

Placing a 15-minute segment limitation, "firmly establishes sponsor identity and enables commercials to become part of rather than a 'break' in the program," says president and general manager Wally Martin, adding that further identity is sustained by both d.j.'s who call every sponsor and air most commercials from fact sheets for an authentic and personal touch.

Variety of sponsors include drug-stores, restaurants, a shopping center, beer distributor, and miniature golf course, all of whom rely chiefly on the personality of both d.j.'s plus the appeal-to-all-age group music format. And while night rates appear to differ considerably from those of daytime, "it pays off pretty quickly," says Wally Martin, anticipating that "20% of gross revenue practically in the palm of our hand."



# Network tv's 'qualitative' picture

▶ Latest Trendex audience figures summarize program selectivity, frequency of viewing, sponsor identification

**W**ith the network tv season now in the history books, admen are reviewing the qualitative data which emerged from audience figures.

Here are some of these summaries, as provided in Trendex's last report covering the late winter:

- Quiz and panel shows are, surprisingly, viewed most regularly.
- Variety-comedy-music formats

have the highest sponsor identification.

• Women still tend to select the majority of tv programs.

The Trendex figures, done only in competitive markets, provide a deeper glimpse of the tv audience than usually afforded by ratings.

These are among the highlights:  
Program selectivity: Women

choose, in order of preference, quiz and panel, half hour dramas, variety-comedy-music, hour dramas, and situation comedies. Teens are not a prominent factor in program selection. Nor are children, except for situation comedies.

Frequency of viewing: Seventy-four percent viewed quiz and panel shows regularly. Westerns and situation comedies tied for second place (66%).

Sponsor identification: Sixty-eight percent of the people could identify variety-comedy-music. Mystery, adventure and western fared lowest. ❏

## 1. THIS MONTH IN NETWORK TV

### Political conventions: network time schedules, costs, sponsors

The tv networks, during the two weekly periods of 11 July and 25 July, will devote at least a total of 120 hours covering the two political conventions. CBS TV sold its \$6 million package to Westinghouse (Ketchum, M&G). NBC TV sold sixths, at \$600,000 each, to B. F. Goodrich (BBDO), Brown & Williamson (Bates), Lipton Tea (SSCB), and Field Enterprises (KM&J) and a twelfth to Cowles Magazines (Look), Inc. (McCann). ABC TV, asking \$500,000 for a sixth, at presstime sold a twelfth to 20th Century-Fox (Chas. Schaifer) and one participation to Du Pont (BBDO). Below, the time schedules:

DEMOCRATIC CONVENTION	ABC TV	CBS TV	NBC TV
3 July, Sun.	5-5:30 p.m., Convention Preview		
9 July, Sat.	10:30-11 p.m., Convention City		9:30-10:30 p.m., Convention Preview
10 July, Sun.	7-7:30 p.m., These Are The Men	6-6:30 p.m., Preview	
11 July, Mon.	8 p.m.-12 mid.	8 p.m.-12 mid.	8 p.m.-12 mid.
12 July, Tues.	7-11 p.m.	7 p.m.-1 a.m.	7 p.m.-1 a.m.
13 July, Wed.	6-11 p.m.; 1-3 a.m.	6-11 p.m.	6 p.m.-2 a.m.
14 July, Thurs.	3-9 p.m.; 11 p.m.-2 a.m.	7-11 p.m.	6-11 p.m.
15 July, Fri.	10-11:30 p.m.	10-12 mid.	9 p.m.-12 mid.
REPUBLICAN CONVENTION			
23 July, Sat.	10:30-11 p.m., Convention City		9:30-10:30 p.m., Convention Preview
24 July, Sun.	7-7:30 p.m., These Are The Men	6-6:30 p.m.	
25 July, Mon.	11 a.m.-12 N; 8 p.m.-12 mid.	11 a.m.-2 p.m., 8:30-11:30 p.m.	11 a.m.-2 p.m., 8:30 p.m.-12:30 a.m.
26 July, Tues.	8 p.m.-12 mid.	8:30-11:30 p.m.	8:30 p.m.-12:30 a.m.
27 July, Wed.	8 p.m.-12 mid.	8:30-11:30 p.m.	8:30 p.m.-12:30 a.m.
28 July, Thurs.	8 p.m.-12 mid.	8:30-11:30 p.m.	8:30 p.m.-12:30 a.m.



# 2. NIGHTTIME

# COMPARA

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
	6:00		FYI Convention† (7:10-7:21; 6-6:30)	Meet The Press Manhattan Shiraz (Daniel & Charles) T-L \$6,500						
6:30		Twentieth Century Prudential (H McC) D-F \$35,000	Time Present sust		D Edwards Amer Home (Bates) N-L \$8,500††	News Texaco (C&W) N-L \$6,500††		No net service D. Edwards Am. Home (Bates) alt Phillip Morris (Burnett) N-L \$8,500††		News Texaco (C&W) N-L \$8,500††
7:00	Broken Arrow Mars (Knox- Boeres) W-F \$45,000 These Are The Men: (7-7:21, 7-7:21)	Lassie Campbell Road (RR)OI A-F \$37,000	Overland Trail (7-8) Warner-Lambert (Lambert & Peadley) W-F \$31,500 (hr.)	John Daly News sust	No net service D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)	John Daly News sust Convention† (7:10; 7-11)	No net service D Edwards Am. Home alt Phillip Morris (repeat feed)	News Texaco (repeat feed)	John Daly News sust
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Drachett (Y&R) W-F \$78,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F \$36,000	Overland Trail	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chiele (Bates) Ritchie (K&E) W-F \$82,500	Kate Smith Show Am. Home (Bates) V-L \$27,000	Riverboat (7:30-8:30) Del Monte (McCann-E.) A-F \$72,000	Bronco (alt wks 7:30-8:30) Bm & Wman Gen Mills (DFS) DuPont (BBDO) W-F \$82,000	No net service	Laramie (7:30-8:30) Phillip Morris (Burnett) Colgate (Bates) W-F \$85,000	Music For Summer Night (7:30-8:30) sust
8:00	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	Music On Ice (8-9) sust	Cheyenne Johnson & J (Y&R) P&G (B&B) Convention† (7/11, 7/25; 8-12)	The Texan Brown & Wmsn (Bates) alt All State (Burnett) W-F \$37,000 Convention† (7/11; 8-12)	Riverboat Convention† (7/11; 8-12)	Sugarfoot (alt wks 7:30-8:30) Carfation (EVRB) W-F \$82,000	Peck's Bad Girl sust	Laramie Del Monte (McCann-E.) Convention† (7/26; 8:30- 12:30)	Music For Summer Night Convention† (7/27; 8-12)
8:30	Law Man R J Reynolds (Zaty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Music On Ice	Bourbon St. Beat (8:30-9:30) Bm & Wmsn (Bates) A-F \$80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F \$39,000 Convention† (7/25; 8:30- 11:30)	Wells Fargo Amer Tobacco (SSC&B) alt P&G (B&B) W-F \$47,000 Convention† (7/25; 8:30- 12:30)	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) Alberto Culver (Wadel) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000	Gas Co. Playhouse Amer. Gas Assn. (L&N) Dr-F \$14,000 alt wks NBC Playhouse sust	Ozzie & Harri Kodak (JWT) Quaker (JWT) Se-F \$48,000
9:00	The Rebel L&M (DFS) alt P&G (Y&R) W-F \$49,500	G. E. Theatre Gen Electric (BB)OI Dr-F \$51,000	The Chevy Mystery Show (9-10) Chevrolet (Camp-E) V-L \$60,000	Bourbon St. Beat Reynolds Metal (L&N) DuPont (BBDO)	Danny Thomas Gen Foods (B&B) Se-F \$47,500 Talent Scouts (SR)† (8/1 S)	Peter Gunn Bristol-Myers (DCS&B) alt R. J. Reynolds (Eaty) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) W-F \$38,000	Tightrope J. B. Williams Co. (Parkson) alt Am Tob (SSCB) My-F \$39,000	Richard Diamond P. Lorillard (L&N) alt sust	Hawaiian Eye (9:30-10:30) Carter (Bates) Whitehall (Bates) My-F \$80.5
9:30	The Alaskans (9:30-10:30) L&M (E) Armour (FYH) Gen. Ed. (B&B) Dolk Miller (Ayer) A-F \$77,500	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	The Chevy Mystery Show	Adv. In Paradise (9:30-10:30) Reynolds Metals (L&N) A-F \$80,000	Ann Southern Gen Foods (B&B) Se-F \$40,000 Spike Jones Show (SR)† (8/1 S)	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Colt .45 Chevrolet (C-E) Armour (FC&B) Whitehall (Bates) Bm&W (Bates) W-F \$18,000	Comedy Spot Pet Milk (Gardner) alt S. C. Johnson (NL&B) Se-F \$14,000	Arthur Murray Sterling (DFS) V-L \$30,000	Hawaiian Eye Am. Chiele (Bates) Har Ritche (K&E)
10:00	The Alaskans Chevrolet (Camp-E) DuPont (BBDO)	Lucy In Connecticut Lever (JWT) Se-F \$12,000	Loretta Young Toni (North) alt Warner Lam (Lam & Peadley) Dr-F \$49,500	Adv. In Paradise Gen Fds. (B&B) Se-F \$39,000 New Comedy Showcase (SR)† (8/1 S)	Purex Specials (10-11) Purex (Welss) Dr-F \$225,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Diagnosis: Unknown (10-11) S. C. Johnson (NL&B) Polaroid (DDB) Plymouth (Ayer) My-F \$40,000	M Squad Am Tob (SSCB) A-F \$31,000	Wed Night Fights Brown & Wmsn (Bates) Miles (Wade) (10-noon) Sp-L \$35,000	
10:30	Johnny Staccato Alberto Culver (Wadel) A-F \$11,500	What's My Line Kellogg (Burnett) Ronbeam (Perrin Paus) Q-L \$32,000	No net service	Ted Mack & The Original Amateur Hour J. B. Williams Co. (Parkson) V-L \$23,000	June Allyson DuPont (BBDO) Dr-F \$44,000	Purex Specials	No Net Service Convention† (7/26; 8-12)	Diagnosis Unknown	No net service	Wed. Night Fights Convention† (7/13; 1-8 am)

