

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

## Why KA-PI

690 RADIO  
Pueblo, Colorado

- because KA-PI Specializes—100% Spanish—Language Programs.
- because KA-PI Reaches Over 268,000 Spanish—Speaking Americans in its 1-MV/V Area.
- because KA-PI Has 136,035 Spanish Listeners in its Primary Coverage Area.
- because KA-PI is Colorado's Only 100% Spanish Language Station.

## KA-PI

690 RADIO  
Pueblo, Colorado

An affiliate of National Spanish Language Network

Represented by

**NATIONAL TIME SALES**  
New York—Chicago

**HARLAN G. OAKES & ASSOC.**  
Los Angeles—San Francisco

### TIMEBUYERS SPEAK OUT IN NEW SURVEY

SPONSOR study finds what buyers think of their bosses, which media depts. are tops

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### The broad-time- period rating gets a toehold


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### Tv allocation fears stir the NATRFD

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DIGEST ON PAGE 4





THE  
QUALITY  
TOUCH

The art of candy dipping! Fewer and fewer possess this quality touch in a day of mechanization. And yet, there is no substitute when it comes to making the finest chocolates. Nor, can mechanization be the entire answer when it comes to the quality atmosphere evident in today's better television and radio station operations. People... their skills, their dedication, their love of the finer things provide that all-important difference.

*Represented by*

Edward Peiry & Co., Inc

*The Original Station Representative*

WFAA



TELEVISION abc  
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS



# Seasons Greetings

## 'a la St. Louis



*Miss Joanne Dru,  
star of ABC's  
"Guestward Ho!"—and  
J. J. Bernard, KTVI Vice President  
and General Manager*

Represented  
nationally by



# KTVI 2<sup>a</sup>

CHANNEL ST. LOUIS

# THIS MAN IS CAREFUL

... he checks out 132 different things before each take-off!



Pictured above is...  
American Airline's Superintendent of Flying, Captain David Chambers

## TIME BUYERS ARE CAREFUL TOO! . .

They select Nashville's

# WSIX-TV8

. . . YOUR BEST BUY ON COST PER 1,000!

Check these FACTS!

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



TV **8** LAND OF THE CENTRAL SOUTH

Operated by E. W. Griffin, Woodward, Inc.



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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What's  
in  
the  
toe?



Big stars . . . show business . . . audience ratings in orbit . . . there's plenty of fun and excitement for the sponsor in the TV stocking.

But what's in the toe? Will he find the Big Present . . . that all-important package of

*profit?* Or just a hole? The answer, invariably, is in the commercials.

It takes a world of skill and imagination to turn viewers into buyers. We pride ourselves on our ability to provide both.

*The commercial is the payoff. . . N. W. AYER & SON, INC.*



# TELEVISION BASICS

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

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

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

**ORDER  
YOUR  
REPRINTS  
NOW**

**FILL COUPON—WE'LL BILL YOU LATER**

**Price Schedule**

1 to 10.....	40 cents each
10 to 50.....	30 cents each
50 to 100.....	25 cents each
100 to 500.....	20 cents each
500 or more.....	15 cents each

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....  
 FIRM.....  
 ADDRESS.....  
 QUANTITY.....

## SPONSOR

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# RCA "Traveling Wave" Antenna atop world's tallest structure gives KFVS one of the world's largest TV service areas

According to KFVS-TV, Cape Girardeau, Mo., programs beamed from this new 1676 ft. tower should reach more than 2 million people living in one of the largest TV service areas in the world. Yet, thanks to the excellent null-fill characteristics of the Antenna, KFVS's close-in coverage will not be sacrificed for added tower height.

This new "Traveling Wave" Antenna and tower 2000 ft. above average terrain represent the world's tallest man-made structure. Together they are 204 feet taller than the Empire State Building. They dwarf the Eiffel Tower.

The RCA "Traveling Wave" Antenna combines excellent electrical characteristics, with mechanical simplicity and economy. Here is a VHF high-band antenna that has inherently low VSWR and produces smoother patterns. The design, based on slot radiators, results in improved circularity.

## RCA Broadcast and Television Equipment • Camden, N.J.

Even if you are not in the market for the world's tallest, if you want a VHF High-Band Antenna which combines mechanical simplicity and economy, especially in high-gain, high-power applications, your RCA Broadcast Representative can help with your Antenna planning. See him for complete story. Or write to RCA, Dept. O-264, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Limited, Montreal.

EMPIRE STATE BUILDING  
EIFFEL TOWER



The Most Trusted Name  
in Television

RADIO CORPORATION OF AMERICA



THE CURTIS PUBLISHING COMPANY

*Independence Square*  
PHILADELPHIA 5, PA

THE SATURDAY EVENING POST  
LADIES' HOME JOURNAL  
HOLIDAY · JACK AND JILL  
THE AMERICAN HOME

ROBERT E. MACNEAL  
PRESIDENT

October 27, 1960

Mr. Walter I. Kingsley, President  
Independent Television Corporation  
488 Madison Avenue  
New York 22, New York

Dear Walt:

We want you to know how pleased The Curtis Publishing Company is with the current sales report on "Best of the Post." Independent Television Corporation is making wonderful progress in selling this series.

Your sales success justifies our faith that a series derived from some of the best material written for THE SATURDAY EVENING POST would have the confidence and receive the support of television broadcasters, sponsors and audiences all over the country.

IITC has proved beyond doubt the acceptability of dramatic half hour anthology programming when it has fine writing and quality production of the caliber of Best of the Post.

Sincerely yours,

*Bob*

REM/vh

Thank you, Mr. MacNeal...and our sincere sponsors who have all helped us to bring you "of the season"—the **"BEST OF THE POST"**



"BEST OF THE POST, a series of stories with a great deal of quality as to acting, writing and production... a film anthology based on fiction from The Saturday Evening Post, the collection appears to be *several notches above the average* television series."

—Fred Remington, Pittsburgh Press

"...an *unusual amount of production value* not often found in a half-hour film series..."

—Radio-TV Daily

"...made an evening in front of the television set worthwhile. *Such excellence.* Judging from the opener, BEST OF THE POST is one of the best."

—Barbara Tiritilli, Chicago American

"*Whichever network executive snubbed this series will have a blushing face* more vivid than the color in which the series is produced if subsequent episodes match the overall excellence of its initial anthology."

—Hollywood Reporter

"BEST OF THE POST" arrived Saturday evening on Channel 7 (WABC-TV) in an impressive fashion . . . indicating there's *talent being used wisely in television* despite many signs to the contrary . . . well written, directed and performed and, above all else, and quietly, it bore the mark of intelligent hands..."

—Jack O'Brian, New York Journal American

"*expensive sets, costumes and technical work and splendid cast*...befitting such writers as James Warner Bellah (who wrote and did teleplay for debut episode 'Command')." —Cecil Smith, Los Angeles Times

"*Superbly played*...chalk up another one for WGN-TV."

—Chicago Tribune

"BEST OF THE POST" will be a *formidable competitor* in the syndication sweepstakes."

—Variety

"destined to be *one of the highlights of the season*..."

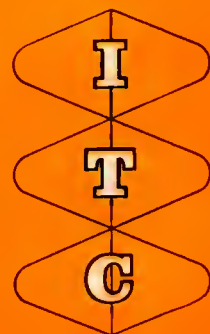
—Hollywood Variety

Thanks, too, to the stations and  
to television "one of the highlights

**INDEPENDENT TELEVISION CORPORATION**

488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100

ITC OF CANADA, LTD. 100 University Avenue • Toronto 1, Ontario • EMpire 2-1166



The  
New  
Joe  
O'Brien  
Show

6-10 am  
every morning  
Monday through  
Saturday

**wmca** 570 kc  
the straus broadcasting group



# NEWSMAKER of the week

*Broadcasters in the business for an appreciable length of time are talking about "The Return of the Native." It's Theodore C. Streibert, who has taken over as v.p.-general manager of Time Inc. stations WTCN-AM-TV, Minneapolis, after a seven-year absence from the broadcast business in which he pioneered, breaking in at WOR, New York, in 1933.*

**The newsmaker:** Theodore C. Streibert left his post as assistant dean of the Harvard Business School in 1933 to begin what was to be a 15-year association with WOR and the Mutual Broadcasting System. He helped found Mutual in 1934, was named v.p.-general manager of WOR in 1937, and moved up to that station's presidency in 1945. He also served as Mutual's board chairman from 1949 to 1951.

Streibert's seven years away from the broadcast industry were divided between government service and private enterprise. President Eisenhower appointed him the first director of the United States Information Agency in 1953. There, his responsibilities included the Voice of America and all information and cultural activities overseas.

In 1957, Streibert joined the Rockefellers' International Basic Economy Corporation. His duties at IBEC covered merger negotiations, financing, acquisitions of properties, and new projects.

From the Rockefeller organization, Streibert moves to the Time Inc. Minneapolis properties, WTCN-AM-TV, taking over as v.p.-general manager, a post vacant since the resignation of Phil C. Hoffman last September. The stations' manager, Art Swift, continues in that position.

During his tenure as president of WOR, Streibert launched operations of two television stations: WOIC (TV), Washington, D. C. (subsequently sold to the *Washington Post*), and WOR-TV.

Among the broadcast industry functions performed by Streibert over the years: director, National Assn. of Broadcasters; director-v.p., Fm Broadcasters Assn.; director, Broadcast Music, Inc.; chairman, Industry Committee for Negotiations with ASCAP; and director, Broadcast Advertising Bureau, Inc.

Streibert's extra-curricular responsibilities include: trustee, Brooklyn Institute of Arts and Sciences; trustee, Carnegie Endowment for International Peace; trustee and member of the executive committee, Pratt Institute; and director, Visiting Nurse Service of New York.

His family is moving from Greenvale, N. Y. to Minneapolis.



Theodore C. Streibert



It's a habit...



# watching **KMJ-TV** in **FRESNO** (California)

Fresno women love daytime movies on TV . . . especially MOVIE MATINEE on KMJ-TV Monday through Friday.

This is Fresno's highest rated weekday movie (*ARB, August 1960*) so naturally it's a most profitable

spot for advertisers selling to women.

With winter weather coming on, MOVIE MATINEE audiences will no doubt be bigger than ever these indoor afternoons. Tell them the good news about your product or service where watching is a habit — on KMJ-TV!



THE KATZ AGENCY — NATIONAL REPRESENTATIVE

Concentrate in

# JACKSON, MISS.

Did you know?

Over 233,000

TV Homes

★ ★ ★

A Billion Dollars

in Retail Sales

★ ★ ★

All in the

JACKSON

TV Market

Area

**WJTV**

CHANNEL 12

KATZ

**WLBT**

CHANNEL 3

HOLLINGBERY

by John E. McMillin

## Commercial commentary

### Fiasco at the Homestead

NBC pulled a monstrous boner at the recent Hot Springs meeting of the ANA and I wonder how many of the top brass at 30 Rock even know about it.

Certainly I can't believe that Messrs. Sarnoff, Kintner, Scott, Sugg, Eiges, et al would have been anything but apoplectic if they had heard the advertiser comments on the "entertainment" furnished by the network for the annual ANA dinner. I am sure the whole fiasco was engineered without their knowledge.

With 400 of the country's top advertising men looking on (plus nearly 300 wives) NBC trotted out a stale, tasteless, and thoroughly offensive show, headed by Jan Murray.

Murray may be a smash on the borscht circuit, in the louder Broadway, Las Vegas and Miami hotspots, and in the pages of *Variety*. But he is hardly a sweet-smelling dish for an intelligent, sophisticated, mixed audience in evening clothes.

His routine was spiced by such dubious bits as his story about trying to buy a hi-fi set from a pansy salesman who chattered leerily about "woofers and tweeters." And he plumbed the depths of schlock-type schmalz with his demands to know. "When are you guys going to sponsor more comics?"

The next morning at breakfast I was sitting at a table with about seven ANA members, including Jerry McMechan of Ford Motor, Al Thiemann of New York Life, Harry Schroeter of National Biscuit, and Bob Gander of Hamilton Watch, when Mel Hattwick of Continental Oil came in.

"Well, Mel," said someone amid snorts of laughter, "what are you going to say to NBC?"

"Gosh," said Hattwick, "after last night I guess I've lost my job as ANA program chairman."

### Why the frantic flesh-peddling?

Such reactions (and Mel's was the mildest I heard) did nothing, of course, to enhance the image and polish up the prestige of either NBC or of the entire television industry.

If this had been merely an isolated incident—one of those unfortunate flubs that happen in even the best-run corporations—it wouldn't have been so disturbing.

But having watched many presentations by all three networks and other broadcast groups before important advertiser audiences, I'm growing more and more worried about air media's batting average.

The truth is—our major competitors, magazines and newspapers, do a far better job of understanding and appealing to our gilt-edge customers than do many of us in radio and tv.

One of the hits of the ANA meeting, for instance, was a bright.

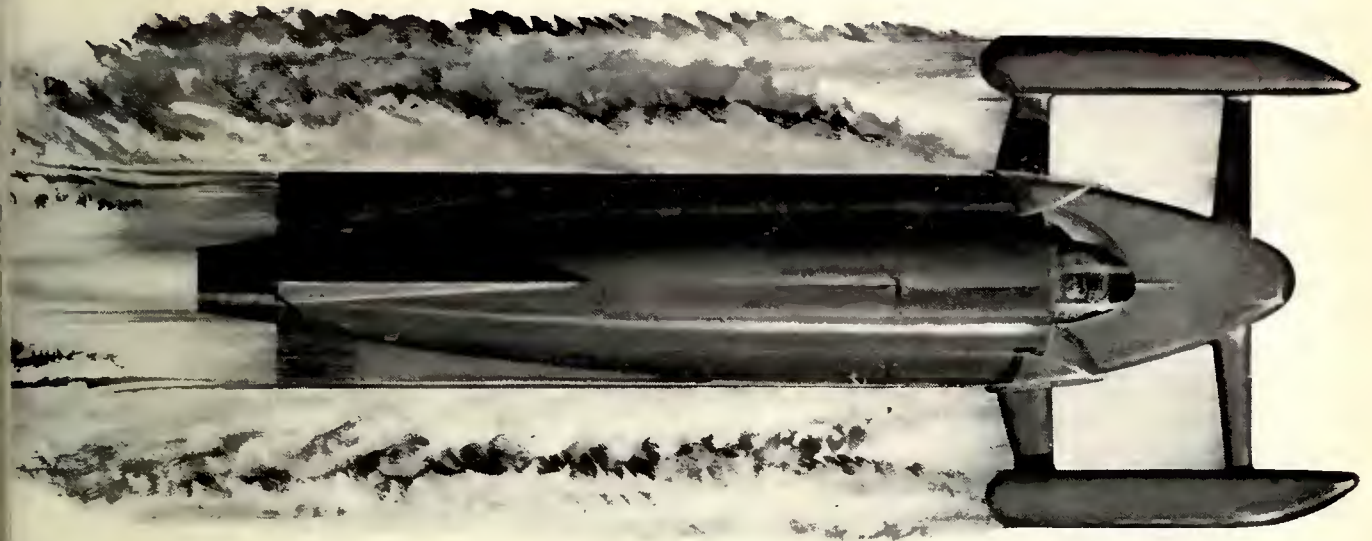
(Please turn to page 14)





THE BLUEBIRD II  
IS THE  
**PACESETTER**  
IN SPEED BOATS

It hit an incredible speed of  
260.35 miles per hour



**wsai**

IS CINCINNATI'S  
**PACESETTER**  
RADIO STATION

WSAI provides Cincinnati's most complete news service. It is the only Cincinnati radio station with radio-equipped mobile news units . . . it was the first Cincinnati station to use "beeper" reports . . . the first to editorialize . . . the first and only Cincinnati station to "review" the newspapers. In Programming . . . In Popularity . . . In Productivity . . . WSAI is Cincinnati's **PACESETTER** Radio Station.