†Conventions: See p. 45 for schedule of network coverage, sponsors, and costs. †(SR): Summer replacement, to begin later in season.  
 ††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (includes 15% agency commission).  
 They do not include commercials or time charges. This chart covers period 4 July-31 July. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)



# AGRAAPH

## 4 JULY - 31 JULY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Convention† (7/13; 6-11)	Convention† (7/13; 6-2 am)	Convention† (7/14; 3-9 pm)		Convention† (7/14; 6-11)				Convention† (7/15; 9 am-12 mid)		
Edwards Amer. Home (Bates) (DFS) \$9,500††	News Texaco (C&W) N-L \$6,500††		D Edwards Amer. Home (Bates) alt Phillip Morris (Burnett) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L \$6,500††	News Texaco (C&W) N-L \$6,500††			
Net service Convention† (7/13; 7-1 am)			No net service Convention† (7/14; 7-11)			No net service	No net service			
Edwards Amer. Home (Bates) (DFS) (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Amer. Home alt Phillip Morris (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)			
Wagon Train (7:30-8:30) (Bates) (McCann) \$18,000	Wagon Train (7:30-8:30) Ford (JWT) W-F \$78,000	Steve Canyon sust	Invisible Man sust	Law of The Plainsman Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) W-F \$30,000	Walt Disney Presents (7:30-8:30) Hill (Ayar) A-L \$94,000	Rawhide (7:30-8:30) Van Camp (EWRR) Parliament (B&B) Hamm (C-M) W-F \$80,000	Cimarron City (7:30-8:30) sust	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L \$14,600	Perry Mason Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) Gen. Foods (FC&B) DuPont (BBDO) W-F \$78,000
Wagon Train (7:30-8:30) (Esty) Nat'l Bise. (Me-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Se-F \$38,000	Playhouse of Stars sust Convention† (7/28; 8:30-11:30)	Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F \$38,000	Walt Disney Presents Canada Dry (Mathes)	Walt Disney Presents Canada Dry (Mathes)	Rawhide Colgate (Bates) Pream (B&B) Nabisco (Me-E) Wrigley (EWRR) Mutual of Omaha (Bozell & Jacobs)	Cimarron City	John Gunther's High Road Ralston (GB&B) Dr-F \$31,000	Perry Mason Starling (DFS) Hamm (C-M)	Bonanza segs open
Price Is Right Lever (OBM) alt Spidel (NC&K) Q-T \$21,500 Convention† (7/27; 8:30-12:30)	The Real McCoy's (Compton) P&G (Compton) Se-F \$39,000 Convention† (7/28; 8-12)	Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F \$36,000	Producers' Choice Bris. Myers (Y&R) alt R. J. Reynolds (Esty) Dr-F \$11,000	Man From Blackhawk Miles (Wada) alt R. J. Reynolds (Esty) W-F \$38,000	Hotel D'Paree Carter (SSCB) L&M (DFS) W-F \$43,000	Wichita Town sust	Leave It To Beaver Ralston (Gardner, GB&B) Se-F \$30,000	Wanted Dead or Alive Brn & Wmson (Bates) Kimberly-Clark (FC&B) W-F \$39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F \$36,000	
Happy Kraft (JWT) Se-F \$23,000	Jeannie Carson sust	Zane Grey S. C. Johnson (B&B) General Foods (OBM) W-F \$45,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Se-F \$42,000	77 Sunset Strip (9-10) Am. Chlele (Bates) P&G (Grey) My-F \$85,000	Video Village P&G (B&B) Au-L \$5,000	Play Your Hunch sust	Lawrence Welk (9-10) Dodds (Grant) Mu-L \$45,000	Mr. Lucky Lever (OBM) alt Brn & Wmson (Bates) A-F \$43,000	The Deputy Kollogg (Burnett) alt Gen Cigar (Y&R) W-F \$39,000	
Tate Kraft (JWT) W-F \$21,000	Untouchables (9:30-10:30) Armour (FCB) L&M (Me-E) DuPont (BBDO) My-F \$80,000	Markham Schiltz (JWT) alt Renault (Kudner) My-F \$39,000	Wrangler Ford (JWT) W-F \$23,000	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty) Whitehall (Bates) (B&B)	December Bride Gen. Foods (FCB) Se-F \$32,000	Masquerade Party Block Drug (Grey) Q-L \$18,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$10,000	Project 20 (9:30-10:30) sust	
This Is Your Life P&G (B&B) L-L \$52,000	Unfouchables Ritchie (K&E) Carnation (EWRR)	TBA (SR)†	You Bet Your Life J. B. Williams Co. (Parkson) alt Lever (BBDO) Q-L \$53,000	Robert Taylor starring in The Detectives P&G (B&B) My-F \$45,000	Twilight Zone Ten Food (Y&R) Kimberly-Clark (FCB) A-F \$36,000	Moment of Fear (10-11) Lever (SSCB) My-F \$28,000	Jubilee, U.S.A. (10-11) Masser-Ferguson (NL&B) Polk Miller (Ayer) Mu-L \$20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000	Project 20	
People Are Funny Block (Ray Spector) Glenbrook (DFS) Q-F \$24,000	Take Good Luck Dutch Masters Cigars (EWRR) alt open Q-L \$38,000 Convention† (7/14; 11-2 am)	To Tell The Truth H. Curtis (Reach-McClinton) Q-L \$22,000	No Net Service Convention† (7/28; 8:30-12:30) W-F \$38,000 Convention† (7/15; 10-11:30)	Black Saddle Carter (Bates) Chevrolet (Camp-E) Alberto Culver (Wade) W-F \$38,000 Convention† (7/15; 10-11:30)	Person to Person Carter (SSCB) alt All State (Burnett) I-L \$000 (gratis) Convention† (7/15; 10-12)	Moment of Fear	Jubilee, U.S.A. Convention† (7/9, 7/23; 10:30-11)	No net service Miss Universe (7/9; 10:30-12) P&G (Grey) V-L \$17,000	Man From Interpole Sterling (DFS) A-F \$25,000	

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc. (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

**1**

**reason  
why**

**SPONSOR**

**tops all  
impartial broadcast  
trade paper  
surveys of  
agency / advertiser  
readership**



six out of  
every ten copies of  
**SPONSOR**

go to  
readers  
who buy  
or influence  
the buying of  
radio/tv time.

**SPONSOR**  
is written  
for them.

through

**SPONSOR**  
they get  
what they need  
to keep fully  
posted every week.

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi Jergens alt. sust.	
10:30										
10:45		Look Up & Live sust			On The Go sust J. B. Williams Co. alt sust	Play Your Hunch Brn. & Wmsn. alt Whitehall Colgate		On The Go sust J. B. Williams Co. alt sust	Play Your Hunch Colgate alt sust Sterling alt Colgate	
11:00					I Love Lucy sust	Price Is Right sust		I Love Lucy sust	Price Is Right sust	
11:15		FYI sust		Convention: (7:25; 11-12)	Lever alt sust Convention: (7:25; 11 am-2 pm)	Sterling alt Whitehall		Gen. Mills alt sust		
11:30					December Bride sust	Concentration Culver alt Lever Mennen alt Lever		December Bride sust Scott alt Toni	Concentration Frigidaire Alberto Culver	
11:45		Camera Three sust			II. Curtis alt sust					
12N										
12:15				Restless Gun Ponds	Love of Life Esso alt sust Amer Home Prod alt Nabisco	Truth or Consequences Miles P&G	Restless Gun sust.	Love of Life Gen. Mills alt H. Curtis Amer Homs	Truth or Consequences Nabisco alt sust Culver alt sust	Restless Simoniz, J
12:30										
12:45	Johns Hopkins File 7 sust.			Love That Bob Ex-Lax, Johnson & J., Staley, S. T. Johnson, Lever	Search for Tomorrow P&G Guiding Light P&G	It Could Be You P&G alt sust. P&G alt sust.	Love That Bob Beech-Nut, Min. Maid, Toni, Simoniz, Ponds, Hills Bros.	Search For Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt sust sust	Love That Alberto-Cul Drackett, Lever, Ste Ponds, W Simoniz
1:00										
1:15	College News Conference sust			About Faces sust	No net service News (1:25-1:30) sust	No net service Convention: (7/25; 11-2 pm)	About Faces Hills Bros.	No net service News (1:25-1:30) sust	No net service	About F S. C. Jo Gen. M
1:30										
1:45		Baseball Game of Week (part.) (1:45- concl.)	Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt Carnation	No net service	
2:00										
2:15		Baseball	TBA	Day In Court Ponds, Sterling, Whitehall	For Better Or For Worse sust	Queen for a Day sust	Day In Court Toni, J.&J., Simoniz, S. C. Johnson, B-Nut	For Better Or For Worse sust	Queen for a Day sust	Day In C Ex-Lax, J Whitehall, Johnso
2:30										
2:45		Baseball	Major League Baseball Dayuk 1/2 regional Busch 1/2 regional	Gale Storm Armour, Ponds	Art Linkletter Lever J. B. Williams Van Camp	Loretta Young sust P&G	Gale Storm Sterling, Renuzt Lever	Art Linkletter Scott alt Toni Kellogg	Loretta Young sust Young	Gale Sto Drackett, Min. Maid Lax, J&J, Johns
3:00										
3:15	Open Hearing sust		Major League Baseball various sponsors	Beat The Clock Min. Maid, Ar- mour, Beech-Nut, Ex-Lax	Millionaire Colgate	Young Dr. Malone Block alt sust P&G	Beat The Clock Lever, J&J, Beech-Nut S. C. Johnson	Millionaire sust	Dr. Malone Proctor Elec. Plough Sterling alt P&G (7/12 S)	Beat The J&J, Arm Staley, Dr S. C. Jo
3:30										
3:45			Major League Baseball	Who You Trust? Lever, Armour B-Nut, J&J	Verdict Is Yours Esso alt. sust Amer H alt H. Curtis	From These Roots sust	Who Do You Trust? Ex-Lax, Ponds Whitehall S. C. Johnson	Verdict Is Yours sust Scott alt Toni	From These Roots sust	Who You Beech-Nut, Fds, Ex- J&J, T Lever, Dr Simoniz
4:00										
4:15			Major League Baseball	American Bandstand Gen. Mills, Lever	Brighter Day P&G Secret Storm Amer Home Prod	Comedy Theatre sust	American Bandstand Welch, Lever, Gen. Mills	Brighter Day P&G Secret Storm Gen Mills alt Scott	Comedy Theatre sust	Americ Bandsta Beech-Nut Armour, P Polk Mi
4:30		PGA Golf Tournament (7/24; 4:30-6) Palst. (R&E) Wmsn-Dickie (FSR) Sp. 1. \$150,000								
4:45				Amer. Band. Postlan, Armour	Edge of Night P&G H Curtis alt S. C. Johnson	Adventure Thea. sust	Amer. Band. Toni, Hollywood Candy, Northam War., Plough	Edge of Night P&G Sterling alt Armstrong Cork	Adventure Thea. sust	Amer. B Plough, Mills, T Hollywood Vick Chr
5:00	Matty's Sunday Matinee Convention Preview! (7:30; 5-5:30)	Face the Nation sust	World Champ. Golf	American Bandstand 60-60			American Bandstand 60-60			Americ Bandsta 60-60
5:15										
5:30										
5:45	Leea Ranger Gen. Mills	College Bowl Gen Electric	No Net Service	Captain Gallant Gen. Mills			Rocky & His Friends Gen Mills Kool Aid			My Frie Flicks Gen. M Kool A