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit  
THE CONSOLIDATED SUN RAY STATIONS WSAI-Cincinnati; WPEN-Philadelphia; WALT-Tampa

# "LIB"

it up!



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.



Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

**EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK**

Remarkable  
ROCKFORD  
BELONGS IN YOUR  
MARKET MIX

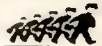
STIR  
UP  
SALES

BUY  
WREX-TV

THE  
HOT  
BUY  
EVERY  
MONTH




GET THE FACTS  
FROM OUR  
PERSPIRING REPS




H-R TELEVISION, INC.

**WREX-TV**  
CHANNEL 13 ROCKFORD



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



literate, fast-paced panel of post-election comments by the editors of *Newsweek*. This came in for a great deal of praise as did the ANA speech last year by Scotty Reston of the *New York Times*.

Two of the most applauded features at recent ANA and AAAA gatherings were presentations by *Life* and *Reader's Digest*. They were done with taste, good manners, brightness, and real creativity.

But too often the appearances of the broadcast media before blue-chip advertising groups succeed in being dull, stodgy, corny, childish, or as with the Murray show, downright insulting.

Why should this be?

One reason of course, is that radio and tv are so intimately tied up with show business, and the average performer's attitude toward clients and sponsors is often pretty hostile.

Another reason is that broadcasters too frequently look on these command performances as excuses for frantic flesh-peddling—for the fire-sale promotion of tired, inferior, little-known talent—rather than as immensely valuable public relations opportunities.

But the chief cause of the fiascos, I think, is simply that so many of us in radio and tv are so caught up in the details of a hectic complex industry that we never have the time or opportunity to get to know the men who pay our multi-million dollar broadcast bills.

### Let's not underestimate our clients

If you had been at Hot Springs this year, you could not fail to have been impressed with the intelligence, experience, and maturity of the ANA members who attended the convention sessions in the Commonwealth Room of the Homestead.

These were not playboys, or habbitts, or business rubes, but keen, well-educated, well-traveled men. Henry Schachte of Lever, A. N. "Havvie" Halverstadt of P&G, Don Frost of Bristol-Myers, Doug Smith of S. C. Johnson, Gail Smith of General Motors, Roger Bolin of Westinghouse—run down the whole ANA roster and you will find it studded with the names of highly capable, highly intelligent executives.

To such an audience tv and radio should be able to make the strongest possible appeal. We start with everything on our side.

A preponderance of ANA budgets go into air media. Tv, in the minds of most of these men, is their strongest advertising tool.

Moreover, when it comes to entertainment or to any other kind of presentation before an ANA or AAAA group, we ought to be able to beat the pants off newspapers, magazines, or any other medium.

We have the talent, the resources, and the built-in interest of the world's most vital communication systems.

But, unfortunately we have not always taken a particularly healthy attitude toward our own best customers.

Too often we have underestimated their taste and intelligence, and have imposed upon them with bad manners and over-zealous selling.

At Hot Springs this year, two of the major problems confronting the ANA were how to raise the public image of advertising and how to stimulate greater creativity.

If tv and radio want to maintain warm and sympathetic relations with this highly important group, then we must make certain that, in our appearances before them, we exhibit the creativity they respect, and the kind of image they want for our business.



Acceptance of WSB radio proves... a radio station **CAN** please its audience, serve the community, satisfy sponsors and still maintain dominance in its market!



SUBSCRIBER

**NAB**

*Radio Code of  
Good Practices*

"WHITE COLUMNS," The home of WSB radio, Atlanta

For 38 years WSB Radio has been the overwhelming favorite of Georgia listeners. The latest Nielsen Station Index (July-August) for Atlanta shows WSB led in 213 of 216 rated quarter-hours. This is a direct result of WSB's imaginative programming devoted to the public interest. Melodic tunes and fanciful games are combined with coverage of community activities and programs devoted to farming, religion and news. Get the most out of your promotional dollars in Atlanta by advertising on WSB Radio. A member of the Quality Radio Group, Inc.

**WSB**  
**radio**

*"The Voice of the South"*  
ATLANTA



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

Today's best  
way to  
"spin your  
advertising  
yarns" . . .



is on San Antonio's

Channel  
**K 12**  
**KONO** tv

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

Represented by  
**THE KATZ AGENCY**

## Reps at work

**Bob Gilbertson**, of Harrington, Righter & Parsons, Chicago, says that occasionally he runs across the buyer who wants to play *I've Got a Secret*. "The thing which this rarity among buyers wants to keep secret is the detail of his schedule on a competing station. And, of course, the person whom he wants to keep in the dark is the competing station's rep, whose reason for seeking the information is that he wants to do his best to come up with a better schedule than the buyer now has. What buyers sometimes overlook is that every buy is based on current information; the situation changes from day to day and today's good schedule can be tomorrow's bad one. If the buyer withholds schedule details because he fears that the rep will reveal them to a competing advertiser, he can forget it. It just isn't done. Of course, once a schedule is on the air it is in the public domain. Any buyer—of tv or ball point pens or buggy wips—does better when two or more sellers are competing for his business. To keep schedules secret is to smother competition which would work in the advertiser's favor."



**Bob Keller** of Robert S. Keller, Inc., New York, who must be the only rep headquartered in Greenwich Village, explains his offbeat location this way: "I can do better research and more paperwork at home where there are no distractions, and I can reach any agency buyer in 20 minutes. After all, I sell time in the buyer's office, not



in my own, and my ability to do the job depends upon what I carry in my briefcase and in my head, not upon maintaining a Madison Avenue emporium with wall-to-wall carpeting and shiny chrome furniture. On the other hand, I realize it is important for station men, when they come to New York, to have a convenient place to hang their hats, make their telephone calls and consult with the salesmen. For this purpose, then, the uptown rep office is a necessity, but my station men rarely come to New York. I go to them so that I can get the essential data first hand. This is directly related to the sales promotion function which has always been a fundamental principle of my service. Then too, with buyers' tremendous workload, they have to see salesmen by appointment, and my telephone is just as close to the buyer's as anyone's."



## 49th and Madison

### Value of station merchandising

The article concerning merchandising ("What Air Buyers Say About Merchandising"), in your 31 October issue was most interesting.

While some agencies discount the value of merchandising support by stations, many stations throughout the country do contribute extremely valuable assistance through on-the-spot support on the local level.

A bona fide merchandising service, in our opinion, can be of very real value, but it has to be predicated upon a schedule of sufficient size and duration that will not only compensate the station for the costs involved, but will also assure the dealers of sufficient increased sales to justify their contribution to the effort.

It has always been our feeling that when a station conscientiously desires to institute such a service as a means of helping advertisers obtain greater value from their advertising investment it does have a very definite place. This is especially true of the smaller markets which must compete with the larger ones for their share of the advertising dollar. It is more difficult for an advertiser's sales force to devote the same amount of time and attention to those areas.

Sincerity of purpose has to be the guiding influence in determining whether or not a station should institute merchandising service. If this element does not exist and a station wants to present a sham in an effort to influence business, our advice is to forget about it and devote the money to strengthening other departments.

Agencies should insist upon proof of performance after a campaign is run—just as they insist upon time affidavits. Lack of follow-through after a campaign is over has encouraged many stations to just give "lip-service" to merchandising and has let the efforts of others who have gone all-out in local support, go unnoticed.

Brokers, jobbers, and distributors are well aware of what good, strong,

local merchandising support can contribute. We feel it is a sales tool that can be profitably employed again if stations are sincere in their effort to serve and agencies will take a realistic attitude toward the amount of service their specific schedules can command.

David H. Sandeberg  
Sandeberg, Gates & Co.  
San Francisco

### Bravo!

May I say that I greeted with enthusiasm the article by Mr. Edward A. W. Smith in the 31 October issue of SPONSOR ("Quality Radio and the Commercial Atmosphere," Seller's Viewpoint). This is something that has needed saying for quite some time and I am glad to see that a man of Mr. Smith's caliber was able to put into words what many of us have felt for some time.

Frederick Epstein  
president  
KSTT  
Davenport, Ia.

### Tv frequency of message

The "Sponsor-Scope" item (28 Nov.) that the average tv home watches 500-600 Commercials a week is a provocative supplement to General Foods' Ed Ebel's observation that the typical American is exposed to 1,518 advertising impressions every day.

Not only must copy and commercials be distinctive and compelling, it also seems manifest that frequency of sales impression for one's advertised product is essential to register with people and motivates them despite this competitive maze.

In the competitive 1960's, national spot television's ability and efficiency in providing the advertiser with multiple impressions per day or per week in key markets is this medium's self-evident virtue.

Halsey V. Barrett  
director, tv sales div.  
The Katz Agency, Inc.  
N.Y.C.

LONG ISLAND IS A MAJOR MARKET!

# WHLI

THE VOICE OF LONG ISLAND

THE GREATER  
LONG ISLAND MARKET  
(Nassau-Suffolk)

**MORE GAS  
IS SOLD ON  
LONG ISLAND  
THAN IN ATLANTA,  
AKRON, ALBANY  
AND ALLENTOWN...  
PUT TOGETHER!**

**GAS STATION SALES**  
**\$174,106,000**  
(Sales Mgt.)

## WHLI

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

→ 10,000 WATTS  
**WHLI** A M 1100  
F M 98.3  
HEMPSTEAD LONG ISLAND, N. Y. *the voice of  
Long Island*

Represented by Gill-Perna



DAYTONA BEACH RESORT AREA PHOTO

### BUS OF THE FUTURE

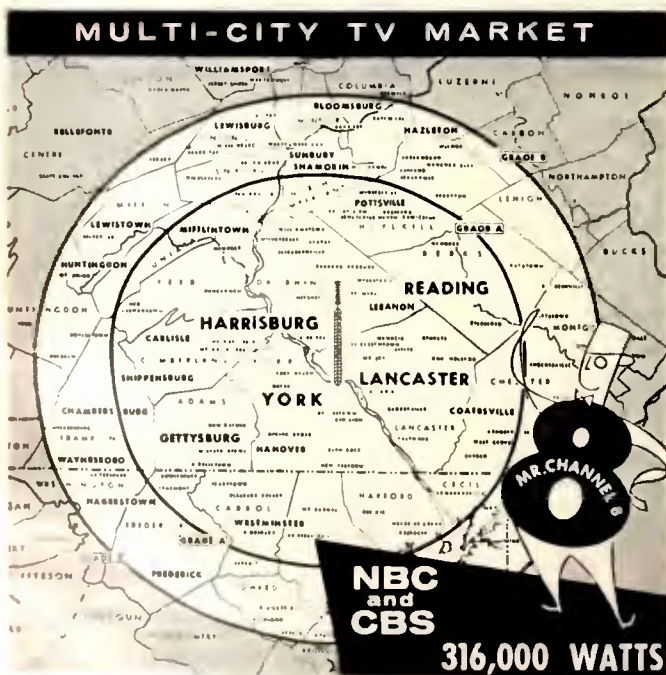
Hydroair Vehicle, now being tested on land and water, rides on a self-generated cushion of air 5" above ground, has 32' x 24' passenger deck, is expected to move 100 miles per hour over water.

*tomorrow's selling  
is here today*

*in the LANCASTER /  
HARRISBURG / YORK market*

# WGAL-TV

This station with its multi-city coverage looks to the future. It's your profit buy for today and tomorrow, because it is the outstanding favorite in these three metropolitan areas, plus many other communities.



**WGAL-TV**  
*Channel 8*  
**Lancaster, Pa. • NBC and CBS**  
 STEINMAN STATION  
 Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco



# SPONSOR-SCOPE

5 DECEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Over \$900 million was spent for time, talent and commercials by the 10 leading U.S. air media agencies in 1960.

As SPONSOR has the air billings for this top 10 figured (see 19 December issue for 50 leaders):

Agency	Rank	1960 Tv/Radio Billings
J. Walter Thompson	1	\$151,300,000
Young & Rubicam	2	112,700,000
McCann-Erickson	3	105,000,000
Ted Bates	4	105,000,000
BBDO	5	92,500,000
Benton & Bowles	6	88,000,000
Leo Burnett	7	65,600,000
Dancer-Fitzgerald-Sample	8	62,000,000
William Esty	9	60,000,000
N. W. Ayer	10	57,000,000

There's at least one big blue patch in the 1961 sky for spot tv: Bates' media people are assuring reps that the agency, according to plans in the works, will be just booming with spot next year.

One Batesite ventured that the spot billings level could run at least 50% over what it had been for 1960, namely, \$47 million.

Incidentally, another agency that's tooling up for a bigger spot year is JWT.

Welch's Grape Juice (Manoff) and Lorillard's Kent (L&N) were among the few accounts that gave reps some new tv action the past week.

The Welch schedule's for 10 weeks, using minutes and 20's with emphasis on day, while the Kent call was for prime 20's.

Schick (B&B) expanded and heaved up on its pre-Christmas promotion.

Ford's media planning has become so intricate and malleable that for the first time JWT will have a chief coordinator for the client.

He's Jim Luce, one-time timebuying executive and associate media director and lately attached to the agency's tv department.

As director of Ford media planning Luce will pull together all the elements required to determine whether the account is using the most efficient media patterns. He'll be stationed in the New York office but commute frequently to Detroit.

NBC TV is pitching vigorously at U.S. Steel and DuPont with both time slots and program ideas.

The network, in its attempt to wean the pair away from CBS TV, has its eye on the implied prestige as well as the billings.

DuPont meantime is weighing the "umbrella" program propositions recommended by BBDO and Ayer, and a decision on this could be forthcoming by mid-December.

P.S.: There'll be some special money coming out of DuPont's paint division for a spring promotion. In there competing for it are NBC TV and ABC TV. The former's stressing daytime, while ABC TV has been urging a combination of day-night minutes.

The trend among the soap giants to take the authority over advertising out of the hands of the product managers continues.

It's now Colgate that's making a move in that direction. Come 1 January, Stanley Pulver, media director of the toiletries articles division, and Richard Paige, media director of the household products division, will report directly to John L. Bricker, v.p. and director of marketing.

**Pulver and Paige have been reporting to their divisions.**

P&G's system: the media departments of all divisions report directly to the general advertising manager.

In either case the product people leave it to the specialists to worry about advertising and they just concentrate on production and distribution.

Note: Colgate for the first half of 1961 will devote virtually all of its ad budget to tv. It was upwards of 90% for the first half of 1960 and 73% in 1959.

Because of its limited budget, Sheaffer Pen (BBDO) has embraced the flight concept, but the beneficiary will be network and not spot.

The plan: move in and out of the Jack Paar and Dave Garroway shows; that is, use them for a spate of weeks during the major selling seasons.

A supplementary angle: Paar and Garroway will lend their names in the merchandising of these promotions, which, in a small way, assumes the function that specials had.

Before it's through, JWT will have retained a goodly portion of Shell's crack news franchises for such accounts as Ford, Schlitz and Standard Brands.

**JWT's attitude:** they're too valuable to let out of the house.

Put this down as a first: General Mills, in shaping up its plans for the next fiscal year, invited a rep to come to Minneapolis and make a presentation on spot tv.

The visitor was the rep firm's business development man and his was a specifically-tooled presentation on how spot could be used and how much it would cost in various degrees of concentration according to percentages of total food sales.

For example: the type of heavy-up campaign that might be practical for a batch of markets that had the potential of 60% of a product's total sales.

Compton Chicago has been handed another one: Parker Pen, for which it had already been supervising the Eversharp division budget.

It could be only on an interim basis—at least through the spring.

Menthols keep increasing their share of the cigarette market. They had a bigger percentage increase than any other cigarette type during the first nine months of 1960.

Total menthol units for those nine months: 8.8 billion, whereas all other filters added up to 9.3 billion. Share of the menthol market now: 12%.