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programing from 4 July to 31 July, include (with possible exception of changes made by the networks after presstime). Irregularly sched-





# What makes a good station rep

**John Blair**, president, *John Blair & Co., New York*

There are a lot of good representative salesmen in the radio and television business, not only in New York but in other major advertising centers. In my opinion, the difference between a good salesman and an outstanding one is primarily a matter of real interest in his job, enthusiasm and the willingness to work a little harder than his competitor.



*Gregariousness, knowledge of his product, backed by research*

Incentives, however, should be given by the firm he works for, for this is helpful in developing the qualities mentioned above. By incentives, I mean that a major share of his income should accrue to him through the commission route—profit sharing so that he has the feeling that as the company grows, he also participates in its growth and rewards—and if possible, a stock interest, which gives a man the feeling of ownership plus the added security that it brings.

I think it is taken for granted that an able salesman should be a gregarious type that likes people, enjoys their company, knows his product exceptionally well and is backed up by all of the necessary research and sales development material needed to consummate any sale regardless of whether it is large or small.

Fundamentally, the degree of difference between a good salesman and an outstanding one is perhaps only 10%. But this very important 10%, as I have stated above, is the result of a natural enthusiasm for his job and the willingness to work harder at it than the next person.

**Nick Imbornone**, timebuyer, *McCann-Erickson, Inc., New York*

Aside from the obvious qualities any good salesman must possess (i.e. good appearance, personality, quick thinking, etc.) the media salesman must also have the following:

1. *A good media background.* Knowledge of the development of media plans and goals are invaluable to the media salesman since it gives him a basic understanding of the problems involved in buying, and thus he can more easily cope with problems arising from media decisions.

2. *A good research background.* Research, always an important factor in media, has become even more so in the past years with the increase in the number and types of studies taken. The good media salesman has enough background in research so that he is aware of the problems of reach, frequency and penetration.

3. *A desire to work.* Unfortunately, too many media salesmen confuse good salesmanship with good personality traits alone. There is no substitute for hard work and service.

4. *An understanding of the buyer's problems.* In buying media many problems exist which apparently many salesmen are not aware of. Every account has its own individual media requirements and it's up to the salesman to know and understand these requirements and at all times be prepared to fulfill them.

5. *Complete media and marketing information.* A good media salesman should have or be able to get in a short time all marketing and media facts pertinent to the market or markets he represents. This not only



*Both a media and research background can help tremendously*

helps the buyer in making decisions more quickly but helps build confidence in the minds of the people whom he is dealing with.

In summary then, a media salesman should not be a "peddler." He must be a well-rounded media man possessing all the qualities of a good salesman plus a strong media and research background, a desire to work, and understanding of the buyer's problems, and a complete knowledge of his markets.

**Robert E. Eastman**, president, *Robert E. Eastman & Co., Inc., New York*

A good rep salesman is made, not born. It is training that counts.

There are certain fundamental re-



*Because a good salesman is not born, training is necessary*

quirements for skillful national selling which can readily be inculcated into a reasonably intelligent and enthusiastic man. Of course, you are ahead of the game if this man has either had previous experience in sales, advertising agency, or station.

The necessary sales elements for a good rep salesman are as follows:

1. *Imagination.* Some of this may be native but more can be stimulated through feeding him ideas and showing him how they make more sales.

2. *Organization.* He must keep and use records so that he is on top of everything all the time.

3. *Knowledge of product.* He can never know too much about his product. He should also know everything he can about competitive products.

4. *Knowledge of his customers.* Knowing and anticipating the likes and dislikes of each buyer is extremely important in slanting a sales pres-



# salesman?

entation to get the order. Knowledge of the marketing aims of the advertiser is a "must."

5. *Understanding semantics.* Carefully chosen words can trigger the sale; the use of the wrong words can kill a sale just as quickly.

6. *Preparation.* There is no substitute for thorough preparation with full documentation of the case.

All of the foregoing elements can be trained into a man in direct relation to his power to absorb and retain. But selling is a complex thing deeply involved in psychology and philosophy and it may cause distortion to oversimplify.

If you know of a man receptive to this type of training and in addition loaded with drive, persistence, and an appetite for hard work—let me know, we'd like to hire him.

**Merrill Grant, media buyer, Benton & Bowles, Inc., New York**

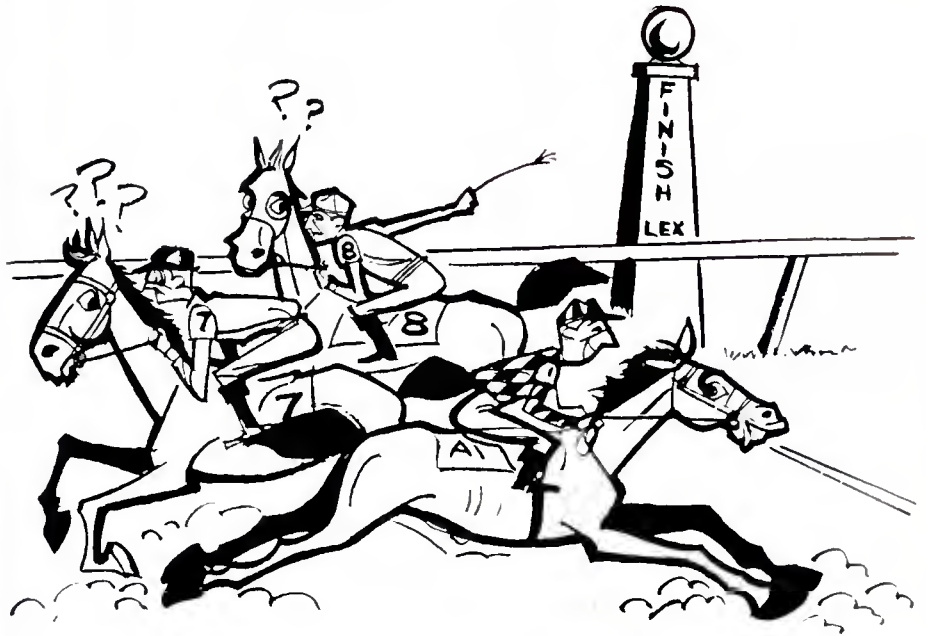
A good television salesman will represent not only the broadcast facilities of each station on his list, but in fact, the station's programming image. He will bring to the potential advertiser not only a physical set of availabilities, but rather a qualitative



*Technique not as important to a rep salesman as a sharp analytical mind*

analysis of each spot he offers—and set these analyses in the confines of market and product characteristics.

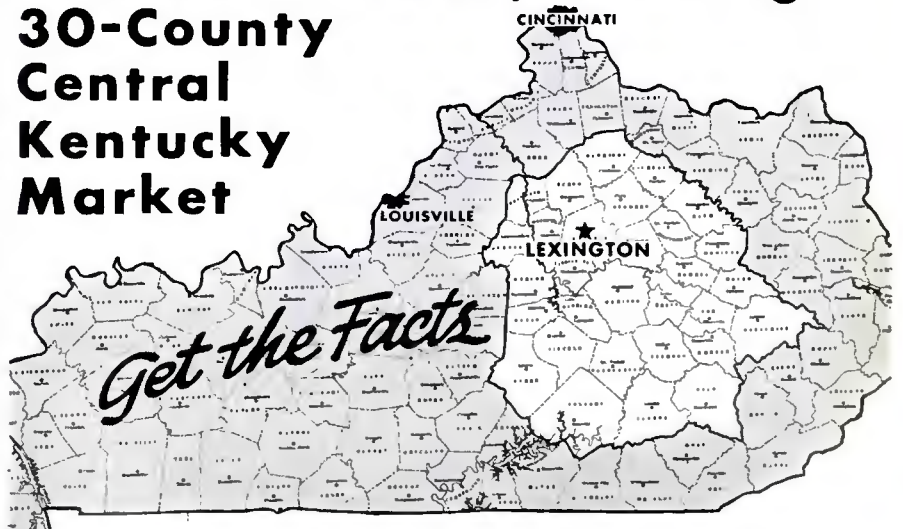
Due to the time pressures that accompany the purchase of most spot campaigns, buying decisions must be made quickly. Thus, it would be naive as well as impractical to expect a written, detailed analysis of each spot availability. The ideal solution may be reached, however, when  
(Please turn to page 67)



## You've Got to Head for the Finish Line to be in the Money!

Your campaign will finish in the money if you start by buying broadcast IN Lexington. In all the world, only Lexington broadcasters effectively influence the \$445,793,000 retail purchases made by 559,200 people in the growing 30-county Lexington trading area. Get your share of \$657,165,000 consumer spendable income by buying broadcast IN Lexington . . . Don't head the wrong direction in planning your next campaign.

## You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market



FROM THE FABULOUS FIVE IN LEXINGTON  
WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV



## to those who live on air...

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

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

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

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

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

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



# WASHINGTON WEEK

4 July 1960

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The broadcasting industry will have a chance to speak its piece on suspension of station licenses for up to 10 days and fines of \$1,000 per day for violation of FCC rules before the Senate acts on the propositions.

Hardly had senate majority leader Lyndon Johnson finished telling the world on Wednesday that Congress could not conclude this week after all (adjourning until August), that Senator John Pastore announced a new set of hearings.

Pastore, chairman of the Senate Commerce Communications Subcommittee, said that August would be the time. The senate may be meeting for a good part of that month to clear up its unfinished business.

Rep. Oren Harris, chairman of the House Commerce Committee, had chosen a purely procedural Senate-passed bill on which to tack the license suspension-fine-payola-sponsorship identification provisions.

This maneuver sent these actions directly to a senate-house conference, **by-passing Senate Commerce Committee hearings, and full-scale committee and Senate floor debates.** With the sands apparently running out on this session of Congress, the Senate conferees were presented practically with a take-it-or-leave-it proposition.

However, the over-all effect of the changed situation may be to make it more probable, rather than less probable, that **the suspension-fine section will be approved by the Senate conferees.** It is difficult to gauge with accuracy, but the added time will rob opponents of these provisions of the argument that the Senate didn't have time to consider them adequately.

Other sections are not too controversial, and are favored by the broadcasting industry.

- As asked by the industry, station personnel and program suppliers would be brought under prohibitions against payola and plugola, plus ban against "fixing" content of intellectual knowledge. There would be fines of up to \$10,000 and jail terms of up to a year for violators.

- The FCC's much assailed interpretations of the section 317 sponsorship identification requirements would be rolled back. Once again, free records could be accepted and such as free props and payment of remote expenses, so long as there were to be no on-the-air plug.

The broadcasting industry could take considerable comfort from house action on the bill, even though the final measure was unpalatable.

Rejection of two separate amendments by Rep. John Bennett (R., Mich.), the first to regulate networks and the second to license them as well, **was kept from being conclusive because most House Legislative Oversight subcommittee members were among the vast majority voting against (101-16 and 149-35).**

Rep. Oren Harris (D., Ark.), chairman of the group, typified the opposition, which voted in the face of a subcommittee report calling for web licensing and regulation and his own earlier introduction of a bill to the same effect.

The Senate passed, almost without debate, the bill which would lift the restrictions of Sec. 315, the equal time part of the communications act, for 1960 only, and for presidential and vice presidential candidates only.

Fate of the measure to lift the equal time strictures completely for heads of the two major party tickets this year was far from clear. It would have to be expedited to survive the adjournment rush, and promises of red carpet treatment have not been made by Rep. Harris.

# FILM-SCOPE

4 July 1960

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The food money says that comedy will make a comeback in syndication this year. Two weeks ago Blue Plate Foods (Fitzgerald) put down an estimated \$350,000 for a 35-market southern regional of CBS Films's Brothers Brannagan, a comedy detective series, now sold in 55 markets.

This week two other food deals built up the comedy trend:

- **H. P. Hood** (Kenyon & Eckhardt) made a 52-week full sponsorship deal covering all New England with CNP's newspaper comedy entry Hot Off the Wire (Jim Backus). The price: \$200,000.
- **Lay's Potato Chips** (Liller, Neal, Battle and Lindsey) purchased CBS Films' new cartoon show, Deputy Dawg, in 45 southeast markets in a 26 over 52 alternate week deal, estimated at \$300,000.

The total value of these three new deals—all by food products and for shows containing comedy—is \$850,000.

Note too that Screen Gems' Two Faces West, now starting to make station sales, although its a Western, also has a comedy twist.

Look closely at the comedy bandwagon and you'll see three separate trends:

- 1) The first pure comedy to go into syndication in some time, Jim Backus.
- 2) A major revival of cartoon comedy (See FILM-SCOPE, 20 June).
- 3) A strong trend toward the comedy twist in action shows such as Brothers Brannagan and in Screen Gems' Two Faces West, another brand new show just now making its first syndication deals.

The CBS flagship has opened up a nighttime half hour for syndication.

WCBS-TV, New York, will put Robert Herridge Theatre into the 10 p.m. Thursday slot for the summer months.

Such a slot for syndication could have important implication for CBS affiliates, who may well ask why they can't take back nighttime half hours for syndication if their own flagship can do so.

Herridge, incidentally, for a long time produced Camera Three for WCBS-TV and CBS TV, but it was limited to Sunday morning time periods until it went into syndication, thanks partly to video tape.

Stations and sponsors who picked up NTA's Play of the Week for public relations and prestige reasons are getting a surprise from its high ratings in many cities.

Recent sales in St. Louis, Detroit, Philadelphia, and San Francisco have put the show into 49 markets; it is already sponsored in Baltimore, Buffalo, Chicago, Cleveland, Dallas, Los Angeles, Albany, Washington, and New York.

Here are latest ARB reports on Play of the Week in seven markets, including some in which it substantially outperformed network programming previously scheduled in exactly the same time periods:

CITY	STATION	RATING
Los Angeles	KCOP	13.2
Baltimore	WBAL-TV	17.9
Denver	KOA-TV	18.0
Washington	WTOP-TV	11.1
Seattle	KTNT-TV	7.5
New York	WNTA-TV	17.9 (weekly cume)
Pittsburgh	WIIC	16.6 (phone coincidental)



Paramount's Telemeter pay-tv experiment in Toronto, Canada, has made several important discoveries about programing, audience acceptance, and ratings.

A three-channel system kept attractions available at \$1 each for three or four days, so that several earned accumulated ratings representing 22% to 50% of subscribers.

It was found that special sports events boosted sets in use without taking audience away from feature films, the main attraction of the system.

◆  
**Ampex dealt out a handful of extra v.p. stripes this week.**

Charles S. Ginsburg, who developed the Videotape recorder, was elected a v.p. and was made manager of advanced development.

Simultaneously Robert Sackman became chief operating officer, and Phillip L. Gundy and Thomas L. Taggart were named senior v.p.'s, the former in international professional and audio products and the latter in data, military and industrial areas.

◆  
**Things were buzzing on the sports programing front this week.**

Here's what happened:

- **Trans-Lux Tv** acquired distribution rights to a 90-minute tv film of the 1956 Olympics, entitled Melbourne Rendezvous.

- **Banner Films** will sell the new Roller Derby series of 52 new first-run full hours; 39 additional shows will be ready for 1961.

- **Ring Classics**, which recently took over tv rights to Madison Square Garden films, is going ahead with dubbing plans in four languages: French, German, Italian, and Swedish.

Banner Films was active in non-sports programs this week, too, chalking up 12 station sales of its new **Bold Journey** syndicated series. (See FILM WRAP-UP, p. 62, for details.)

◆  
**Arthur Krim succeeds Eliot Hyman as president of UAA, sister organization of Ziv-UA in the United Artists tv family.**

The function of the two companies continues to be clear-cut: UAA handles features and cartoon product, mostly theatrical, for stations, while Ziv-UA makes and sells for tv, reaching regional and national buyers with program series.

**COMMERCIALS**

Advertising men in varying regions have been able to see screenings of the winners and runners-up of the First American Tv Festival and Forum.

This week festival director Wallace Ross screened commercials and made awards in Minneapolis-St. Paul at a combined luncheon-seminar of advertising, tv/radio and sales clubs.

◆  
**American automotive commercials turned in some impressive performances at the Venice festival just concluded.**

Alexander Film Co. of Colorado Springs walked away with the tv Grand Prix for a Corvair commercial and an over-45 seconds live action award for Dodge.

Playhouse Pictures also won a first prize in the under one-minute category for a Ford commercial, and incidentally took first prize in animation for Kaiser foil.

◆  
**AFTRA and SAG both took a look at David Cole's merger plan this week, but there were basic reservations on both sides.**

Both union committees, now reporting back to the respective national boards, also explored some alternate ideas on cooperation and mutual effort.

# SPONSOR HEARS

4 July 1960

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PUBLICATIONS INC.

Agency managements keep learning the hard way that you can't take old client alliances for granted.

Take, as an example, the switch of that \$10-million-plus account recently.

The client's major gripe: important people in the agency hadn't for some time thought it imperative to come calling; in fact, account people neglected attending major sales meetings, each one thinking, apparently, that a colleague would be there.

The client disavows it but reports persist that the Manischewitz Wine (Monarch) account, now with Gumbinner, is scanning another pasture.

The vino bills around \$2 million, mostly in air media.