The straights went down 1.6 billion units, putting them at around 50% of the entire market.

Formulas differ among advertisers with several agencies as to how they compensate agencies of record on tv programming.

The agency that buys the show in most cases abides by this formula: it takes 15% off the top on time and talent for making the deal and supervising the program and the remainder is split up among the other agencies according to the amount of time used by each agency in that show.



**Hold off belittling the prospects of any more westerns: three new ones happened to make the top 40 in the latest national Nielsen.**

That's pretty good considering the fact that **only nine newcomers reached that status.** Here's how those nine shows figured in the November NTI:

Program	Network	Rating	Ranking
My Three Sons	ABC TV	25.2	13
Candid Camera	CBS TV	23.6	18
Andy Griffith	CBS TV	23.5	19
Tall Man	NBC TV	22.2	20
Surfside 6	ABC TV	22.1	27
Checkmate	CBS TV	21.9	28
Outlaws	ABC TV	21.4	30
The Flintstones	ABC TV	21.1	37
Stagecoach West	ABC TV	20.6	40

**Gillette (Maxon) is being wooed by NBC TV as a potential customer of some participations in nighttime westerns and mysteries.**

The NBC line: you might need extra weight during the week and we got an assortment of it (Gillette, in addition to football, is sponsoring the fights on ABC TV.)

**ABC TV again points to its seasonal rating edge, this time citing the Nielsen November nationals.**

Culled from that report by ABC are these nighttime comparisons:

	ABC TV	CBS TV	NBC TV
Avg. Rating Per Minute	18.6	17.9	17.5
Avg. Nov. Homes Per Minute	8,407,000	8,091,000	7,910,000
Avg. Homes Year Ago	7,362,000	9,222,000	7,938,000
Percentage Change	+14%	-12%	-.4%
Shows in Top 15	6	6	3

**Says CBS: the political preemptions tended to distort the rating picture; the December ratings should show us 8-10% ahead on over-all nighttime averages.**

**An interesting sidelight on how General Motors buying is faring on the tv networks so far may be gleaned from these comparative averages of homes tuned in to GM programs and participations per average minute:**

ABC TV, 9.8 million; CBS TV, 8.6 million; NBC TV, 7.7 million.

**NBC TV is back to beating the daytime popularity drum: it's saying its daytime share of audience levels are up compared to a year ago as a result of the network's program changes.**

The share-of-audience figures NBC cites to make its point:

NETWORK	OCT. II NIELSEN 1960	OCT. II NIELSEN 1959	% CHANGE
NBC TV	34.0	31.2	+ 9%
CBS TV	33.9	40.9	-17%
ABC TV	16.6	16.2	+ 2%

Note: the comparison covers weekdays 10 a.m.-1 p.m. and 2-5 p.m.

**Selling nighttime participations also has its ticklish questions for network tv salesmen.**

The one most frequently posed and toughest to answer: how do you merchandise a participation show to distributors and dealers, not to say consumers.

Nielsen has made available to its NTI subscribers an analysis showing how various program types make use of their nighttime periods.

What this study seeks to measure is whether the programs in each of the categories, when averaged, are getting the best potential audience out of their time periods.

The usual program type comparison doesn't consider the time periods carrying other programs. As a case in point: if most quiz shows were not carried in low audience time periods, their ratings would suffer from comparison to other, better-scheduled types.

Here's comparison tables on the how-well-used theory, based on October NTI:

PROGRAM TYPE	NO. OF PROGRAMS	INDEX PERCENTAGE
General drama—30 mins.	6	96.1
General drama—60 mins.	4	84.3
Mystery drama—30 mins.	11	87.7
Mystery drama—60 mins.	12	91.8
Situation comedy	20	93.8
Westerns—30 mins.	21	93.8
Westerns—60 mins.	8	113.7
Adventure—60 mins.	6	72.8
General variety—30 mins.	8	84.2
General variety—60 mins.	7	100.0
Quiz & aud. participation	9	97.7
Other programs—30 mins.	12	68.9

**Can spot produce a high degree of sponsor identification?**

Users of saturation have found that this can be achieved in ratio to the number of tv rating points involved in a campaign.

**Their rule-of-thumb:** 100 rating points applied on a 5-7 day basis will produce an 8% identification and 200 rating points a 17% identification. If poured into a weekend the 200 points could register as high as a 35% identification.

Nielsen has its own explanation as to why its local service shows higher ratings than ARB's in non-prime time.

The difference, says Nielsen, stems from the fact that an uncontrolled diary (where not all homes must be accounted for) deflates audience during times when there are fewer people attending the set.

Further notes Nielsen: ARB figures are lower because during the daytime, early and late evening there are fewer people to make diary entries with the result that the cooperation rate (and rating) falls.

Watch for some firm to offer as a syndicated service rate summaries for the top 10 to 100 markets for newspapers and magazines as well as tv and radio.

The idea for such a service has come from media people on the thesis it would serve as a valuable planning tool. If the service does eventuate, credit for the basic concept is due the Katz Agency.

Smaller agencies are complaining that the cost of research services has caught them in an economic squeeze that's making it tougher and tougher to compete with the bigger agencies in tv.

The custom among the services is to base the fees on billing levels, but the smaller agencies argue that this rising expense, nevertheless, cuts their net.

**For other news coverage in this issue:** see Newsmaker of the Week, page 10; Spot Buys, page 50; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 59; and Film Scope, page 56.





# NEW GAME! FIND THE FARMER

*... in the Land of Milk and <sup>M</sup>Honey*

Answer's easy. They're all farmers—well-heeled dairymen in this bountiful land of ours. We cultivate this Land with:

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

*In the Land of Milk and <sup>M</sup>Honey!*

# WBAY-TV

GREEN BAY, WISCONSIN

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





**timebuyers...**



**A** bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

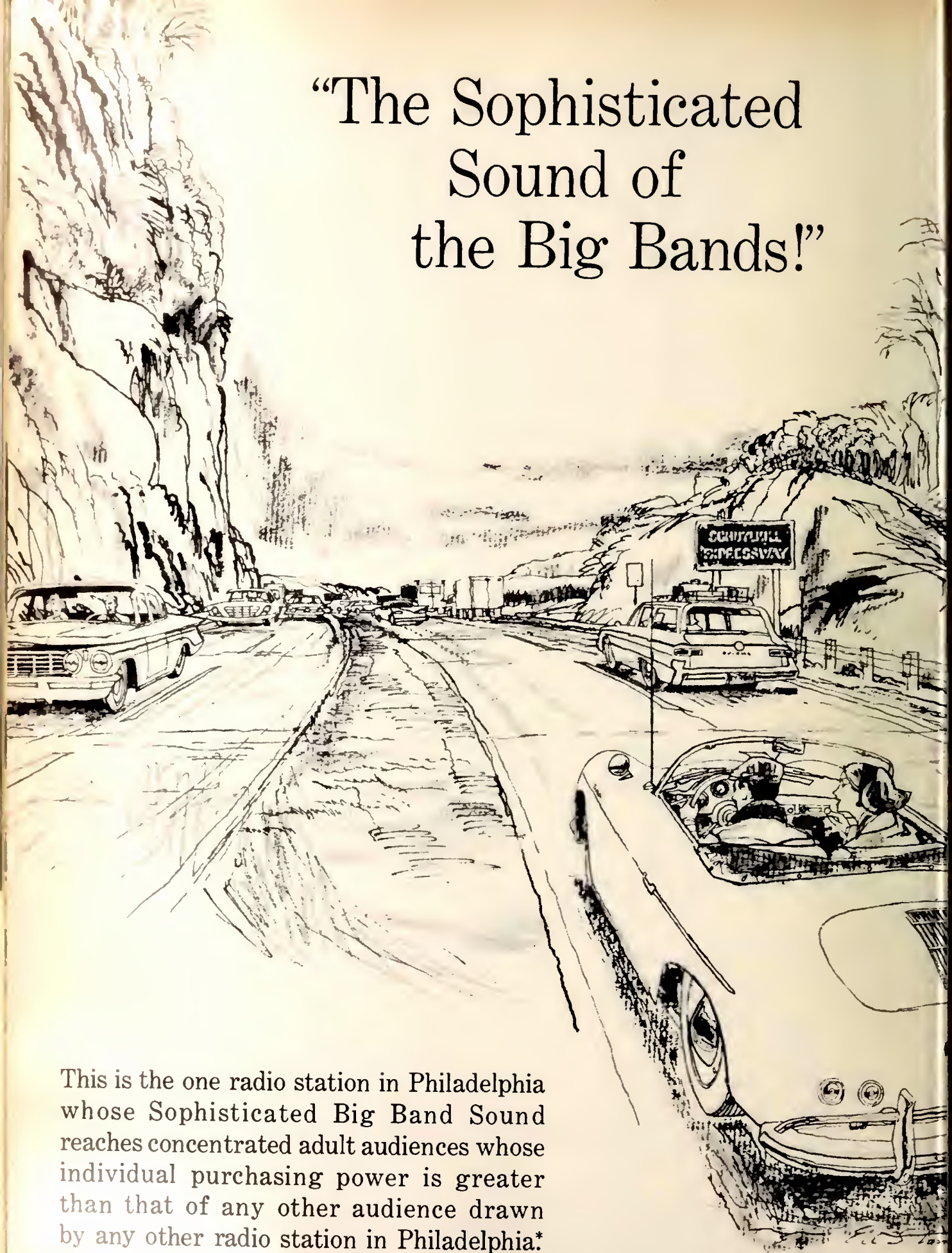
When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

*You buy informative time:*—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

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

# "The Sophisticated Sound of the Big Bands!"



This is the one radio station in Philadelphia whose Sophisticated Big Band Sound reaches concentrated adult audiences whose individual purchasing power is greater than that of any other audience drawn by any other radio station in Philadelphia.\*

**WRCV RADIO • 1060 • PHILADELPHIA**

*Sold by NBC Spot Sales • Owned and Operated by the National Broadcasting Company*

*\*Source: Pulse, Qualitative Report, May 1960*



PART ONE OF TWO PARTS

# NEW TIMEBUYER SURVEY:

- What timebuyers think of their bosses
- Which media departments are considered tops
- How buyers feel about their own agencies

America's timebuyers are happy in their work, satisfied with their working conditions, appear generally to like their bosses, and think their media departments are generally good. However, they are quick to make constructive suggestions, criticize weak points and have strong convictions about their own and other agencies. This is the general conclusion drawn from a 14-city timebuyer survey, made through anonymous questionnaires by SPONSOR last month.

The timebuyer sample used was not a statistical sampling, but a representative

**These media depts. are among best in area, timebuyers say\***

**New York**

Ted Bates & Co.  
Young & Rubicam

**Chicago**

Leo Burnett

**Los Angeles**

J. Walter Thompson

**San Francisco**

BBDO  
Guild, B&B

\*For full listing of media departments praised, see page 29.

cross-section selected from "Timebuyers of the U.S.," published by SPONSOR early this fall. The responses are not meant to be "the last word" or indisputable, but are, rather, opinions, feelings, and attitudes of those timebuyers interested enough to return the questionnaires. There was a response

burgh, Detroit, Boston, Atlanta, Houston, Milwaukee, and Kansas City.

Of the total responses, 45.4% came from N.Y., 14.1% from Chicago, 14.1% from Los Angeles, 7.8% from San Francisco, and 18.6% from the other cities. Responses according to agency size came in as follows:

counted as responses, but were nonetheless read with interest. The complaint read as follows:

"Let's knock this bull off and leave the timebuyers be. What other job do you know of that gets psychoanalyzed as much as the timebuyer's? I personally feel you're way out of line. These are my feelings." It was signed by a 35-year-old male timebuyer of Fletcher, Richards, Calkins & Holden, N.Y.

This was the only signed questionnaire. The covering letter stressed that replies be anonymous, and the rest, with answers to SPONSOR's 17 questions, were unsigned.

For a quick look at timebuyer attitudes on their jobs, their bosses, their agencies, and other agencies, note accompanying charts.

Following the question on top media departments (see chart, page 29) SPONSOR asked: "If you were to change jobs, at which agency would you like to work?" Respondents were asked to list three agencies in order of preference, and responses were scored as follows: three points for first preference, two for second, one for third.

Most popular agencies among timebuyers from the standpoint of being attractive places to work, in N.Y. were Young & Rubicam, Ted Bates, Ogilvy, Benson & Mather, and Doyle Dane Bernbach. Here are some of the reasons, given in the space left for "Why?" on the questionnaire:

- Young & Rubicam: "larger monies appropriated for campaigns," "good agency policies and employee benefits," "good reputation as far as employer-employee relationship," "strong media department," "more individual responsibility," "well-organized media-wise with efficient hierarchy," "creative media people—not just number-diggers."

- Ted Bates: "salary increase," "larger agency can afford more," "specialized training," "efficient," "good working conditions," "high percentage of air accounts," "have clients who really understand media, and media problems," "good reputation."

- Ogilvy, Benson & Mather: "intelligent approach to media by contact people," "fringe benefits," "most creative, sound and fastest growing,"

## THEIR MEDIA DEPTS. ARE "HOT"



**EDWARD A. GREY**, v.p. in charge of media operations, Ted Bates, N.Y.



**WILLIAM E. "PETE" MATTHEWS**, v.p. & dir. of media relations, Y&R, N.Y.



**THOMAS A. WRIGHT**, v.p. in charge of media dept., Leo Burnett, Chicago



**ROD MacDONALD**, v.p.-media dept. head, Guild, Bascom & Bonfigli, S.F.

amounting to over 30% of the mailing.

The questionnaires were sent to timebuyers in 14 cities, broken down as follows: 51.9% to N.Y., 18.3% to Chicago, 9.5% to Los Angeles, 5.9% to San Francisco and 14.4% to 10 other cities. These included Philadelphia, St. Louis, Minneapolis, Pitts-

25.2% from agencies billing over \$100 million; 36.6% from agencies billing from \$25-99 million, and 38.2% from agencies billing under 25%.

Two questionnaires were returned as gags and one as a complaint against the survey. These were not



"I like to work for a medium-sized agency," "creative," "not too gigantic."

- Doyle Dane Bernbach: "good creative up-and-coming shop," "I like the creative work the agency does," "highly creative with great growth potential," "affords the opportunity to get more involved from the very beginning," "better salaries."

Other agencies mentioned in N.Y. were Kenyon & Eckhardt, Compton, J. Walter Thompson, SSC&B, Grey, BBDO, Wm. Esty, Benton & Bowles, and DCS&S.

Here is a rundown of how agencies fared in this category in Chicago, Los Angeles, and San Francisco.

In Chicago Foote, Cone & Belding and Needham, Louis & Brorby received the most points. This is a sharp contrast to the score of the question on "hot" media departments, in which Leo Burnett came out on top. Here are Chicago timebuyers' reasons for eyeing FC&B and NL&B:

- FC&B: "pay well," "rapid advancement," "could learn a lot," "good creative atmosphere."

- NL&B: "efficient," "have strong accounts," "good working conditions," "could pick up a lot about business," "pay well."

Other agencies rated high in this category in Chicago were Cunningham & Walsh, D'Arcy, Leo Burnett, and Tatham-Laird.

In Los Angeles J. Walter Thompson and Young & Rubicam scored far and above other agencies. And for reasons, timebuyers cited the following:

- JWT: "I like the chance to work on larger accounts," "good agency benefits," "good backing by supervisors," "salaries high," "chance for advancement."

- Y&R: "has a good local media department," "pays high salaries," "excellent fringe benefits," "high creativity."

Others mentioned frequently in the Los Angeles tally were McCann-Erickson, Honig-Cooper-Harrington & Miner, Ted Bates, Doyle Dane Bernbach, and BBDO.

Similar reasons were given for the other agencies named in each city, but those agencies were mentioned in responses with far less frequency.