ABC TV's station relations seems to be getting somewhat miffed at those NBC TV affiliates who use it as a pawn to better its cardrate with the latter network.

Like that Carolina station that just recently inveigled ABC into serious primary negotiations only to extend its NBC contract at a hiked rate.

Incidentally, ABC is aiming hard to overcome the absence of primary affiliates in the home markets of two of its major clients: Brown & Williamson, Louisville; R. J. Reynolds, Winston-Salem. You might add: Eastman Kodak, Rochester.

Old nomenclature in a trade resist being consigned to limbo but it's happening to the term "audience participation."

The tv networks prefer to call 'em game shows, and it looks as though the tag is going to stick.

Some agency tv department heads think that the networks are overdoing the program promo bit on their spot carriers.

The complaint: with unsold minutes being used to plug several programs the average viewer becomes so confused that he doesn't know what show's coming up next.

In other words, the eye and ear is flooded with so many flashes of things to watch the brain neither assimilates nor calendars anything.

Believe it or not, media buyers have become somewhat callused—in a bemused way—to the caper not a few tv stations go through in raising their rates.

The caper: the rates are jacked up but the discounts are increased, with the net result that things are pretty much where they were.

The reply a media executive got from a station operator when asked the reason for all this pothor: "By showing we're getting a higher local rate we've got a better chance of elbowing the network into a higher network rate."

Ever keep tabs on how infrequently an account executive can be reached during the working day?

Well, a rep who had a special story for several of them lately kept a record of his calls and came up with an average of one out of 10. The garnered impression: that as a mover-about the a/e holds the edge over everybody in the agency but the mailboy.





## WHICH JOB WOULD YOU TAKE?

If you're like most of us, you'd take the job with the more tempting salary and the brighter future.

Many college teachers are faced with this kind of decision year after year. In fact, many of them are virtually bombarded with tempting offers from business and industry. And each year many of them, dedicated but discouraged, leave the campus for jobs that pay fair, competitive salaries.

*Can you blame them?*

These men are not opportunists. Most of them would do anything in their power to continue to teach. But with families to feed and clothe and educate, they just can't make a go of it. They are virtually

*forced* into better paying fields.

In the face of this growing teacher shortage, college applications are expected to *double* within ten years.

At the rate we are going, we will soon have a very real crisis on our hands.

We *must* reverse this disastrous trend. You can help. Support the college of your choice today. Help it to expand its facilities and to pay teachers the salaries they deserve. Our whole future as a nation may depend on it.

It's important for you to know more about what the impending college crisis means to you. Write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.



*Sponsored as a public service,  
in co-operation with the Council for Financial Aid to Education*



the units of this series to a quarter. Still left open — an eighth.

#### Campaigns:

• **The Joe Lowe Corp.**, licensors of "Popsicle" and "on-a-stick" related products, will tie in with **Batjac Productions** on a nationwide promotion for the forthcoming movie, "The Alamo." The coast-to-coast campaign (out of Gardner Advertising) calls for saturation 10 and 20-second spots on 75 tv stations in key markets.

• **Hotel Bar Butter** has scheduled the heaviest advertising campaign in its history to promote its product during the picnic and barbecue season. The campaign, in Metropolitan New York, is via a heavy radio drive on WOR, WNBC, WNEW, and WMCA. Plans also call for additional radio in a new market-by-market promotion starting with Westchester in mid-July. Agency: Pace Advertising.

• **Max Factor** will launch nationally its new make-up, Sheer Genius, early in October. This introduction will be heavily supported by nationwide spot tv beginning 3 October.

With \$6 million already committed for convention coverage on CBS TV, Westinghouse took a poll among political science profs as a promotion for the telecasts.

Question asked by the poll: what effect tv had on politics in the U.S.? The response was 35%.

The consensus of opinion: tv stimulated more voter interest and made them more critical of candidates. But there was this reservation: the criticism focused more on appearance and performance than on issues.

(See network convention coverage schedule on page 45.)

**Carter Products, Inc.**, manufacturers of Rise shaving cream, and its agency, SSC&B, have been charged by the FTC with using deceptive tv commercials.

Also joined in the FTC complaint is S. Heagan Bayles, SSCB executive in charge of the Rise account.

Reason for the complaint: Rise's implication that competing lathers dry out during a shave, making the shave more difficult and uncomfortable, while Rise stays "moist and creamy throughout" resulting in an easier and more comfortable shave.

**Strictly personnel:** **Alexander Galloway**, elected president of R. J. Reynolds Tobacco Co. . . . **Kenneth Roman Jr.**, named manager of advertising and sales promotion for Allied Chemical Corp. . . . **James Klenske**, to assistant general sales manager for Mars, Inc. . . . **Patrick Connolly**, to product manager in the Food's Division of Lever . . . **John Scharwath**, to sales promotion manager for the Fine Chemicals Division of Shulton . . . **Ned Calkins**, to general sales manager for Ovaltine Food Products.

## FILM

Nothing can take the place of the headlines in making older tv film shows topical again.

Ziv-UA, for example, has found spy news of the day has produced a warmed-up interest in its two classics, *I Led Three Lives* and *Man Called X*.

Fourteen stations bought one or both of the shows recently: WISN-TV, Milwaukee; WEHT-TV, Evansville; WGAN-TV, Portland; WCTV, Tallahassee; WNBQ, Chicago; WOI-TV, Ames; KSL-TV, Salt Lake City; KPAC-TV, Port Arthur; KCOR-TV, San Antonio; WNEW-TV, New York; WHDH-TV, Boston; WESH-TV, Orlando; WSPA-TV, Spartanburg; and WNCT, Greenville.

**Sales:** CBS Films' *Deputy Dawg* to WNDU-TV, South Bend; KONO-TV, San Antonio; WCAU-TV, Philadelphia; WGAN-TV, Portland, and WKBW-TV, Buffalo . . . 150 feature films sold by Screen Gems in Australia to TCN, Sydney, and HSV, Melbourne . . . Jayark's *Bozo the Clown* sold in Japan, the Philippines, and Guam; it is now dubbed in Japanese, French, Portuguese and Spanish . . . Official Films' *Greatest Headlines of the Century* to WFMB-TV, Indianapolis; WXYZ-TV, Detroit; KDKA-TV, Pittsburgh; WFBC-TV, Greenville; and KELP-TV, El Paso . . . Banner Films' *Bold Journey* to WTPA-TV, Harrisburg; WNEP-TV, Scranton; KFJZ-TV, Ft. Worth; WHC, Pittsburgh; KCRA-TV, Sacramento; WWL-TV, New Orleans; WTTV, Indianapolis; KPIX, San Francisco; KPLR-TV, St. Louis; WFGA-TV, Jacksonville; WTVJ, Miami, and KLIX-TV, Twin Falls.

**Commercials:** **Jerome G. Forman** has formed his own film production company, **Allegro Productions**, at 723 Seventh Avenue in New York . . . **Mel London** has been appointed executive producer of the eastern division of Wilding, Inc. . . . **Walter Lowendahl**, one of the founders of Transfilm in 1941, has joined Dynamic Films as executive v.p. and a director.

**Free film:** Stations may obtain copies of a 4½ minute film on home tv reception from Channel Master Corp. in Ellenville, N. Y.

**Strictly personnel:** **Art Stolnitz** to new post of program development director of Ziv-UA . . . **Perry Frank** leaves NTA to head Sports Photos . . . **Bob Lang** rejoins NTA sales staff . . . **Selmer (Sonny) Chalif** named general assistant to William Dozier at Screen Gems . . . **Warren M. Peterson** named midwest sales representative for RCA Recorded Program Services.

**Re-run sales:** Ziv-UA's Economee division reports these re-run sales or renewals this week: *Highway Patrol*, *I Led Three Lives*, and *Science Fiction Theater* to WISN-TV, Milwaukee; *Highway Patrol* to WOC-TV, Davenport; *Highway Patrol* to WTVY, Dothan; *Highway Patrol* to KOVR, Stockton; *Highway Patrol* to KSOO-TV, Sioux Falls; *Harbor Command*, *West Point*, *Men of Annapolis*, and *Dr. Christian*, to WTTV, Indianapolis; *Boston Blackie* and *Mr. District Attorney* to WBAP-TV, Ft. Worth; *Mr. District Attorney* to WEHT, Evansville; *I Led Three Lives* to WSSH-TV, Portland; *Mr. District Attorney* to WSIX-TV, Nashville; *Mr. District Attorney* to WNEW-TV, New York, and *Yesterday's Newsreel* to WABC-TV, New York.

## NETWORKS

**NBC TV is making it much easier for its daytime advertisers to earn contiguity rates, starting with the fall.**

Advertisers with brand rates will no longer be required to spot their quarter hours in a vertical pattern: they'll be able to move them around horizontally, spotting them on differ-



ent programs during one day or over several days of the week.

For the time Lever will be the only client benefiting from the change in policy. It also gives NBC a momentary advantage over CBS TV, which, it can be expected, will react to it in due order.

Where this more favorable rate will have an especial attraction: sponsors can move into new programs on various days of the week and benefit from the maximum continuity rate.

(See page 29 and SPONSORSCOPE for analysis and latest developments in daytime network tv.)

**NBC TV last week took its new study on new car prospects and tv's effectiveness in reaching them on a round of agencies.**

Among the highlights of the presentation:

- 64% of the dealers picked tv as the best medium for selling the idea of the new small cars.

- Undeclared car buyers (those in the market for a 1960 model) reported that tv advertising stands out more strongly in their minds than newspaper and magazine advertising combined.

- These prospects said that tv gave them a (1) a higher awareness of the sponsors' slogans, (2) impetus to go to dealers' showroom, and (3) higher opinion of advertised make.

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

RATE	BRAND	GROSS TIME COSTS
1.	Anacin	\$746,461
2.	Dristan	738,554
3.	Phillies	681,129
4.	Bayer Aspirin	572,197
5.	Winston	571,244
6.	Texaco	553,418
7.	L & M Filter	516,747
8.	Pall Mall	503,724
9.	Colgate	483,679
10.	Phillips Milk of Magnesia	463,577

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$3,837,036
2.	American Home	2,752,096
3.	Lever	2,214,332
4.	Colgate	2,016,510
5.	General Motors	1,890,777

6.	General Foods	1,785,583
7.	Sterling Drug	1,455,981
8.	R. J. Reynolds	1,380,019
9.	Ford	1,036,366
10.	Gillette	1,028,406

**Right on the heels of last week's NBC announcement concerning "in the black" operation, is its claim that advertisers on NBC Radio are reaching a larger audience than those on other networks.**

The network's reason: the Nielsen report for the four-week period ending 8 May shows that the top 12 advertisers in terms of largest audience reached are on NBC Radio. Also, Nielsen shows 13 of the 15 top network sponsors reaching the greatest number of homes on NBC Radio.

**Network tv sales and renewals:**

**Alberto-Culver** (Wade) this summer will co-sponsor *M Squad* with American Tobacco and *Wichita Town*, both NBC TV . . . Last Friday, **Procter & Gamble** (B&B) started sponsorship of the nighttime *Video Village* . . . \$1 million in orders have been placed with NBC TV's *Today* and *Jack Paar* shows. The clients: **Standard Triumph Motors** (DCSS), **Saturday Evening Post** (BBDO), **Lipton Tea** (SSCB), **Kiwi Shoe Polish** (Cohen & Aleshire) . . . **Williamson-Dickie** (Fuller & Smith & Ross) and **Pabst Brewing** (Lennen & Newell) will co-sponsor the 42nd *PGA Championship* to be aired 23-24 July on CBS-TV . . . **Chrysler Corporation** (Burnett) to present a *Fred Astaire* colorcast on NBC TV . . . **Armstrong Cork Co.** (BBDO) has renewed its alternate Wednesday on CBS TV for the sixth straight year. (For current network buys, see Tv Comparagraph, page 45.)

**Network radio renewal: AFL-CIO** renewed, for the sixth consecutive year. ABC's *Edward P. Morgan and the News*.

**Thisa 'n' data:** NBC News Department has put together a "1960 Convention Handbook" as a source of background material for people following the conventions on tv and radio . . . CBS TV's *Captain Kangaroo* will be cited as "the best children's program for 1959" by the General Foundation of Women's Club's . . . Advertising and promotion man-

agers, representing 30 ABC TV affiliates, met in New York last week with network publicity, promotion and advertising men for a two-day work session . . . Starting 1 August, **Mutual** will initiate an editorial service for all its affiliates.

**Network personnel notes:** **Howard W. Maschmeier** elected chairman of the board of governors of the ABC TV Affiliates Association . . . At NBC TV's Program Development department: **Ross Donaldson** to director, creative services, and **W. Preston Wood** to manager, script services . . . **Charles J. Maguire** to account executive at CBS TV Production Sales . . . **Edward DeGray** named director of radio-tv for Citizens for Johnson National committee.

## RADIO STATIONS

**WPTR, Albany-Schenectady-Troy, has a unique cross-country communications web planned for the upcoming political conventions and elections.**

With 25 Eastman-represented stations, WPTR will be part of a news exchange network, and offer, in depth, coverage of local, sectional and national importance.

As a key "feeder" station, WPTR general manager Duncan Mounsey promises a minimum of 16 minutes an hour devoted to election coverage in the form of "feeds" from cooperating stations. Of this, five minutes will be devoted almost exclusively to returns, and three minutes to state and local tallies.

**Baltimore's 11 radio stations are cooperating in a saturation safety campaign, "Operation Life Saver."**

Approximately 67,000 safety announcements, at least one per hour per station, is planned for a one-year period. The estimated cost, donated by the stations, will exceed \$250,000.

**Ideas at work:**

- **Vacation minded:** WSAI, Cincinnati, drummed up more than \$20,000 worth of business for Northwest Orient Airlines via the *Jack Reynolds Show*. The campaign: two one-minute spots per show for two months to promote a Hawaiian tour.

Reynolds will escort the tour, and be an envoy for his home town mayor by presenting the key to the city (Cincinnati) to the mayor of Honolulu, and for the governor of Ohio by awarding a plaque to the island's chief executive. Also planned: a remote broadcast and telephone reports from Hawaii to tie in with the trip.

• **How to live like a millionaire:** **KXLR**, Little Rock, will treat one of its listeners to a day in the life of a millionaire. The idea: a composite commercial, produced by taking segments from ten commercials now being aired, must be unscrambled and listed correctly. The winner becomes "Millionaire for a Day."

• **New fruit:** **WCSE-AM-TV**, Portland, Me., is distributing plastic acorns throughout the city as part of a contest being held in honor of the station's 35th anniversary. The idea: acorns contain contest instructions and numbers 1-35; prizes will be awarded to those who collect a full set of numbers or combinations totalling 35.

• **On the juicy side:** **WPEN**, Philadelphia, has just awarded an orange tree in Orlando, Fla., to the winner of its "Snowcap Orange Tree" contest. The prize entitles the winner to the juice of the fruit from this tree for one full year.

• **This 'n' data:** **KMOX**, St. Louis, hosted a midnight dinner-party and tour for 12 CBS Radio Spot salesmen. . . . **WPEN**, Philadelphia, helped Franks Beverages to celebrate their 12th anniversary as sponsors on the station. . . . **WCAU**, Philadelphia, honored appliance dealer, Gerhard's, Inc., for the creation of the first locally broadcast stereophonic commercials. . . . **Business note:** Kay Construction Co. signed a long-term contract with **WQMR**, Washington, for an hour long show; believed to be the first real estate firm to sponsor its own radio show. . . . **Anniversary note:** **Jim Holt**, of **WBZ & WBZA**, Boston-Springfield, celebrating his first anniversary with the station. . . . **Adopt single rate:** **WAM-E**, Miami, effective 1 July, will merge national and local advertising rates into a single rate with the same discounts to both. . . . **Business up:** **WUAB**, Cleveland, were up 10% for the week ending 29 May. **WTK**, Cleveland, were up 10% for the week ending 29 May.

**Station acquisitions:** **WACE**, Springfield-Holyoke-Chicopee, Mass., sold by Regional Broadcasting Co. to Commonwealth Broadcasting Co. for \$250,000, brokered by Edwin Tornberg & Co. . . . **KRTN**, Raton, N. M., from W. Lloyd Mawkins, to Jay Howe and Marvin Schete, for \$95,000, brokered by Hamilton-Landis & Associates. . . . **KAGO**, Klamath Falls, Ore., from Gibson Radio to A. J. Krisik, Ted Wolf, Judd Sturtevant, and John Fern for \$202,000, brokered by Edwin Tornberg & Co.

**Change of call letters:** **KPOA**, Honolulu, now **KKAA**.

**Station staffers:** **William H. Reuman**, to v.p. sales at **WWRL** and **WRFM**, New York. . . . **William M. Humphreys**, to national sales manager at **WTCN**, Minneapolis-St. Paul. . . . **Robert Churney**, to station manager of **KGVO**, Missoula. . . . **William Fallon**, to regional sales manager of **WICE**, Providence. . . . **Ray Vitale**, to assistant sales promotion manager at **WCBS**, New York. . . . **David O. Ives**, to assistant general manager **WGBH-FM-TV**, Boston. . . . **John R. Peterson** and **Francis Mulhall**, new account executives at **WFBM**, Indianapolis. . . . **Bill Baxley**, to account executive at **KLAC**, Los Angeles. . . . **Diek Schofield**, to sales manager for **KFOX**, Long Beach, Cal. . . . **Frank Knorr, Jr.**, to director of operations for **WSAI**, Cincinnati. . . . **Hilton Hodges**, to station manager for **WIBW**, Topeka. . . . **Robert French**, to sales manager of **WTVN-FM**, Columbus. . . . **Dorothy Abbott**, to station manager of **KNDI**, fulltime all-girl station in Waikiki, Hawaii. . . . **Charles Bill**, to farm director for **WLS**, Chicago. . . . **John Hardy**, to program director at **KSAN**, San Francisco. . . . **Diek Mattson**, to sales service coordinator at **KABC**, Hollywood. . . . **Charles Breece**, to program manager of **WFBM**, Indianapolis.

## REPRESENTATIVES

Look for Adam Young's fm division to make available to advertisers and agencies within the next 30 days its first package ratecard.

The package will consist of fm stations in the top 30-40 markets.

**Rep appointments — stations:** **WTIX**, New Orleans, to **Robert E. Eastman & Co.** . . . **KSOO-TV**, Sioux Falls, S. D., to **Harry S. Hyett Co.**

**New company:** **Heritage Stations Representatives**, a new subsidiary of International Good Music, Inc. Firm was organized to represent Heritage FM Stations in the U. S.

**Rep appointments — personnel:** To sales staffs: **Joseph Fierro**, at Katz Agency, New York. . . . **Bernie Kvale** at Avery-Knodel, Chicago. . . . **Bob Miller** at Venard, Rintoul & McConnell, New York.

## TV STATIONS

**Westinghouse Broadcasting Co.'s petition to intervene in NBC's plans for exchange of radio and tv stations in Boston and Philadelphia was rejected this week by U. S. District Court Judge William Kirkpatrick.**

Westinghouse protested that NBC's exchange was a violation of many of the terms of the consent decree. Answered Judge Kirkpatrick: he had no jurisdiction to grant WBC's petition.

**By 1970, local advertising in all media should hit an annual rate of \$10 billion, with tv getting \$1.5 billion of the total, predicted TvB's Norman Cash this week.**

In the past decade, he noted, national advertising expenditures in all media increased by 106% — more than double the 1950 total of \$3.25 billion.