## CHOSEN AS TOP MEDIA SHOPS

*In timebuyers' opinions, these agencies, ranked according to frequency of mention, have reputations for having smart air buyers*

### NEW YORK

Ted Bates	Cunningham & Walsh
Young & Rubicam	Dancer-Fitzgerald-Sample
Benton & Bowles	Doyle Dane Bernbach
Ogilvy, Benson & Mather	McCann-Erickson
BBDO	J. Walter Thompson
Compton	Clinton Frank
Grey	Doherty, Clifford, Steers & Shenfield
SSC&B	Kastor, Hilton, Chesley, Clifford & Atherton
Wm. Esty	Tatham-Laird
Foote, Cone & Belding	Warwick & Legler
Kenyon & Eckhardt	
Lennen & Newell	

### CHICAGO

Leo Burnett	J. Walter Thompson
Foote, Cone & Belding	Benton & Bowles
Needham, Louis & Brorby	Campbell-Mithun
Clinton-Frank	Cunningham & Walsh
Compton	D'Arcy
Kenyon & Eckhardt	Erwin Wasey, Ruthrauff & Ryan
McCann-Erickson	Arthur Meyerhoff
Tatham-Laird	

### LOS ANGELES

J. Walter Thompson	Honig-Cooper-Harrington & Miner
Foote, Cone & Belding	Young & Rubicam
Hixson & Jorgensen	Atherton, Mogge & Privett
McCann-Erickson	Barnes Chase
BBDO	EWR&R
Doyle Dane Bernbach	Fuller & Smith & Ross

### SAN FRANCISCO

BBDO	Leo Burnett
Guild, Bascom & Bonfigli	
McCann-Erickson	Foote, Cone & Belding
Honig-Cooper-Harrington & Miner	Young & Rubicam

## TIMEBUYERS LIKE THEIR JOBS

### *Are you happy in your work?*

(responses by agency billings)

	Over \$100 million	\$25-99 million	Under \$25 million
YES	78.2%	77.7%	74.2%
TOLERABLY	16.9%	19.4%	20.0%
NO	4.9%	2.9%	5.8%

### *Are you satisfied with the working conditions in your media department?*

(responses by agency billings)

	Over \$100 million	\$25-99 million	Under \$25 million
YES	82.6%	72.2%	46%
NO	17.4%	27.8%	54%

### *What do you think of your boss?*

(responses by sex)

	Female	Male
SWELL	66%	65.8%
SO-SO	30%	29%
STINKER	4%	5.2%

There was no agency in the San Francisco area that received a higher score than any others in this area. It was interesting to note that San Francisco's timebuyers generally would "rather stay put" than change jobs. Only four agencies were cited in S.F. These were Guild, Bascom & Bonfigli, McCann-Erickson, Young & Rubicam, and N. W. Ayer. All the rest of the respondents from S.F. passed on this question. Here are some of their reasons:

"I don't know enough about the inside workings of enough agencies to answer this honestly." "I'll stick right here." "I'd like a small shop where I could do all media work." "I don't intend to change jobs or agencies. I'll stay here and fight."

In the area of working conditions,

timebuyers in agencies billing under \$25 million appear considerably less satisfied with the working conditions in their media departments than are timebuyers in agencies billing over \$100 million and from \$25-99 million. Using the same type of agency breakdown, the great majority of timebuyers in all three categories are happy in their work.

When asked about the quality of their media departments, the lowest percentage to find their media departments "good," as opposed to "fair" and "poor," were in the under \$25 million class. A good percentage in their group just found their media departments "fair." Very few timebuyers considered their media departments "poor."

Agencies billing between \$25-99

million seem to have the most "understaffed" media departments. A good percentage of the under \$25 million agencies also scored high in the "understaffed" category. A very small percentage in each category have "overstaffed" media departments with the majority of the \$100-and-over agencies being "just right."

In charting the question, "Do you have any other feelings about your media department?" SPONSOR broke down the comments for the chart (on the facing page) into "critical . . . mixed . . . praise" by agency billings. Here are some examples of these comments:

(1) Agencies billing over \$100 million (highest percentage of praiseworthy responses.)

- Critical: "control at the top is ineffective," "could use better research facilities, could use stronger personnel in administrative positions who would assume more of the programming functions and maintain media positions vis-a-vis account service and client, rather than capitulating to them," "lack of co-relations between various areas within the media department adds needless confusion, double work," "unorganized."

- Mixed: "we are doing a good job and have the respect of most account people, but there is always room for improvement," "ours, as most, does not have the stature it deserves within the agency." "High turnover in research areas a problem."

- Praise: "best over-all creative media department in the business," "excellently organized in general with promotion from within, "has a good nucleus of professionals," "because we buy all media we have a complete picture of our accounts and can do a more intelligent job of budget control allocation." "hard-working," with a great deal of "esprit de corps," "best I've ever worked in."

(2) Agencies billing between \$25-99 million.

- Critical: "generally lacks aggressiveness," "uneducated, underworked, petty," "quality estimator—assistant buyers are lacking here, largely due to size of agency perhaps," "not creative," "lack of sophisticated thinking." "organization and



working conditions could be improved," "too many decisions left to account group, all we dig up is numbers . . . no creativeness," "room for lots of improvement," "not enough time to do an adequate job," "we're a branch office; need more capable personnel and a lot more tools to work with," "need a better training program," "lack of coordination with account group and client."

• Mixed: "hardworking, but somewhat underrated by management," "buying end is good but contracting-estimating end needs reorganization and more help," "the department has improved so we can be helpful," "needs upgrading in minds of other

departments within agency," "not enough incentive," "a rivalry exists between our print and broadcast divisions . . . would like to see more co-operation," "having responsibility without enough authority to back yourself up."

• Praise: "best job I've ever had," "excellent group of personable, intelligent, hard-working, helpful people," "good training ground, good opportunity for advancement, high caliber of personnel."

(3) Agencies billing under \$25 million (highest percent of critical comment).

• Critical: "antiquated," "should not be so divided as to time and space

— should have more communication," "unorganized and uncoordinated," "does not maintain its rightful position," "not enough of a challenge," "too many chiefs, not enough Indians," "need to clean out the dead-wood, eliminate some paper work, and educate the estimators so they can assist the buyers in a better fashion," "not properly organized, timebuyers have to attend to too many details," "not enough system."

• Mixed: "will have to be developed so that maintains close contact with account people," "has qualified personnel who do an efficient job, but the biggest failing is not educating

(Please turn to page 43)

## BUYERS SOUND OFF ABOUT OWN AGENCIES

*What do you think of the quality of your media department?*

(responses by agency billings)

	Over \$100 million	Between \$25-99 million	Under \$25 million
GOOD	78.2%	75.7%	57.9%
FAIR	21.8%	16.2%	36.8%
POOR	---	8.1%	5.3%

*Are you understaffed . . . overstaffed?*

(responses by agency billings)

	Over \$100 million	Between \$25-99 million	Under \$25 million
UNDERSTAFFED	26%	73.5%	67.8%
OVERSTAFFED	4.9%	5.5%	2.5%
NEITHER	69.1%	21%	29.7%

*Do you have any other feelings about your media department?*

(responses by agency billings)

	Over \$100 million	Between \$25-99 million	Under \$25 million
CRITICAL	26%	29.7%	30.7%
MIXED	13.3%	21.6%	12.8%
PRAISE	26%	16.6%	7.7%
NO RESPONSE	34.7%	35.1%	48.8%

# MORE 30's ON DAYTIME WEB TV

➤ NBC rule against half-minute commercials relaxed to accommodate Colgate request for 30's with billboards

➤ ABC has developed new version of its "limited scatter plan" which allows split minute around the credits

The 30-second commercial has scored another breakthrough on network television. NBC has put its stamp of respectability on the half minute, not merely for chainbreaks, but within half-hour daytime shows.

NBC has permitted 30's for the first time in order to become the exclusive daytime web tv outlet for Colgate (four quarter hours). Under the arrangement (spearheaded by Ted Bates), in segments that Colgate totally owns, it will be permitted to put a 30-second message alongside the opening billboard and another 30 alongside the closing billboard.

Colgate's commercials will run 30-minute-minute-30 in the quarter hour. By making the plan available to Colgate, NBC will, of course, have to offer it to other advertisers.

In another development, the latest version of ABC's "limited scatter plan" has gone into effect. It allows

30's even though a sponsor has not purchased the entire quarter hour. The way it works: in the second quarter hour of a half-hour show, the first commercial minute belongs to the major sponsor, the second minute to the minor sponsor.

Then the major sponsor has the right to split his second minute into two 30's—one before and one after the credits. If the major sponsor takes advantage of the plan, he must use his third minute in another stanza of the same series.

Colgate will also make use of NBC's "double cross-plug plan." In a prior step taken to counter ABC's "scatter plan," NBC had allowed cross-plugging—limited to three Monday-Friday shows, *Dough-Re-Mi* (10-10:30 a.m.), *It Could Be You* (12:30-1 p.m.), and *Here's Hollywood* (4:30-5 p.m.). An advertiser can buy a quarter hour but run only one or two minutes on his "major" day and the remainder on any other day within a two-week period. The shows are not interchangeable for commercial purposes.

James Hergen, NBC director of daytime sales, was quick to point out that the new plan for Colgate's shows will not increase programing interruptions. "This is a little different from just selling 30-second commercials," he told SPONSOR.

"If you chart it out, you'll see that the way we've scheduled them the commercials do not disrupt the programs further. Obviously, Colgate's agencies insisted on 30's in negotiations with NBC and CBS. They chose NBC and, I believe, a satisfactory way of presenting their 30's without harming the programs.

"I continue to be a strong believer in programing being the most important thing we have," he said. "Added

interruptions would be dreadful. This way, however, the 30-second messages are acceptable."

Hergen stressed that "all of the shows Colgate bought do not fit into this category. The plan is experimental, on a 13-week cycle, and all parties have the right of review."

CBS permits 30's in daytime, but only where a sponsor splits his regular minute announcement into back-to-back 30's or 40-20. This is allowed only once a quarter hour.

In off-the-record comments, network officials were somewhat reserved to the point of uneasiness about the 30-second breakthrough. At the network that initiated the breakthrough, ABC, SPONSOR was told: "Could be we've opened a can of worms, and we may yet be sorry."

Agencies also saw a danger in the added commercial breaks, even though they came next to billboards or credits and not in the program itself. Admen noted that:

- The audience may become wearied by so many messages, even though they don't break up the show as such.

- The audience doesn't time individual commercials. It knows only that there is an increasing number of different ones and will begin to reach for the dial when there seem to be too many.

- The audience may get the impression that the local station is triple-spotting with the fourth commercial at the chainbreak or after the credits.

Station representatives still maintained that the network moves would not hurt spot business "as long as the shortened commercials were kept in the same quarter hour." They remained wary, however, at the growing breakdown in the traditional methods of selling network.

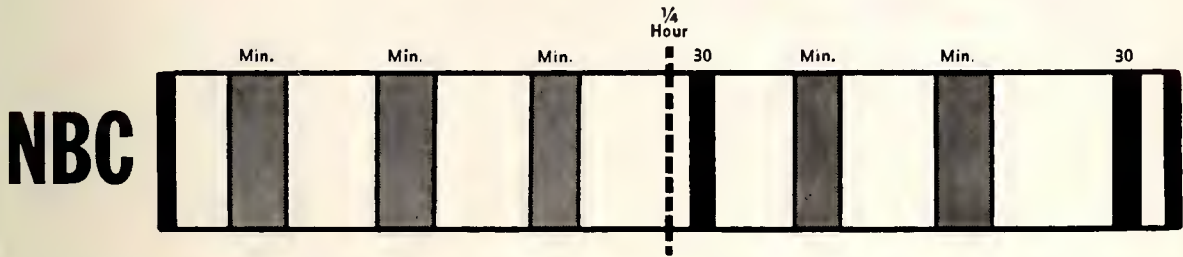
The ABC move is a further extension of a plan announced in late September. At that time, the network said it would allow advertisers who bought a quarter hour and ran all three of their commercial minutes within that 15-minute period, to divide one of them into two *separate* 30's or a 40 and a 20. The first takers



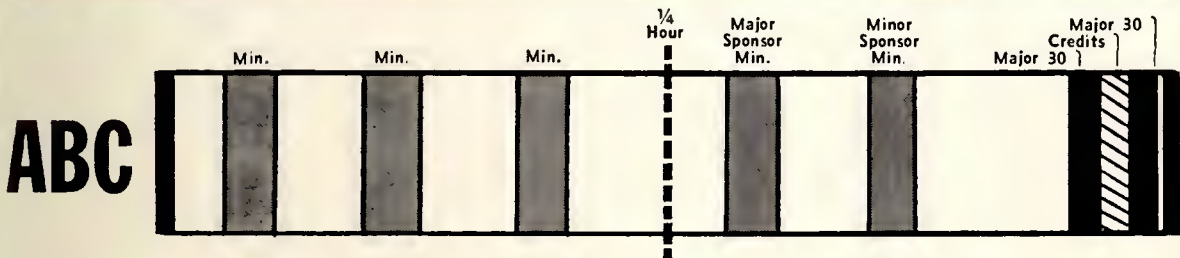
JAMES HERGEN, NBC director of daytime sales, stresses that new plan makes 30's possible without increasing the program breaks



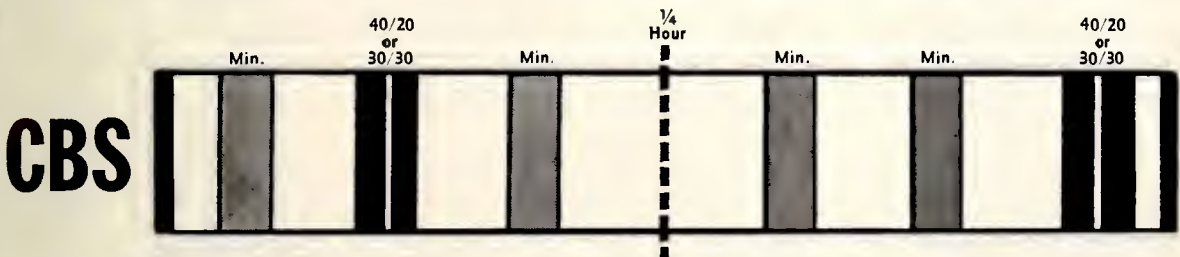
## HOW NETWORKS SELL THEIR DAYTIME 30'S



In segments that an advertiser totally sponsors, a 30-second commercial alongside the opening and closing billboards will be permitted. NBC also offers a limited "cross-plugging" plan with three weekday shows—one in the morning and two in the afternoon.



A "limited scatter plan" allows 30-second commercials without total purchase of the quarter hour. However, the major sponsor must use the third minute in another stanza of the same program series if he takes advantage of ABC's latest daytime plan.



CBS permits 30-second commercials in daytime, but only where a sponsor splits his regular minute announcement into back-to-back 30's or 40-20. Before NBC's new plan was revealed, this same arrangement had been the only exception to that network's "no 30's" rule.

were Block Drug and Whitehall.

Media men did admit that this plan would be a great help to advertisers with a batch of non-competitive products to sell. Block Drug, as an example, has divided the commercial portion of its ABC quarter hours into minute (Polident), minute (Nytol), 30 (Minipoo), credits, and 30 (Rem).

The 30-30 is sometimes divided 40-20.

ABC said then that the approach, sold only for the second quarter hour, was superior to "piggybacking" 30's or 40-20 from a programming standpoint because the fourth commercial is placed after the closing credits. This way, according to ABC's television daytime sales v.p. Ed Bleier, the

viewer encounters only three "commercial jerks."

Bleier has long maintained that "this is not a war between network and spot," as some critics have characterized it. His opinion: spot is for uneven weight as to frequency and choice of markets; network is for even, national coverage.