"This was the direct result of tv coming into being as the new advertising force for national advertising. While tv's share of all advertising was slightly less than 14% in '59, tv accounted for 27.3% of all new advertising dollars, 1950 to 1959," said Cash.

**Ideas at work:**

• **Tv afloat:** **WFAA-TV**, Dallas, last week recruited its first advertiser for use of the station's new 40-foot cruiser. The client: Humble Oil Co. The purpose: to video tape the 11-



ame Southwest Conference *Game of the Week* series this fall. The Channel 8 cruiser, a virtual tv station on wheels, will travel to the site of the 11 games each week to tape the complete action. Then, while returning to Dallas, engineers will be able to edit and splice the tape on the two Ampex recording machines within the unit.

• **On the local specials front:** KNTV, San Jose, telecast an hour-long *Summer Olympic Preview* special, sponsored by Falstaff Beer. The program featured interviews with the athletes, films of them in action, and a round table discussion with four Olympic coaches.

**Subscription tv details:** The Hartford Phonevision Co., a subsidiary of RKO General, last week filed its formal application with the FCC to conduct a **three-year subscription tv test in Hartford, via WHCT.**

Joining in the application were RKO General, Teco, and Zenith Radio Corp. of Chicago, which developed the Phonevision system to be used.

How it works: **The cost for the majority of subscription programs** (which will include most Class A movies, legitimate theatre productions, musical events, sports programs and the like), **will range between 75c and \$1.50**—at or below box-office admission charges in the Hartford area. There will be at least one or two premium subscription programs, without commercials, aired each day.

Hartford Phonevision proposes to begin operations as soon as 2,000 decoders have been installed.

**This 'n' data:** WNEW-TV, New York independent, has tied-up with *Newsweek Magazine* for its planned daily telecast from both the Democratic and Republican Convention sites (See page 45 for the networks' convention schedule) . . . WCCO-TV, Minneapolis-St. Paul, is now circulating among advertisers and agencies its new "Market Guide" brochure . . . KFMB-TV, San Diego, now provides viewers with unique closeups via its new 110 inch telescopic dualfocal length reflecting lens developed by John Westhaver . . . WSIX-TV, Nashville, hosted a barbeque dinner for admen and advertisers to introduce them to its new Ampex videotape machines.

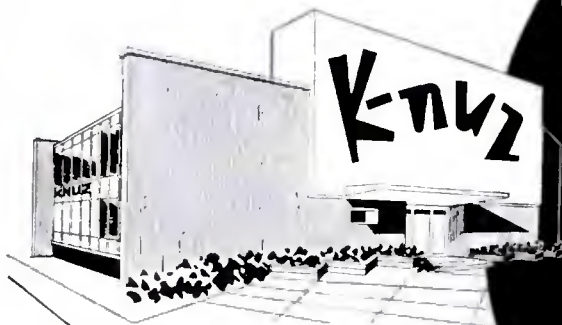
*"Of course he's successful . . .  
He advertises on K-NUZ, Houston!"*



THE SALON . . . TOULOUSE-LAUTREC (1864-1901)

Put your advertising dollars  
on the No. 1\* BUY in HOUSTON... **K•NUZ**  
... **lowest cost per thousand!**

\*See Latest Surveys for Houston



24-HOUR MUSIC AND NEWS

**National Reps.:**  
THE KATZ AGENCY,  
INC.

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,  
CALL DAVE MORRIS  
JACKSON 3-2581



MEMBER OF  
TEXAS QUADRANGLE

when  
your  
clients  
demand



SAN ANTONIO'S

Channel  
**K12**  
**ON** tv

ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

# Tv and radio NEWSMAKERS



**Robert M. Hetherington**, vice president and general manager of KXLW, Clayton (St. Louis) since 1958, joins the sales staff of KWK, St. Louis. Prior to joining KXLW, he was sales manager of WIL, St. Louis. Hetherington has been a member of the St. Louis Ad Club for 11 years. He is also a member of the board of directors of the Media Club and has served on the Senior

Advisory Council of the St. Louis County Junior Chamber of Commerce. He resides with his wife and daughter in Webster Groves.

**Terry Hughes** has been appointed manager of the Minneapolis office of H-R Representatives and H-R Tv, which will open 1 July in the Northwestern National Bank Building. A veteran of more than 10 years in tv and radio, Hughes' background includes sales work for the Chicago *Herald-American* and for Capper Publications' radio stations. He joined the sales staff at H-R Reps, Chicago, in November, 1957. Hughes is a graduate of DePaul University and served as a U. S. Navy pilot during W. W. II.



**William Heaton** has been elected president of Spot Time Sales, Inc., a new radio station representative specializing in small markets. Heaton had been with Daren F. McGavren for the past three years as Chicago manager and assistant New York sales manager. He started his career at the Pasadena *Star News* in the national advertising department, moved to KTTV, Los Angeles,

as field merchandising rep. and then to KULA Honolulu as account exec. Heaton was also broadcast specialist with Kaiser Aluminum.

**Richard F. Reynolds** was named v.p. and director of radio and tv for D. P. Brother. He has been with the Detroit based agency since 1955. Reynolds was, at one time, a reporter on the Indianapolis *News* and general manager of Cinecraft Productions. He served with the U. S. Bureau of Aeronautics during World War II, and while a lieutenant commander, was cited for developing new motion picture production techniques. Reynolds has subsequently received many awards for his tv production work.





## ABRAHAMS

(Continued from page 44)

of factors which TvB and Abrahams are making the most of. There are many changes going on in the department store business among which these are of great importance:

- Rise of Suburbia, demonstrated pointedly in the new U.S. Census. (By the end of this year there will be over 5,000 shopping centers at city perimeters. Many downtown stores are opening branches in such centers.

- Metropolitan newspapers have failed to keep up with this population drift to the suburbs, but tv is following it right out of town.

- Concession operations within department stores have been dwindling. There was a time back in the Depression era when, in some big stores, as much as 80% of departments were run by concessionaires. Now with more departments falling under store management, advertising authority falls to fewer persons, and there is less "necessity" for relying on print ads just because it was easy to allot and charge so many lines of ad space to a concession department.

- Mutual buying offices also are instrumental in building store regard for the tv medium. Scattered through the major markets of the U. S. there are about 10 very powerful buying offices which serve as "buying scouts" for department stores. These offices have been keeping an eye on the job tv is doing for national products, and often will hesitate to take on a line that doesn't have strong tv support.

All of these things have helped in some measure to raise the average department store's slice of ad budget for tv to about 10%. Abraham's advice at the recent clinics is for stations to try to get—as a starter—on a new store account about 15% of the ad budget. This percentage has successfully launched in tv many stores of many types. He further advises that this tv budget be broken into two types of promotion: (1) a year-round programing vehicle such as a three-time-a-week news show, and (2) announcement campaigns with flights geared to special selling seasons.

Abrahams' counsel is based on a career in retailing that began in 1928. After he was graduated from Cornell that year in the first class of its now-famous hotel management course, he married, then took a job in the advertising department of Rothschild's,

the Ithaca department store.

A year and a half later, he came to New York as basement ad manager at Bloomingdale's Department Store, later moved into its home furnishings advertising department. After a year there, he went over to Ludwig Bau- man as ad manager, where he remained until 1943. For the next two years, he was with the *N. Y. Times*.

In 1945, Abrahams joined the National Retail Merchants Association as manager of the sales promotion division, left 10 years later to go with Amos Parish, a management consultant firm for department and specialty stores.

It was while at NRMA, that he began developing a high enthusiasm for the medium that had recently come on the advertising scene. "The idea grew and grew that here was a tool designed to do a great job for retailers. In fact, it looked like the only one that combined all the essential ingredients: the visual quality of print, the audio of radio, the demonstrative advantages of a show window or counter display, and the emotional impact of across-the-counter selling." He was pretty well conditioned for that tap from TvB. ■

## SPONSOR ASKS

(Continued from page 53)

a rapport between buyer and seller is attained—i.e. when the spot buyer can depend upon the fact that the salesman has exercised judgment in the selection of spot availabilities.

Constant competitive pressure will undoubtedly make it necessary for the station representative to present his sales story quantitatively. However, the selling, as well as the buying, of spot announcements on a numbers basis only, regardless of competitive pressure, is a poor method of media selection. A proper balance of quantitative and qualitative weight must be used by a time salesman if he is to do service to his station and to the advertiser.

A good station representative must have the ability to mix product, market, programing and statistical data and come up with a sound decision.

James M. Alspaugh, vice president, H-R Representatives, Inc., New York

The ingredients that comprise a good representative salesman are mostly those same virtues that com-

prise any good salesman—eagerness, aggressiveness, outgoing personality, intelligence, good grooming, and more importantly, *knowing how to ask for the order*. A representative salesman must be able to grasp the details of a station's story. He must develop a knack for retaining useful, facts and eliminate those which have no bearing on the success of a sale.

*Ability to synthesize.* A good representative salesman should develop quickly the synthesis of his station's product in relation to the needs of prospective advertisers. The smart salesman is able to shape stations' rates, features, programs, etc., to fit a particular advertiser's needs.

*Buyer's time.* A good rep salesman will always be considerate of an account or agency buyer's time. Therefore, he will have his material organized so that he can present it efficiently and meaningfully.



*Ability to shape rates, as well as programs, to an advertiser's needs*

*Know when to listen.* A good salesman must know when to listen to his prospect as well as to make his pitch. Many salesman find this difficult.

*Follow-through.* It is one thing to get a prospect warm, but in the final analysis, the only thing that counts is the sale itself, so follow-up calls, at sensibly spaced intervals depending upon the situation, are a requisite.