# RADIO'S BROAD-TIME-PERIOD RATING

➤ Major Pulse survey for Intermountain Network, and Hooper study in Ft. Worth eliminate short time period

➤ Initial reaction from agencies is hostile; research men say they need the quarter-hour data to sell radio

**A**fter years of incessant argument and discussion on the subject, it looked last week as if the broad-time-period rating had finally clawed its way to a radio beachhead.

Though no one could pinpoint the catalyst that generated the move, two developments pertaining to broad-time-period ratings came to light at about the same time:

• A major survey by Pulse for the entire Intermountain Network radio

group during February-March 1961.

• A Hooper study on Fort Worth, backed by three outlets, which was quietly mailed to its subscribers over the Thanksgiving holiday.

Both developments, though related to special situations, are bound to revive talk on the subject, since the conventional quarter- and half-hour rating measurements were scuttled in both cases. Initial reaction by agency researchers indicated they have not

relented in their long-standing opposition to proposals which would do away with ratings for the shorter time periods. Statements by two top rep research executives clearly reflected their awareness of this feeling by agency researchers. However, a Hooper spokesman told SPONSOR that discussions with top agency executives indicated the latter felt the Hooper study was a move in the right direction.

The Intermountain Network study, most important of the two projects, is particularly ambitious in scope. When completed it will provide the 51 affiliates of the largest regional network in the country with 58 separate reports. Five of them will be statewide studies of Colorado, Idaho, Montana, Utah, and Wyoming. There will be 52

## Pulse and Hooper chiefs hope to start rating trend with new surveys



**INSUFFICIENT ACCURACY** of current radio ratings is a major reason why Pulse head, Dr. Sydney Roslow (l) and Hooper president Frank Stisser want acceptance of the broad-time-period rating. Roslow says money saved by method could be used for qualitative data. Stisser points to added accuracy of broad-time-period rating through increase in sample size. NSI provides broad-period rating, but doesn't drop per-broadcast data.



## Rep research executives don't agree on broad-time-period rating



**INDUSTRY IS READY** for broad-time-period ratings, says Ward Dorrell (l), research chief at Blair. Dorrell proposed method in SPONSOR article four years ago. Dan Denenholz, head of research at Katz, is not against broad-time-period data but feels they should be added to customary quarter-hour figures. Agencies have been against broad-time-period rating for years as a substitute for shorter time period, haven't changed their minds.





# RATING GETS A TOEHOLD—BUT

dividual market reports and a composite network study.

Broadly, the reports will be in two forms. Where IN affiliates face considerable competition, the ratings will show (1) audiences by single hours based on quarter-hour averages and (2) cumulative audiences for three-hour blocks. In the smaller markets (21 of the IN markets are single-station affairs), there will be three-hour ratings based on quarter-hour averages and cumulative figures for the same time period.

Hooper's Ft. Worth report, which covers October-November, provides average minute ratings for four daytime periods Monday through Saturday. There are no cumulative audience figures, a characteristic lack of the coincidental method. However, there are considerably larger sample sizes—which is one of the outstanding advantages of the coincidental road-time-period rating.

The periods measured by Hooper are (1) 7 to 9 a.m., (2) 9 a.m. to noon, (3) noon to 4 p.m. and (4) 4 to 7 p.m. The two-hour period boasts a sample size of about 2,500, the three-hour periods will tally about 4,000 telephone homes and the four-hour block will include answers from about 5,500 respondents.

Hooper president Frank Stisser described the Ft. Worth study as the first real attempt the firm has made to eliminate the conventional time periods in ratings completely.

The moves by Hooper and Pulse come basically out of changes in the methods of buying radio since tv marched importantly into the broadcast scene. It became apparent in the early '50's that saturation buying in radio—which took the place of seeking selected, high-rated adjacencies to network shows—plus the declining level of station ratings (due to more stations and the inroads of tv) were causing doubts about the usefulness of the "per-broadcast" rating as well as the sample sizes used.

One of the first detailed arguments for modernizing radio ratings came in a SPONSOR article ("Let's Modern-

ize Radio Ratings," 8 December 1956) by Ward Dorrell, erstwhile Hooper executive and then (and now) head of research for John Blair.

He said, at the time, "Every station subscriber to audience measurement reports and all representatives, every large agency using radio and its media departments should immediately request the measurers to eliminate this senseless use of sub-samples of inadequate size and demand reports on the audiences to the medium in the same manner that the medium is purchased—by large blocks of time, say, in three-hour periods—6-9 a.m., 9-noon, etc. This three-hour span is just a suggestion. A smaller segment of time might be preferable."

One of the latest public proposals along this line (a proposal that helped trigger the IN deal) was made by Dr.

Sydney Roslow in a speech before the Omaha Advertising Club on 27 September. Dr. Roslow, who had questioned Dorrell's proposal but has since changed his mind, said:

"Since the advertising message is spread or distributed across periods of time, the average rating of the time period will suffice, rather than individual quarter-hour or program ratings. . . . The concept here is that we are substituting an average rating for a broad period of time rather than a host of individual ratings. It is costly and difficult to obtain these individual ratings. We do it now. We will be more accurate and we will save money by using an average rating for a broader period of time."

Dr. Roslow, unlike his colleagues at Hooper, does not propose to put (Please turn to page 42)

## UHF-VHF SIGNAL COMPARISONS

Rules of thumb about tv signal coverage are always tricky because of the exceptions that always pop up. Case in point is the chart on page 24 of SPONSOR's 1960-61 "Air Media Basics," which gives estimated distance covered by good quality vhf and uhf signals and which occasioned some comment from broadcasters who said these estimates did not apply to their stations. The estimates were charted by the Association of Maximum Service Telecasters based on figures from the Television Allocations Study Organization (TASO) and were not meant to apply to every single station in the United States.

The TASO report, for example, notes exceptions to the generally higher field strength shown by vhf compared to uhf signals. These exceptions were particularly obvious in flat, open or treeless areas. In measuring field strength along radials running from station transmitters, TASO found uhf exceptions "along radials running generally southward from Fresno through the San Joaquin Valley, along one radial running southwest from Philadelphia . . . and along a radial running northward from New Orleans." Fresno uhf coverage was particularly effective. Other exceptions were noted in both the Buffalo and Albany areas.

# MAGNUS' NEW NET RADIO PLUS

➤ Chord organ, formerly all-print advertiser, plunges into network radio to show how novice can learn to play

➤ Arthur Godfrey and his guests sit down to play and have a ball; advertiser merchandises Godfrey to the hilt

**M**aybe you wouldn't believe it if you read it, but *hearing* that you can learn to play the Magnus electric chord organ in minutes, is something else.

That's why Magnus, formerly an all-print advertiser, has taken a hefty

radio plunge. Handling the on-air pitch, which got underway 21 November, is Arthur Godfrey, whose daily CBS radio show (10-11 a.m. e.s.t.) is carried by the network's entire 198-station lineup. Agency for the broadcast activities is the Wexton

Co., which signed with Magnus a few short weeks before the air campaign was launched.

Now, from coast to coast, radio listeners are hearing it happen. Godfrey tells them about the Magnus organ, and he plays it. He makes mistakes, as is to be expected, but he plays music. Sometimes he asks his guests to take a stab at it. The first week of Magnus commercials he surprised actress Celeste Holm (the show is unrehearsed) with a request that she give it a try. Though somewhat flustered, she sat down to play, and called the instrument "miraculous."

This provides exactly what Magnus and Wexton feel the product needs—believability. When Godfrey, who the agency considers the epitome of believability, plays the organ, genuinely enjoying himself, and jokes about the mistakes that a beginner is bound to make, housewives from coast to coast can readily visualize the same fun-filled scene reproduced in their own homes. And, when Godfrey's celebrity guests join in the fun, commit their share of goofs, but nevertheless play the Magnus and comment on how amazingly easy it is, the believability reaches still greater heights.

Godfrey also brings some more professional comment into his rendition of the Magnus commercials. For instance, jazz organist Dick Hyman, who is in the band on Godfrey's show, has tried his hand at the Magnus during the commercial, and expressed his approval of the instrument. Godfrey joshingly calls Hyman a "show-off" when he starts getting tricky on the organ. "Not only are the commercials believable, but they are entertainment," points out Adrian Price, account supervisor and chairman of the Wexton executive committee.

Just a couple of hours after the first Magnus commercial hit the air, a frantic phone call reached Warren Spellman, account executive at Wexton. It was a buyer from the Westchester County (New York) Wanamaker's department store, wanting to

## HERE'S WHAT DEALERS GOT IN GODFREY-ORIENTED KIT

**SALES MANUAL** in two-color pamphlet form spelling out for dealers the motivations that seem most closely involved in the purchase of a Magnus electric chord organ. Material grew out of point-of-sale experience of Wexton men Adrian Price and Warren Spellman. A letter from Arthur Godfrey accompanied the pamphlet, urging dealers to pay close attention to the material contained therein.

**POINT-OF-SALE** material includes streamers with Godfrey's picture and two campaign slogans, "If you can hum, you can play the Magnus electric organ," and "Make your home the social center of the neighborhood." And the kit cover folds into a triangle, the two upright sides of which feature a picture of Godfrey and the slogans.

**RADIO SCRIPTS** for one-minute commercials the dealers, hopefully, will purchase on their own to tie in with the network radio campaign are included in the sales kit, along with sample print ads, all with Godfrey's picture, which the dealers may order by mat number.



know who is the Magnus distributor for his area. A woman had come to the store virtually immediately after hearing Godfrey's initial Magnus commercial and wanted to buy one.

Though the campaign is much too new for detailed sales results, Spellman reports a number of similar requests have come in and distributors have registered their approval of the early results.

The Magnus radio campaign had to be mounted in rapid fashion. Wexton got the go-ahead from Magnus just two weeks before the date set to launch the pre-Christmas drive. Material for the on-air commercials was a specialized job for the agency since Godfrey's method is to familiarize himself with the basic facts about a product and let his personality take over from there. The main preparations centered around readying distributors and dealers for the coming campaign—enlisting their fullest cooperation.

The agency assembled a Godfrey-oriented sales kit which it mailed according to a carefully timed procedure. On 17 November a night letter from Godfrey went out to all Magnus distributors, telling them he'd be helping them sell the organ on his radio program.

This reached distributors on the 18th, the same day they received a sales kit and letter from Eugene A. Tracey, executive v.p. of Magnus. In the letter Tracey suggested that the distributors pick up the phone and call the mail room, where by that time would have arrived a shipment of kits ready to be transferred by the distributor to his dealers.

Beyond distribution of the sales kits, another very important aspect of the Wexton preparations for Magnus' radio debut was rapid research involving which of the Magnus dealers had been radio advertisers, not only for Magnus but any of the products they sell. They covered 100 cities in the brief time allotted, and found that anywhere from one to 13 retailers carrying the Magnus line—and this includes jewelry, hardware, department and specialty stores—have been using radio.

Out of this, Wexton built a list of "hot" leads to turn over to the CBS merchandising department. (While


dealer lists frequently are furnished to a network for this purpose, Wexton officials feel it is unusual to single out dealers who have used radio.) The network in turn sent out a special mailing to its radio affiliate in each of the 100 cities, pointing out the dealer names, so the individual stations could go after spots to tie in with the network campaign. Here again timing was significant, in that the affiliates had the "hot" dealer list before the campaign hit the air. This gave them the added selling point that the dealer could join in right at the start.

One of the main ingredients of the sales kit, is a pamphlet describing for dealers the reasons why people will want to own a Magnus, and a presentation of the basic sales approach

worked out by Magnus and Wexton. Before this could be put together satisfactorily, Wexton men Price and Spellman went out and took a cram course on how to sell the product—right on the sales floor.

They found people somewhat on the defensive when told all it takes to play the organ is ability to read numbers. They got more favorable reactions by emphasizing the happier, more interesting home life that can come from this form of expression. People liked to hear that this is a way to interest the children in music, and to improve their own knowledge of music, thereby adding to their prestige and popularity because they can entertain their friends by playing music for them.

All of this was brought out in the



**THEY LAUGH** when Godfrey sits  
down to play, at least when he  
goofs, but it's o.k. with him  
because believability sells organs

pamphlet for dealers. It served as a guide for them, and an explanation why the new campaign's slogan would be, "Makes your home the social center of the neighborhood."

The sales kits included a letter from Godfrey calling on dealers to pitch in and help him sell the product. In the letter he urges them to pay particular attention to the pamphlet explaining the basis for the new sales approach.

Also in the kit were streamers with Godfrey's picture, sample radio copy for the dealer's own spots, copies of print ads with Godfrey's picture, which the dealer may order by mat number. The kit cover itself serves as a point-of-purchase piece, which folds into a stand-up triangle, the two upright sides of which have a picture of Godfrey and the new Magnus slogan.

Additionally, the kit cover fits neatly on the organ's music stand (see picture below). Or, in triangle form, it can serve as a mobile, suspended from above.



CHAIRMAN of NAB policy committee Clair R. McCollough, who gave keynote speech

## NAB MEETINGS END

- ❖ Clair McCollough, at final NAB regional session in New York, sees industry in much better shape
- ❖ Other speakers stress big gains in status, image, and opportunity for broadcasting in past 12 months

New York, N. Y.

The NAB ended its eight-city series of regional conferences here at the Biltmore last week on a decided note of optimism about the state of the broadcast industry.

Climaxing meetings in Atlanta, Dallas, San Francisco, Denver, Omaha, Washington, and Chicago, the NAB membership from north-eastern states heard a succession of speakers note hopeful signs in the broadcast spectrum that were in marked contrast to the doubts, fears, and uncertainties which assailed the industry at the time of the NAB Regional Fall Conferences in 1959.

Keynote address was delivered by Clair R. McCollough, president of the

Steinman stations, and chairman of the NAB policy committee which has been the NAB's interregnum operating body since the death of President Harold E. Fellows last winter, and until Governor LeRoy Collins assumes the post of NAB head on 4 January 1960.

In reviewing industry development during the past year, McCollough told the conference that "in programing and in politics, two vastly important areas of broadcasting, we seem to be achieving greater freedom of movement and decision as well as a higher degree of faith on the part of legislators and regulators."

He said that this improvement in the broadcast climate stemmed in



WEXTON men Warren Spellman, a.e. and Adrian Price, chmn. of exec committee planned Magnus radio push



## NAB MEN POINT TO THESE HOPEFUL SIGNS

**1** Political debates, and way they were handled by the industry did much to revive the public image of broadcasting

**2** New FCC attitude on programming, allowing stations to base schedules on community needs, hailed as "breakthrough"

**3** Recent legislation by Congress called "95% acceptable or even desirable" for the industry by NAB's v.p. Wasilewski

**4** Improvement in commercials seen as a result of tv and radio code activities and agency, advertiser cooperation

**5** Growing leadership of broadcasters in the field of local community affairs, hailed by TIO director Lou Hausman

**6** Governor LeRoy Collins, pres.-elect of NAB who takes office in January, has enthusiastic support of broadcast industry

## ON NEW NOTE OF OPTIMISM

part from the fair and impartial way in which the industry had handled the political debates without any legislative restraints, and emphasized that this had happened "as a result of unified and organized action—whether by NAB members, by the networks, or by other groups and individuals."

Commenting on the "public excoriation which was visited upon broadcasters last year," McCollough said, "comfort can be taken that the resultant shock therapy permitted acceptance by our most unreceptive minds of the fact that all broadcasters do have problems in common. If broadcasting can be faulted as an industry in one overriding sense, the error lies here: that we have paid too little attention in the past to undergirding the broadcasting structure against the buffetings of unrealistic and unfair competition." Substantial progress in correcting this fault has been made in the past year, according to McCollough.

He also noted another bright spot, a "major breakthrough for broad-

casting" in the present inclination of the FCC to permit broadcasters to plan their over-all programming on the basis of specific community needs rather than to offer programs according to specific percentages.

Such hopeful signs lead McCollough to predict that the radio/tv industry will grow in freedom and in influence during the next decade, unhampered by "unnecessary and archaic" legislative and regulatory controls.

To aid in such growth McCollough proposed for broadcasters a program based on certain "touchstones":

1) a determined, organized effort to bolster the economy through ethical advertising;

2) a dedication, within our capacities, to the cause of better education;

3) an awareness of our responsibility to inform, fully and fairly;

4) a comprehension of the public interest in order that we may meet it in a climate of decision freedom;

5) and finally a concerted, organized effort to portray our industry to

the public for what it is and aspires to become.

Optimism also marked the addresses of other NAB speakers at the Biltmore. Vincent T. Wasilewski, NAB v.p. for government affairs, offered as his opinion that "the legislation which resulted from the last Congress is "95% acceptable or even desirable as far as broadcasting is concerned."

He said that both friends and enemies of broadcasting on Capitol Hill recognize the "great potential for political power inherent in this industry, and practically all of them are concerned about this force which can be harnessed for evil as well as for good."

Wasilewski explained that this concern on the part of legislators can be attributed to "their realization of the part which the newspaper industry has played in shaping public attitudes. . . . In the minds of many legislators the print media do not have a tradition of fairness."

(Please turn to page 42)

# VIDEO ALLOCATION FEARS STIR

➤ Farm directors' 17th annual meeting in Chicago last week opposes any tv change reducing rural service

➤ Conclave also hears warning about over-competitive pitches, how new census figures affect farm ad budgets

**E**merging from the National Association of Television and Radio Farm Directors' 17th annual convention last weekend, is primary concern with three major questions facing farm broadcasters:

- How proposed changes in FCC

## Address NATRFD on allocations, census



ARCH L. MADSEN, asst. exec dir., Assn. of Maximum Service Telecasters, told farm directors rural tv coverage was threatened



SAM B. SCHNEIDER, radio sls. mgr., Crosley Broadcasting's central division, revealed new census data to the NATRFD convention

rules about channel allocation would affect farm tv coverage.

- How competitively the TRFD should sell.

- How recently released census figures on farm income and spending affect farm advertiser media budget plans.

Arch L. Madsen, assistant executive director, Association of Maximum Service Telecasters, Washington, D. C., explained to NATRFD the immediacy of the FCC's No. 1 problem—channel allocations—and why he felt rural America is threatened with loss of tv service because of the impending changes. The only workable solution to this problem, according to Madsen, the only one, he said, which guarantees that farm areas will not be deprived of television service, is to obtain additional spectrum space.

He outlined five proposals now under consideration as possible solutions to the channel allocation problem: (1) freeze the present uhf and vhf assignments, (2) selectively intermix vhf and uhf, (3) degrade present vhf channels, (4) go all uhf, (5) obtain additional spectrum space.

A resolution was drawn up by NATRFD, for filing with the FCC, opposing any change in the present allocation of vhf channels 2-13 which would result in reduced rural area coverage. The resolution states, in part, that "rural residents are more dependent on tv for cultural information, education, and entertainment than urban residents."

Advertisers and agencies, becoming increasingly aware of the TRFD's importance in their media planning, participated in a panel stressing non-competitiveness in farm director selling. "Don't run down the competition," advised Joe Pettit of Interna-

tional Harvester. "Most pitches today are overly competitive. It is more important to dwell on farm broadcasting in your market, and its positive aspects. Give us success stories of other farm sponsors on your station."

Pettit also advised the TRFD's against working with too much pressure to sell at the district manager or dealer levels. "Although we do encourage these men to listen critically to our advertising in their territories," he said, "and to submit their suggestions, they are not aware of all the problems involved in mapping out a national campaign."

Speaking for the agencies, Bob Palmer, C&W, New York, told the TRFD's to concentrate mainly on selling themselves—their personalities, their knowledge of agriculture, and their community service—and not to get involved with pitches on station facilities, coverage or ratings. "That's the job for station sales departments and national representatives."

Palmer, who has one of farm broadcasting's most ardent boosters on Madison Ave., reminded the audience that the NATRFD standards are the

## New farm directors' chief is a Texan



NEW PRESIDENT of NATRFD is George E. Roesner, farm director for KPRC-AM-TV, Houston, as well as KTRE-TV, Lufkin, Tex.



# NATRFD

standards by which all farm broadcasting is judged. "When one TRFD runs down another by selling too competitively, it weakens the whole organization, and the entire structure of farm broadcasting," he said.

At a joint luncheon meeting, NATRFD and the Chicago Area Agricultural Advertising Association heard some recently released Census Bureau facts and spending figures about the farm market. Not only is farm size up, but of greater importance to farm broadcasters and their clients, expenditures for food, clothing, shelter, and for production equipment has gone up, too.

Sam B. Schneider, radio sales manager, Crosley Broadcasting's central division, stressed that today, a non-farmer with an annual income of \$10,000 has \$10,000 to buy with. On the other hand, he said that a farmer with a \$10,000 net annual income spends \$50-75,000, that the average heavy investment per city worker is about \$6,000, while the average heavy investment required of a farm worker is about \$20,000. In 1860 one farmer fed himself and three others. In 1950, himself and 15 others. Today, a farmer feeds himself and 25 others, representing a 60% farm production increase in the last 10 years.

"Although agriculture is national, all farming is local," Schneider emphasized. "The magazine boys are finally taking a step in the right direction with their regional editions, but the very nature of media other than tv and radio makes it impossible to serve that agriculture on a truly local application basis."

The general atmosphere of the NATRFD meeting this year, well-attended by some of the largest, consistent farm advertisers, their agency people and station reps, seemed to revolve around a growing awareness of the TRFD's industry stature, and the increasing importance of the farm director in industry economics, but more important, said trade observers, was NATRFD's resulting determination to demonstrate its responsibilities as a service group. ■



**BEHIND THE MAGIC VOICE**—Beth Olanoff, who learns her lines for Irvin Green Lincoln-Mercury commercials from her father and agency head Richard Olanoff during taping session

## SELLING CARS ON RADIO: CHILD'S PLAY FOR DEALER

**T**here's a four-year-old dynamo on radio (female, name of Beth) whose soft-sell commercials punctuated with girlish giggles are piling up sales for a Philadelphia Lincoln-Mercury dealer.

The dealer, Irvin Green, virtually stumbled on the "child's play" strategy early this year when he was seeking a new advertising approach for both his used and new cars. For some four years prior, Green was mainly in newspaper, with, as he puts it, "some unorganized use of radio thrown in." This consisted of 16 announcements (in the form of a jingle) per week in drive time, spread over three stations.

When the new approach came to mind, Green turned the account over to the Richard Olanoff Agency, who came back with even more than he'd bargained for: an entirely different sales philosophy. Says Dick Olanoff, "We set out not to sell cars, but to sell Irvin Green. . . . People are willing to pay slightly more or go a little further for service if they are convinced that the dealer stands squarely behind his product. We wanted to create this kind of an image for Irvin Green."

Saturation radio, Olanoff felt, was

the best medium for getting that image across. Choosing WIP for the first flight of announcements, client and agency worked up a schedule to reach a large "fringe" audience close to prime time—9-10 a.m. and 6:30-7:30 p.m. A total of 30 announcements were used, spread throughout the week.

Six months later, scheduling was revamped and a variation on the "new philosophy" devised. By expanding announcements to two stations (WIP and WFIL), confining them to weekends (throughout Saturday and Sunday), additional exposures were obtained with practically no budget increase. Four different spots—all humorous and all built around the warm, human Green image—were tested, and out of them one worked the magic charm. It was the voice of four-year-old Beth Olanoff, Dick Olanoff's daughter, who brought customers into Irvin Green's showroom still chuckling over the commercials. As a result, other copy approaches were abandoned in favor of concentration on new spots using Beth.

Making the commercials are sur-  
(Please turn to page 50)

## RATINGS

(Continued from page 35)

these savings into larger samples, one reason being that Pulse surveys homes by broad time periods. Hence, increasing sample size would be considerably more expensive than it is for Hooper. However, Dr. Roslow feels the industry would be better served by adding more qualitative data to the broad-time-period reports.

While Hooper and Pulse are breaking new ground in their broad-time-period ratings, they are not first on the scene with such reports. NSI has been providing them for some years—in addition to per-broadcast data. The NSI data (for both radio and tv) provides three-hour ratings and cums, plus weekly and monthly cums for the three-hour blocks. Though Nielsen does not increase its actual sample in cumulating data, the piling of one day's data onto another's, say Nielsen's researchers, increases statistical accuracy somewhat.


Despite the promise of bigger sample sizes and more data, agency spokesmen appeared adamant against the deletion of quarter- or half-hour rating figures.

Said one media director at a major agency, "This tends to muddy the very thing we want to know. To get rid of it would mean we'd be working more in the dark."

A well-known media research executive declared: "I'm dead set against it. It creates a psychological climate which weakens radio's ability to be sold to the client. This is a step in the wrong direction."

Said another media research executive: "There's too much fluctuation in audience to depend on three-hour periods. A station's share can average out, but which end of the average are you on?"

While Dorrell feels the radio industry is ready for the broad-time-period rating, he concedes agencies are as much against it as ever.

Another rep researcher, Dan Denholz, v.p. and research director of The Katz Agency, had this to say: "We go along with the theory of broader time measurements for radio so long as they are presented as an added dimension along with the customary quarter-hour breakdown. They should help to dramatize the enormous cumulative reach of radio. 

## NAB

(Continued from page 39)

E. K. Hartenbower, v.p. and general manager, KCMO-TV Kansas City and chairman of the NAB's Television Code review board, reported steady improvement in the quality and taste of tv personal products advertising.

He said that the Code committee's reception at the agency and advertiser levels has "improved greatly. In its early days the Code had difficulty in getting its points over to the agencies, or even in getting to see top executives." Hartenbower predicted that even greater improvements in the taste and accuracy of tv commercials can be expected in the coming season.

Louis Hausman, director of the Television Information Office, set up in October 1959, noted a heartening increase in community leadership by broadcasters. Citing the recent TIO publication "interaction" which lists over 1,000 local public relations programs put on by tv stations as evidence of the growing stature of broadcasters at the community level, Hausman also praised the publication of monthly schedules of information an



## The W-I-D-E Screen Look of the BATON ROUGE Market

### RETAIL SALES:

77% above the Louisiana Average  
45% above the U. S. Average

### FOOD SALES:

61% above the Louisiana Average  
19% above the U. S. Average

### FURNITURE—APPLIANCE—HOUSEHOLD SALES:

107% above the Louisiana Average  
80% above the U. S. Average

YOU CAN TAME THIS "TIGER" — CALL US OR  
BLAIR TV ASSOCIATES, INC.

**W**here **A**dvertising **F**inds **B**uyers **T**res **V**ivement!



educational programs by cooperative efforts of broadcasters in Chicago, Norfolk, Hartford-New Haven, Houston, Ft. Wayne, St. Louis, New Orleans, Indianapolis, Los Angeles, San Francisco, and Dallas.

According to Hausman, more than 100,000 community leaders throughout the country will be receiving such schedules this winter.

Finally, the optimistic note on which the NAB closed its series of fall conferences was heightened by the enthusiasms which broadcasters feel about their incoming president, Governor LeRoy Collins.

As Clair McCollough noted, "I have yet to see or hear any public comment about him from a consequential source, that does not felicitate broadcasters upon their choice."

Collins, in a message to the conference said, "I am extremely proud of my selection as president of the NAB; I am determined to make the industry a good leader."

"It will be our purpose, yours and mine, working together, further to strengthen the industry from within and to protect it from any effort from any quarter to weaken the basic principles which are essential to its support and development."

## TIMEBUYERS

(Continued from page 31)

other agency departments as to processes involved," "given the time and the freedom we could be better," "it's a good one but is definitely over-worked," "authority is not given to our buyers, this makes it very difficult."

• Praise: "a grand group with which to work," "it's a Utopia as far as media departments go," "very cooperative and congenial, just too much work for so few," "we achieve a high degree of coordination in media selection, a setup which would be impossible in a larger agency."

Not charted were responses from cities other than N.Y., Chicago, L.A. and S.F., to the questions "Which agency other than your own, in your opinion, has a reputation for having smart radio/tv buyers?" and "If you were to change jobs, at which agency would you like to work?" This was done, primarily, because there weren't enough responses to the questions from those cities to draw even general conclusions.

Here is a rundown of agencies cited

in other cities in the survey:

- Atlanta: Named as having smart radio/tv buyers were BBDO, McCann-Erickson, and J. Walter Thompson. No agencies were cited in the "job change" area.

- No opinions given for either question.

- Detroit: Smart media departments named were Campbell-Ewald and D. P. Brother; cited as agencies good to work at were Campbell-Ewald, D. P. Brother, and J. Walter Thompson. Reasons given included, "reputation," "salary."

- Houston: No responses to either question.

- Kansas City: "Hot" media departments named were at Young & Rubicam, N.Y., Guild, Bascom & Bonfigli, San Francisco, and Potts-Woodbury, Kansas City. No agencies were named in the "possible job change" area but one timebuyer said he'd like to work at "any agency where the media function is properly valued and acknowledged."

- Milwaukee: No responses to either question.

- Minneapolis: Smart media departments named were BBDO, J. Walter Thompson, Sullivan, Stauffer, Colwell & Bayles, Leo Burnett, Campbell-Mithun, Jaffe-Naughton-Rich, and Knox-Reeves. Cited as attractive job changes were JWT, BBDO, SSC&B, C-M, Leo Burnett, with reasons such as "noted for being willing to pioneer" (JWT); "not hounded by formula buying," "remuneration," (BBDO).

- Philadelphia: Agencies with reputations for having smart radio/tv buyers included Aitkin-Kynett, Grey & Rodgers, N. W. Ayer & Sons, BBDO, JWT, Gray Adv., and Wm. Esty. Agencies cited as places in which Philadelphians would like to work if they were to change jobs included JWT, BBDO, Aitkin-Kynett, Ayer, Kenyon & Eckhardt, Young & Rubicam, and Wm. Esty. Here are some of the reasons given: Aitkin-Kynett—"better salary," Ayer—"more tv/radio billing," JWT—"excellent working conditions and benefits for their employees," "good creative agency," Esty—"above average reputation for job security," K&E—"bright personnel," "good and varied accounts."

- Pittsburgh: Agencies cited as having "smart radio/tv buyers" were

Ted Bates, McCann-Erickson, Leo Burnett. Agencies at which timebuyers might like to work if changing jobs were Leo Burnett ("reputation"), Ted Bates ("salary and creativity"), and McCann-Erickson.

- St. Louis: Unique responses to the question on smart radio/tv buyers were given, in that all respondents said either "none other," "best job I've ever had," or "we are by far the best in our town," or just plain left it blank. Mentioned in the area of job change, however, were Marsteller, Rickard & Gebhardt & Reed, J. Walter Thompson, and McCann-Erickson.

All responses to the survey were anonymous and were returned in self-addressed stamped envelopes which SPONSOR provided. Therefore, there was no way of telling from which agency responses came, and only the postmarks afforded a method of classifying the responses according to city.

Part II of SPONSOR's timebuyer attitude survey will appear in the 19 December issue. This section will be devoted to timebuyer salaries (broken down by city, sex, agency billings) and timebuyer agency-advertising aspirations.

## ANOTHER WRBL-TV EXCLUSIVE IN GEORGIA'S SECOND MARKET



★  
Now available for  
replay of National  
spot tapes.

★  
Studio and remote  
multicamera  
facilities.

★  
Call your  
Hollingbery man  
for details and  
rates.