*Service.* A good representative salesman will have an acute understanding of the importance of the service aspect in our business. We must be able to go back to the same prospects to obtain renewals as regularly as possible. The rep salesman who gives good service to on-the-air accounts will often reap the highest percentage of renewals.

*Entertainment.* A good rep salesman must necessarily do a considerable amount of wining and dining of prospects. The best I have known, however, do not over-indulge, but use plain common sense. At this time he is considerate of his firm's expenses. However, he is not niggardly. In this aspect of the business good judgment is the only answer. ■

## The seller's viewpoint

New York agencies may think they're getting local (specifically local New England) audiences—but it's only wishful thinking, according to John Canty, commercial manager, WCCM, Lawrence, Mass. The fact is most local retailers either never heard of or aren't interested in the rating services. "They don't haunt us for availabilities in the traffic hours. Run-of-schedule makes sense to them," Canty contends, and adding, "we don't have to keep hammering more people in Greater Lawrence listen to us than to any other station. Why? Because they're interested in results—and results are what they get."



### FOOLS RUSH IN, WHERE ANGELS FEAR TO TREAD

It's too bad that the merchants in our market, and the big service companies and supermarkets of New England don't feel the way New York agencies do. Yes, then we'd have to go out of business, and surrender the biggest radio audience in our market to the Boston powerhouses that "cover" us. Then the national advertiser who thinks he's getting our audience here really would be, and really would be getting his money's worth. It's also too bad that every local station in a market of 50,000-150,000 surrounding Boston (other major markets take note, too) wouldn't have the same demise. If this happened, the N. Y. agency would then be getting what it thinks it's getting now—the Brockton market, the Quincy market, the Lowell market, the Lawrence market, the Haverhill market, the Salem market, and the Lynn market. (This is a rough Boston metropolitan perimeter.)

These poor local retailers who probably have never heard of Nielsen, Hooper, or Pulse, can't seem to tell a kilowatt from a 50-kw. These poor slobs only know one simple fact—that they, and most people in their trading area listen to us! They are real Yankee Traders, and you've got to deliver or you're dead. We don't have to keep hammering to them that more people in Greater Lawrence listen to us than to any other station. They *know* this. They want the same thing national advertisers want—results. And amazingly, these fools who have heard

only of Gallup and Kinsey, get results. They don't haunt us for availabilities in the traffic hours. Run-of-schedule makes sense to them, in hitting as many of our daily audiences as they can. They tell us the facts, we write it, they proofread it. You can bet they get their money's worth, and that they get their points across. Nothing stilted; nothing fancy. Just straight talk—plain, Yankee style. Sure sounds convincin' on the air!

We're No. 1 in Greater Lawrence (Pulse). This is contrary to the fact that we have no national foods and grocery; no tobacco products; no national beer advertisers; no national gasoline and lubricants; and no drugs and toilet requisites; no agriculture; seven of the top ten categories of National spot radio categories. Despite the fact that there are over 300,000 people in our primary coverage (we cover them all, along with our secondary coverage that we don't even mention), we cater to a small nucleus of 140,000 which is Greater Lawrence (28 miles north of Boston), the market we claim, the market we serve, the market that in turn rewards us by listening more to us than to any other station, including the Boston "coverers."

Multiply us by at least 200 "fringe metropolitan" stations across the United States, and you can see the area that local fools rush into, while cautious, expert angels (New York agencies) stay away—most, that is.



## DAYTIME TV

*Continued from page 32)*

tion of running "loss leaders" to bring in business. But as their losses begin to be absorbed, they can plow more money into these two key areas.

The growth process will move from improved product—the programing—to a healthier industry state which will simultaneously profit the station in terms of local and spot.

Programing, admen agree, will always be the network's bailiwick because of the exhorbitant costs, out of the question for most local stations. Some stations have introduced local shows on the daytime schedule with success, but few of them can expect profits in doing this. Their reliance on network programing is, of course, a major reason why they have been cooperative in accepting minimal daytime reimbursement.

Lowered price structures also serve to fill in the many open spots on the network schedules. ABC TV's fall prospectus, for example, is typical of the efficiency and effectiveness of a daytime schedule.

It concludes that 15 commercial minutes between 11 a.m. and 4 p.m. slotted in four quarter-hours at a cost of \$32,900 will make 29.4 million commercial impressions at a cost per 1,000 homes per commercial minute of \$1.11 with the application of its new bonus plan. And Ed Bleier, in a BBDO presentation recently, quoted a specific package cost of 93 cents—"less than radio."

Despite the simmering down of competition and the leveling of prices and programs, daytime is destined for the on-again-off-again uncertainty of nighttime television.

One network sales manager explained it this way: "It's like the retail business. Three brands compete with each other in cutting costs to get business. Then when sales are finally evened out and all three brands are getting a fair share, public taste changes and the item is dead. We'll go on copying each other and stealing from each other in programing to the current taste. But the public has fads and fancies, and that's why television will never be predictable.

"We'll keep moving with the times, but not in the frantic way we've done for the past two years. Daytime has come of age, and we're starting to meet the routine problems of life in a more grown-up way."



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# SPONSOR SPEAKS

## Multiple rates and agency responsibilities

The recent explosion over the old multiple-rate question, which was touched off by the ultimatum handed to leading radio representatives by N. W. Ayer's Les Farnath, has resulted (as it always does) in a lot of hurt feelings.

We have heard from stations, from several representative firms, and from other agencies, and some of the comments were pretty bitter.

Many broadcasters feel that agencies and advertisers wholly fail to understand their problems, and it is apparent to us that a number of radio station men do not thoroughly grasp the other side of the picture.

It is a completely distressing situation, and one for which unfortunately there seems to be no easy solution.

Without attempting to take sides, there is, however, one thing we should like to say strongly to the agencies involved:

You have a great and continuing responsibility to prevent chiseling by your clients in any medium you use. You have an obligation to yourselves, and to the entire advertising industry, to refuse to do business with advertisers whose practices are not open and above board.

Unless you have the courage to keep your clients in line, and to ruthlessly drop those who overstep the boundaries of ethical business dealings, you are going to bring the whole structure of the industry down around your ears.

There is much in the rate situation which we all know must be corrected. But you in the agencies must do your parts.

## Tribute to a fellow publisher

The passing last week of John W. Alicoate removed from the radio/tv scene a man who had served the industry faithfully and well since 1937 when he established *Radio-Television Daily*.

As fellow workers in the field of broadcast trade paper publishing, we want to extend our deepest sympathies to his family, his business associates and his many friends.



**THIS WE FIGHT FOR:** *An end to the paper work jungle which keeps radio and tv spot from reaching their true potential as ad media.*

## 10-SECOND SPOTS

**Buster:** Tag line of a parody song on *The Untouchables* sung on a recent Canadian Broadcasting tv show: "Elliot Ness has broken up That old gang of mine."

**Port in a storm:** The WCAU, Philadelphia, "Sky Derby," in which three of the station's d.j.'s took off in three hydrogen-filled balloons from Valley Forge Airport the other day, came to an abrupt halt a few hours later when an electrical storm forced them all to land. Most forced landing of all was that of morning man Ed Harvey who came down inside Graterford Penitentiary, badly shaking the warden who thought it was part of an elaborate prison break plan.

**Quote:** From an address by Bryan Houston, president of Fletcher Richards, Calkins & Holden before AFA—"Roy Whittier once told me that it took two people to write a really great ad—one to write it, and the other to hit him over the head when it was done before he ruined it by fiddling with it . . . it would be eminently practical if some such policy could be adopted . . . if we could vest authority to edit in no more than one knowledgeable advertising man and eliminate the troupe of midgets who crawl all over the creative product with their little red pencils and squeeze the life out of it before it can be born."

**Philosophy:** From *Hardwick's* (KVI, Seattle) *Almanac*—Going to a party with your wife is like going fishing with the game warden.

**More philosophy:** From ABC's Don McNeill *Breakfast Club*—Nature is wonderful. A million years ago she didn't know we were going to wear spectacles—yet look at the way she placed our ears.

**Alibi:** In North Carolina, a robbery suspect told police he was watching the *Arthur Murray Party* at the time the crime was perpetrated, was convicted when it was proved that in his market the show was a delay telecast, came on the air an hour later.

**Intro:** From start of a short speech at Crown Stations recent "Treasure Hunt" for N. Y. C. timebuyers—"As Cleo said to Mark Anthony: 'I'm not prone to argue.'"

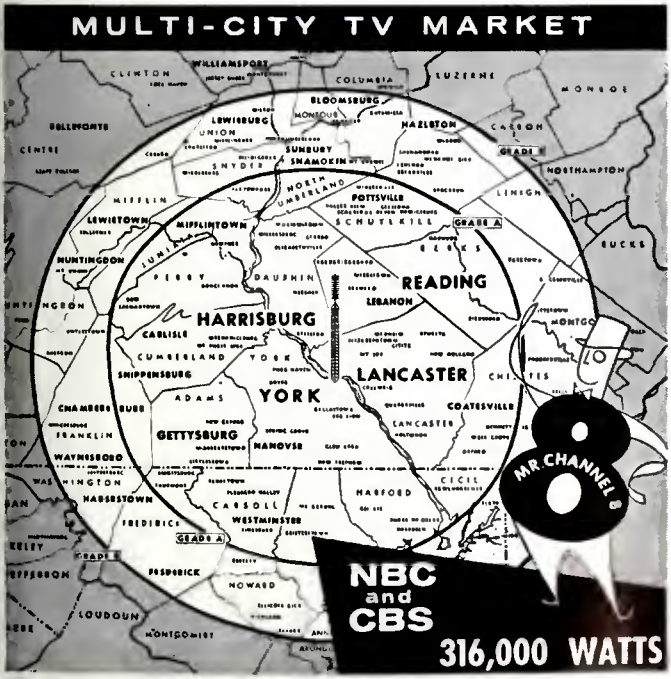


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