COLUMBUS, GEORGIA  
**WRBL-TV** Channel... **3**

# WPIX

the  
prestige  
independent

New York is Giant in size and sales. It is not easily sold. WPIX-11, *New York's Prestige Independent*, delivers the "right tool at the right time" — *minute* commercials in prime *evening* time in a "network atmosphere." / On WPIX-11 your commercials are in programs with the "network look." / This "network atmosphere" also extends to our advertisers and our audience. 98% of our advertisers are national. / The quality of the WPIX audience has been proved by A. C. Nielsen to be the *equal* of the leading network station's audience. / *Minute* commercials in prime *evening* time... in a "network atmosphere" provide the "right tool at the right time."

where are your  
60-second commercials  
tonight?

## network programming

MI SQUAD / AIR POWER / MAN AND THE CHALLENGE  
HOW TO MARRY A MILLIONAIRE / MIKE HAMMER / MEN  
INTO SPACE / HIGH ROAD / TARGET / SAN FRANCISCO  
BEAT / THIS MAN DAWSON / DECOY / INVISIBLE MAN  
NEW YORK CONFIDENTIAL / MEET MCGRAW / STATE  
TROOPER / YOU ARE THERE / TRACKDOWN / YOU ASKED  
FOR IT / SILENT SERVICE / MR. ADAMS AND EVE / THE  
HONEYMOONERS / SHOTGUN SLADE / NAVY LOG / BOLD  
VENTURE / JEFF'S COLLIE / THE CALIFORNIANS / BOLD  
JOURNEY / WHIRLYBIRDS / AND MANY MORE





## network audiences

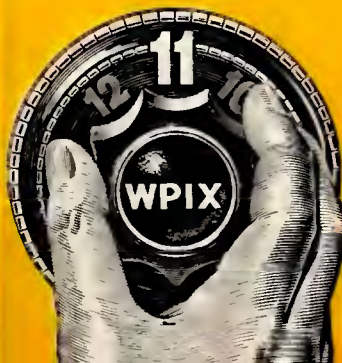
No significant difference! This was the verdict of the A. C. Nielsen Company following their *qualitative analysis* of the audiences of the leading *Network* station and WPIX, the prestige *independent*. This special study provides a *direct comparison* of audiences during the hours 7-11 PM, seven nights a week / FAMILY INCOME HOME OWNERSHIP / AUTOMOBILE OWNERSHIP / OCCUPATION / in other words, the "content" of a rating point on WPIX and the leading *Network* station is *the same!*



# WPIX

## network advertisers

Brown & Williamson Tobacco Corp. / Procter & Gamble Company / Colgate-Palmolive Company / General Motors Corp. / Ralston Purina Company / Bristol Myers Company / General Electric Company / General Foods Corp. / American Tobacco Company / Standard Brands, Inc. / Coca-Cola Company / P. Ballantine & Sons / Kellogg Company / R. J. Reynolds Tobacco Company / Borden Company / General Mills, Inc. / Del Monte Foods / Texas Company / F & M Schaefer Brewing Company / And many more.



*new york*

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

# RADIO BASICS

## AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.



**ORDER  
YOUR  
REPRINTS  
NOW**

**FILL COUPON  
WE'LL BILL YOU LATER**

### Price Schedule

1 to 10.....	40 cents each
10 to 50.....	30 cents each
50 to 100.....	25 cents each
100 to 500.....	20 cents each
500 or more.....	15 cents each

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY.....

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Gold Medal Candy Corp.**, Brooklyn: Placements on Bonomo's candies begin 9 January for 13 to 16 weeks, depending on market. Kid show minutes, around seven per week per market, will be scheduled in 38 markets. Buyer: Joyce Peters. Agency: Mogul, Williams & Saylor, Inc., New York.

**Whitehall Laboratories**, Div. of American Home Products Corp., New York: Test schedules on Painquilizer are now in several markets and will run through December. Report is that product will go national early Spring. Buyer: Josh Wills. Agency: Tatham-Laird, Inc., New York.

**Chun King Sales, Inc.**, Duluth: Planning a series of flights for its food products in eastern and western markets. Day and fringe night minutes have been requested with a January start in mind. Buyer: Betty Hitch. Agency: BBDO, Minneapolis.

**Vick Chemical Co.**, New York: Theracin, an anti-congestant tablet, has been in the test stage for six weeks in two markets. More markets are expected to be added shortly. Buyer: Mike Cambridge. Agency: SSC&B, New York.

**Mishawaka Rubber Co., Inc.**, Sub. of U. S. Rubber, Mishawaka, Ind.: Campaign on its Red Ball Jet footwear will start mid-February in about 50 markets. Participations in late afternoon kids' shows will be bought. Agency: Campbell-Mithun, Inc., Chicago.

**Carnation Co.**, Los Angeles: Lining up schedules to start mid-January for evaporated milk. Day minutes are being used for 30 weeks in a number of top markets. Agency: Erwin Wasey, Ruthrauff & Ryan, Los Angeles.

### RADIO BUYS

**Swift & Co.**, Chicago: Three-week runs are set for December on Allsweet margarine. Moderate frequencies of day minutes and chain-breaks are being scheduled. Buyer: Mary Lou Ruxton. Agency: Leo Burnett Co., Chicago.

**General Motors Corp.**, Detroit: Its Guardian Maintenance campaign begins 2 January for nine weeks in about 75 markets. News, weather and sports adjacencies in traffic times are being bought using two stations per in major markets; one station per in secondary ones. Agency: D. P. Brother & Co., Detroit.

**Fels & Co.**, Philadelphia: Instant Fels campaign begins 9 January and runs through mid-June in 120 markets. Buys are for about 15 day minute spots per week per station, averaging three stations to a market. Buyer: Alan Bobbe. Agency: Aitkin-Kynett Co., Philadelphia.





all he wants is



# GIVE HIM SPONSOR for CHRISTMAS

Without SPONSOR a buyer of time is lost, despondent, wallowing in a sea of despair. He feels SO inferior because he doesn't know EVERYTHING that's going on. But with SPONSOR by his side he operates at concert pitch every hour of the day. This miracle works for any executive whose life is full of tv and radio.

So give him SPONSOR for Christmas — his own personal copy that he can pore over in the quiet of his home and come to work — a genius!

(1-4) one year's subscriptions — \$5.00 each  
 (5 and over) one year's subscriptions — \$4.00 each

**ORDER NOW—WE'LL BILL YOU LATER**

# ▶ SPONSOR

THE SHORTEST DISTANCE BETWEEN BUYER & SELLER  
 40 EAST 49TH STREET, NEW YORK 17, NEW YORK, MU 8-2772

# What did you get out of the BPA

**Doug Holcomb**, director of promotion & advertising *WDAU-TV*, Scranton, Pa.

How to go without sleep, or take me to the heart of New Orleans' "Vieux Carre"—a gay and festive city offering cuisine and drinks peculiar to the tv days of Yancy Derringer.



*Panels on exploitation, merchandising opened up many new areas*

The "how to via shirt-sleeve" approach to television and radio promotion problems and opportunities prevailed during the BPA's Fifth Annual Convention. The convention committee, headed by *WTVI*'s Don Curran, brought together a program based on the wishes of BPA members.

The convention brought a record number of delegates from all sections of the country. My greatest rewards came from the panel groups, such as "How to Use Exploitation in Broadcast Promotion" and "How to Merchandise in Broadcasting." I've been a promotion director for over seven years, but find there is much to learn and keep up with in the many facets of station promotion.

The CBS promotion boys hosted a workshop and dinner on the day prior to the convention and gave all us Columbia guys and gals a chance to swap ideas and enlighten us on network plus and minus regarding promotion.

The opportunity to meet with representatives of the trade press was worth the sojourn—a chance to learn how to handle trade press advertising and publicity first hand.

Robert Sarnoff triggered our thoughts in his keynote remarks for **greater awareness of our responsibilities** in our promotional forays.

I'll be in New York in '61, if you're not, **try to learn to join the group!**

**Wally Purcell**, promotion director, *WNDU-TV*, South Bend, Ind.

I came home from New Orleans with about three short pages of quickly scribbled notes, some gathered from the regular meetings, some gathered from the various suites in off-the-cuff discussions which I feel are worth the price and time for the trip.

I hope I don't sound like a grandstand quarterback who offers no constructive criticism, but I expected more from the sessions, in terms of ideas I could put to use in my market, than I got—I have not overlooked the possibility that this may be completely or partly my fault.

I felt that this was not from the selection of topics, which certainly covered the general areas promotion



*Good results, but too little emphasis on over-all station promotion*

people are most concerned with, but rather from the construction of the meetings themselves. In the way of constructive criticism, I found it frustrating not to be able to attend all the discussions which I felt would be most valuable to me. Instead of having four sessions at once and repeating them once, I'd be for working out a schedule of fewer meetings or longer hours, so that anyone who wished to, could attend all the sessions. Maybe a better grouping of the sessions would have helped. For instance, on Tuesday a.m., the four sessions were: How to use audience surveys in promotion, how to promote sales, how to create good public relations and build image, how to handle trade press advertising and publicity. It seems to me any promotion manager would be vitally interested in all four of these sessions. At

least transcripts could be provided for those who couldn't attend specific sessions, available, of course, to only those who attend the convention.

In the meetings themselves, it seemed to me a lot of time was spent on subjects which were too specific and too related to one big spectacular push a station had which was not applicable in other situations. I would rather have found out more about the over-all promotion of a station, its relative expenditures for print, radio, etc., and which type proved most successful.

In short, I would be for fewer meetings, with more opportunity for give-and-take discussion, and for presentations which involve a discussion of a station's total promotion, with accentuation upon the slightly different twists which lift an operation out of the ordinary.

**Dick Paul**, director of promotion, advertising, & merchandising, *WAVY & WAVY-TV*, Norfolk, Va.

The New Orleans BPA seminar was the third such conclave I have attended since becoming a member of the Broadcasters' Promotion Association, and to me it was the most stimulating. My only regret is that I was only able to attend two of the four scheduled sessions in each of the allotted times. But I must add that the varied



*The first-hand contact we had sparked many original, creative approaches*

program of "shirt-sleeve sessions" offered made it much easier to select those that I had a greater interest in. These I pegged as my "must attend" discussions, although I feel sure that I would have garnered even more if I could have attended all the events.

It is really a refreshing experience



# Convention?

to gather with promotion people from all across the nation and learn of the new twists that they are applying to the promotion, advertising, and merchandising phases of broadcasting. In addition, it gives one a great deal of personal satisfaction to speak of one's own innovations that strike a responsive chord with others. Personally, I know that I come away from each BPA session with increased knowledge, fresh ideas, novel gimmicks and new friends.

It is easy to pick up any of the trade magazines which devote sections to promotion and merchandising, or even the BPA monthly bulletin itself, and read of how Caley Augustine of WIIC, Pittsburgh, or Charley Cash of WSM, Nashville, put on a terrific promotion. But there is no substitute for the opportunity of meeting with these fellows around a table and getting it "from the horse's mouth" just how they did it. Here you can learn all the facets of the promotion that space limitations wouldn't allow in print. To me this is the most valuable part of the BPA sessions, the chance to meet, talk with, exchange ideas, and discuss "how-to" methods used by promotion men.

I feel that "Wonderful WAVY" will benefit in the months ahead from what I observed and learned at the New Orleans seminar. I echo my own sentiments of BPA prexy John Hurlbut's keynote statement — "I'm glad that I belong to BPA . . . I wish everyone did."

**Mary Dee Patterson**, promotion director, KOLN-TV, Lincoln, Nebraska

What did I get out of the Broadcasters' Promotion Association Convention? Much of use to my station and to myself personally.

Robert Sarnoff's keynote address forecasting a bright future for broadcasting gave an added impetus for greater strides on promoters' behalf. Some of the "how to" sessions that were most beneficial to me included  
(Please turn to page 50)



## 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

Photo: Northwestern State College, Natchitoches, Louisiana

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



## want to talk ratings?

SPONSOR has assembled 50 different ads showing you how stations all over America have solved the problem of the numbers game.

### IT'S SPONSOR'S ADVERTISING ANTHOLOGY

Whether you want to talk people or kinds of people or what your programming does to people — there are dozens of different approaches to every conceivable advertising problem that confronts the broadcast industry. All catalogued and indexed in every possible size.

IT'S A MUST SEE BOOK  
YOU'LL BE SEEING IT SOON

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





**IRVIN GREEN**

*(Continued from page 41)*

prisingly easy for Olanoff, and fun for Beth. Here's how they work it: Equipped with agency-written copy, Olanoff and daughter enter recording studio, sit on floor next to boom mike. Olanoff feeds lines to Beth, a few words at a time, with the desired inflection. She repeats after him, sometimes mispronouncing, sometimes giggling. At conclusion of session, the yards of tape are spliced to conform to original copy, but with added charm of some goofs and giggles left in.

Thus far, the spots have achieved such successful reaction, that Beth's personality is being merchandised in other ways: giant billboards and price stickers on used cars feature a cartoon of her with child-lettered inscription, "I luv my friend Irvin Green."

Now the largest Lincoln-Mercury dealer in Pennsylvania, Green claims 80% of his customers refer to the radio spots. Which may be why 100% of his new car, 70% of his used car ad budgets are in radio, with plans for expansion in the medium well underway.

**SPONSOR ASKS**

*(Continued from page 49)*

specific pointers in merchandising an account, how to get the best results in the use of direct mail; how to use au-



*Fresh concepts on direct mail, audience surveys, cross-media publicity*

dience surveys to the best advantage, and the dozens of ideas exchanged in the area of cross-media promotion. One of the highlights of the convention, to me, was the CBS gathering prior to the formal opening of the convention. The most interesting and most helpful facet of the whole convention in my opinion was meeting other people just like me—sharing ideas, problems, and aspirations. And all of this was set in the exciting city of New Orleans.

It was my first convention, but I hope not my last, because I know how much more I can gain from those to come.

**Dorothy Sanders, promotion manager WLW-D, Dayton, Ohio**

What did I get out of the BPA Convention? A year's worth of stimulation—and this is the way I feel after every annual BPA meeting.

There is no way to put a dollar value on the two-and-a-half day seminar. It was like attending an intensive college refresher course. The guest experts who talked to us were excitingly challenging. The promotion managers who conducted the workshops made me glad I was in the



*Gave all of us solid information on what's going on in other's market*

business. The views presented will help me for months ahead.

Most important of all, however, the convention touched off mental sparks that generated fresh ideas on my part. BPA is the most inspiring, yet down-to-earth professional group in which I hold membership.

**NEW YORK • WORLD CENTER FOR RADIO-ELECTRONICS • 1961**



**INTERNATIONAL CONVENTION**

Visitors from all over the world will converge on the Coliseum, March 20-23, for IRE's big Show and International Convention. Join the more than 65,000 radio-electronics engineers who will attend! □ On the Coliseum's 4 gigantic floors you'll see the latest production items, systems, instruments and components in radio-electronics; in radar; in complex air traffic control; in space communications—in any and

every field of radio-engineering you care to name. □ At the convention, you'll trade ideas with brilliant delegates from the world of radio-electronics, and choose from amongst scores of papers to be read by experts in their field. Like the IRE show, the convention is both a summing-up and a look into the future! *Remember the occasion, the time, the place.*

Registration: IRE members \$1.00—non-members \$3.00

**MARCH 20-23 1961**

**INTERNATIONAL CONVENTION and IRE SHOW**



**The Institute of Radio Engineers**  
1 East 79th St., New York 21, N. Y.

**WALDORF-ASTORIA HOTEL COLISEUM • NEW YORK**  
No one under 18 years of age will be admitted.



**QUALITY TELEVISION\***

**SELLS**

**RICH, RICH**

**SOUTHERN NEW ENGLAND**



QUALITY IN THE GUNSMITH'S CRAFT IS REPRESENTED BY THESE MATCHED DERINGERS, MANUFACTURED BY COLT'S OF HARTFORD, A PROUD NAME SINCE 1836.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

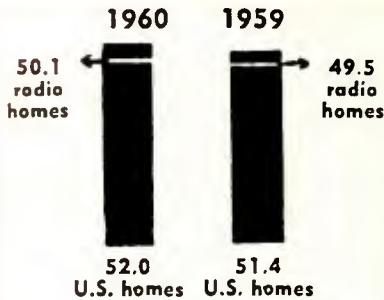
**WTIC**  **TV 3** HARTFORD, CONNECTICUT

**\*ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**

# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

### End of October 1960

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,526	106	621	202
Fm	785	205	64	34

### End of October 1959

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,428	97	487	219
Fm	657	159	77	29

Source: FCC monthly reports, commercial stations. \*Sept., each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
<b>Total</b>	<b>156,394,544</b>	<b>146,200,000</b>

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. \*No new information.

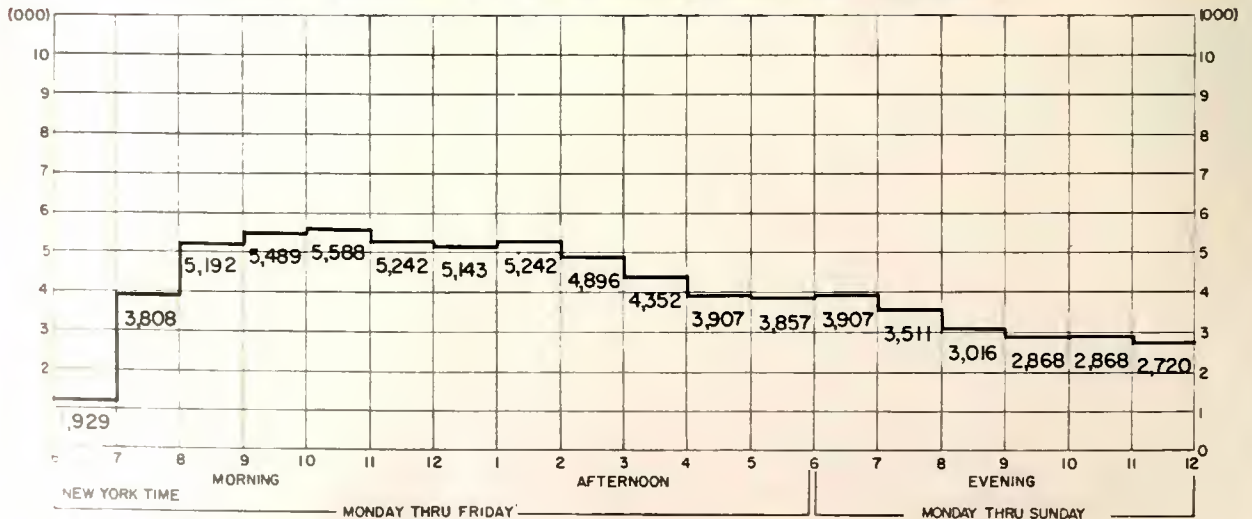
Radio set sales index

Type	Sept. 1960	Sept. 1959	9 months 1960	9 months 1959
Home	1,102,092	928,457	6,348,421	5,285,878
Auto	788,961	717,501	4,780,922	4,151,846
<b>Total</b>	<b>1,891,053</b>	<b>1,645,958</b>	<b>11,129,343</b>	<b>9,437,724</b>

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

## 2. CURRENT LISTENING PATTERNS

Summer in-home radio listening, thousands of homes



Source: National Bureau of Standards, based on data from the Survey of Radio Listening, September 1960.





# If you are buying Television in Providence, Rhode Island,

keep these facts in mind: In daytime NSI\* homes reached, WJAR-TV has more than *twice* as many quarter-hour firsts; in nighttime NSI\* homes reached *three* times as many quarter-hour firsts as the second station! Furthermore, in NSI\* homes reached, WJAR-TV carries 8 out of the top 10 network programs, 9 out of the top 10 syndicated programs! WJAR-TV · Channel 10 · Providence · NBC · ABC · Represented by Edward Petry & Co., Inc.

**\*Nielsen, August, 1960**

Daytime — Mon.-Fri. 8 A.M.-6 P.M.

Nighttime — Sun.-Sat. 6 P.M.-midnite



# WASHINGTON WEEK

5 DECEMBER 1960

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The option time question could be settled in the courts, rather than by the FCC, Justice Department or Congress.

KTTV-TV, Los Angeles, long-time opponent of option time in all of these forums, has taken the matter to court. While the court is asked to direct the FCC to submit the question of option time legality to the Justice Department, **the actual outcome of the case could be more far-reaching than that.**

The Justice Department ordinarily would loom large in this question, following the Supreme Court decision to the effect that among government agencies, Justice has jurisdiction over antitrust matters.

However, the extent of the Justice power is to bring actions, and the final say on specific accusations rests with the courts.

The KTTV action, by any measure, has its elements of peculiarity. It is saying, in legal terms, that **the FCC had no right to declare option time "reasonably necessary" to network operations without consulting the Justice Department.**

Depending on how the court permits the case to develop, it is possible that the trial will result in a court determination, bypassing the Justice Department.

Despite the FCC action sweeping another 26 uhf construction permits—on which construction had never started—off the boards, uhf still remains a live matter at the Commission.

Though there have been delays in winding up consideration of "drop ins" of new vhf tv stations, there is little doubt that the action will be taken and that it will be explained as a temporary step.

The idea is to permit new vhf tv stations at shorter mileage separations in major markets which now have less than three such assignments. The delays have been caused by pleas of opponents for more time to marshal their arguments against the device.

The FCC majority remains committed to the idea that there should be more tv stations than twelve vhf channels will permit. The proposition to shift all tv, or that part of it east of the Mississippi, to the uhf channels is in a state of suspended animation. The large-scale New York City test of uhf will be critical in this connection, but its conclusion is at least two years away.

Reluctance of tv program packagers to tell all to the FCC without repeated court tests has indirectly strengthened the position of the networks at the FCC: **the webs bare their secrets without prompting.**

MCA and the others involved in refusal to give documents to the FCC's Los Angeles hearings have aroused some ire.

While it has been said by some at the Commission and in Congress that the control over station programming by tv networks is deplorable, others are pointing out that the FCC has some control over networks.

The same people are arguing that **if you knock down the networks in the field of programming, you would be building up the independent packagers over whom the FCC has no control whatsoever.**

FCC chief hearing examiner James D. Cunningham, in asking the FCC to direct the program packagers to produce the requested information under pain of court action, used some strong language: such as ". . . unwarranted and unlawful refusal . . . constitutes contumacy . . . tends to frustrate . . ."

# FILM-SCOPE

5 DECEMBER 1960

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The biggest feature film purchase in tv history took place this week: the five CBS o&o's signed a contract paying an estimated \$10.9 million for a group of approximately 275 feature films distributed by Screen Gems.

The package contains mostly post-1948 but pre-1955 Columbia Pictures product, and includes around 80 pre-1948's from Universal.

WCBS-TV, New York, will get close to 300 pictures and KNXT, Los Angeles, only 235, but the three other CBS o&o's—WBBM-TV, Chicago; WCAU-TV, Philadelphia, and KMOX-TV, St. Louis—will get in the vicinity of 275 each.

The five-market price per picture is near \$39,000, but keeping in mind that more than one-fourth of the package consists of pre-1948's, a theoretical price projection is possible of \$30,000 each for the older pictures and \$42,000 each for the post-1948's. (See FILM-SCOPE, 28 November, p. 57.)

This Screen Gems-CBS deal tops the previous record, the MCA-Paramount-CBS purchase, by several million dollars, but it involves fewer pictures; the same five stations paid around \$7 million for 700 Paramounts, or about \$10,000 each.

Note that this week's deal involves a fourfold increase in the price per picture over the Paramount package, which contained more older pictures.

The negotiation is a victory to some extent for the buyer: the seller reportedly abandoned some price and re-payment responsibility demands to close the deal.

The sale does not exhaust Screen Gems' post-1948 inventory; it still has over 125 recent Columbia Pictures features, some still on theatrical lease.

CBS' lease, avowedly in excess of seven years, is understood to be closer to 10 years, after which time the pictures revert to Screen Gems.

The Screen Gems sale is the first release anywhere of post-1948 product from Columbia Pictures; transaction was handled by v.p. Robert Seidelman.

Syndicated program sales seem to have entered a general seasonal decline which some observers expect to last until January.

But the lull isn't universal, as these sales reports prove:

- 1) Ziv-UA's *Miami Undercover* added nine sales to reach the 44 market mark and its *Sea Hunt* was renewed for a fourth year in eight more markets to bring that total to 62.
- 2) Sterling Television sold 150 episodes of *Chatter's World* to 13 stations, including the entire Triangle group.

(For sales details, see FILM WRAP-UP, page 64.)

Packagers and producers are moving ahead with new programs for 1961-62. MGM-TV reached a co-production agreement with NBC TV for two full hour series for next season, *Cain's 100* and *Woman in the Case*.

The film studio already has *National Velvet* on NBC TV and *The Islanders* on ABC TV, and has an agreement with General Mills (BBDO) for *Father of the Bride*.

Filmaster has acquired tv rights to Thornton Wilder's *Our Town*, and intends to expand it into a series.

Robert Stabler of Filmaster obtained the rights from Sy Weintraub of Banner Productions through Harold Breacher of William Morris Agency.



**The theatrical gross of a feature film is often a poor indicator of its ability to earn good ratings on tv.**

Lately two types of feature films have suffered a ratings slump on tv: westerns and comedies.

Two explanations are that tv offers enough new westerns of its own to make the theatricals seem repetitious, and that theatrical comedy is often topical and not funny when times and tastes change.

**The best movie ratings performers on tv recently have been war pictures: they offer unduplicated entertainment since the tv program packagers have steered clear of making war series and advertisers have been reluctant to support them.**

**Stations buying pictures made in the last 10 or 12 years find that there's little new in censorship problems that hasn't already come up in regard to movies produced during the 1930's.**

Although the pictures of the 1950's have more mature themes and treatments, the productions of the 1930's often had more risqué scenes, costumes, and language.

A special headache of pre-war pictures was the use of slang in referring to minorities, words which now are in bad taste; the problem reaches epidemic proportions in cartoon stock which have insulting connotations today.

**Stations learned from pre-war pictures to grade features into three general types: family pictures, adult pictures, and ultra-adult pictures for late, late night showing well after midnight.**

The pictures the stations found too hot to handle—for reasons of ethnic content as much as sex or violence—are returned to the distributor under an escape clause for exchange or refund.

Experience with pre-war pictures provides the basis for judgment in censoring or limiting the use of post-1948's; but a chief difference between very new and very old pictures is that many pre-1936 pictures were too poor in film quality for telecast use, while the only serious technical problem with post-1948's, wide screen dimensions, can be solved by a special process.

**Banner Films' package of 21 Tarzan features has been sold to date in a total of exactly 100 tv markets.**

The package includes 12 RKO's, five MGM's, and four others. Tarzans seen in the series include Glenn Morris, Bruce Bennett, Buster Crabbe, Johnny Weissmuller, Lex Barker, and Gordon Scott; the pictures were made between 1933 and 1955, and six are post-1948's.

In another feature film sale this week, WBBM-TV, Chicago, acquired a group of Lopert Pictures features including several recent foreign titles.

**Telestudios foresees a major commercials milestone for tape in its first successful application of the Intersync device to commercials.**

A Reynolds aluminum commercial (Clinton E. Frank, Chicago) used what's basically a film one-camera technique to demonstrate a series of Christmas gift articles using aluminum.

Later the various shots were combined from two tape machines and a live logo was added, an editing result hitherto impossible without Intersync.

Applications foreseen by George Gould of NTA-Telestudios include one-camera remote production, easier use of tape where 10 or 20 second lifts are needed, and future flexibility in adding changeable titles, such as prices.

The Reynolds commercial was taped at Telestudios by agency producer Don Wallace and free-lance director Bob Bleyer.

# SPONSOR HEARS

5 DECEMBER 1960

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The honeymoon stage between an account spending well over \$10 million and its agency seems to have had short shrift, at least from the agency side.

As usually happens, the newcomer to the agency's fold was overwhelmed with attention at the start from all the top brass plus the cream of creative talent.

The client can't understand why all this isn't now at his beck and call.

The tv director of a top-rung agency with two nighttime network low-raters on its hands has learned the hard way not to depend on numbers in making client recommendations.

His dilemma: he cited an upward ratings trend for a particular night as assurance of bright prospects for the two new shows but the trend seems to have reversed itself this season.

An agency's participants in its \$2.5-million profits sharing plan are due for long faces come Christmas when the added fruits are announced.

For the second successive year there'll be nothing added to this fund.

The profits are needed for "expansion" and to liquidate blocks of stock turned in by departing officials.

A paradox that continues to gripe some sellers of spot radio:

The same agencies that ask rep co-operation in obtaining information on product competition in a market refuse to reveal the schedules bought on a competitive station.

There's a school of researchers that's inclined to the credo that the probing of laymen reactions to programing and commercials is operating in a vacuum.

It's dubious about panels and thinks that the testing should be confined to individuals and the gadgets should be carried from home to home for in-depth quizzing.

Do you know what name-dropping among the selling fraternity is deemed the height of rolling in self-importance?

It's when they can casually remark, "I've just been to Cincinnati," or "I've just talked to the boys in Cincinnati."

Meaning, of course, Procter & Gamble.

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

- The Waldorf-Astoria and the Astor Hotel, N.Y., used shortwave to whip up tourist business from Latin America.

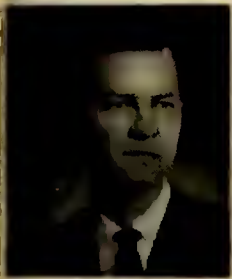
- Network program titles like the Beauty Explorer, Good Morning Tonight, the Grouch Club, Problem Clinic, Uncle Walter's Dog House, Court of Missing Heirs and What Would You Have Done were the mode.

- The NAB board of directors adopted a ban against selling time for the presentation of controversial issues except for political broadcasts.

- Stations like KMBC, Kansas City; WCCO, Minneapolis; KMOX, St. Louis; KNX, L.A.; WSM, Nashville; WLW, Cincinnati, and WCAU, Philadelphia, frequently fed programs to their networks.



# Tv and radio NEWSMAKERS



**Robert O. Paxson** was appointed general manager of Corinthian's Houston, Tex., station, KHOU-TV. He succeeds Robert S. Wilson who was promoted to v.p. and general manager of the company's Sacramento, Calif., station, KXTV. Paxson, who began his television sales career at KEDD in Wichita, Kansas, was sales manager of KTVH, the Hutchinson-Wichita CBS affiliate and, later, sales manager of KETV, Omaha, for more than three years. Paxson is married and the father of two daughters, 14 and 8.

**James F. Simons** has assumed the general managership of KFWB, Hollywood. He will also continue as the station's national sales manager. Prior to his affiliation with KFWB, Simons was director of operations for Mutual Broadcasting. Earlier, he was associated with John Blair & Co. where he served as a national radio station sales rep in the company's Chicago office. During his early career he was a WGN, Chicago, sales staffer and later joined Hedrick & Co., Nashville, Tenn., and the Gardner Co., St. Louis.



**Charles E. Denney** has been appointed advertising manager for Bulova Watch Co.'s special products: radios, transistorized radios, portable stereophonic phonographs, razors, and other non-watch consumer items. He comes to Bulova from C. J. LaRoche where for the past year, he had been account executive on the Norelco Shavers account. Earlier, he was a v.p. of

Television Programs of America; ad director for Grace Line; tv consultant with General Electric, and NBC net radio account executive.

**Del Gore** has been named general sales manager for KGO Radio, San Francisco. Gore, who moves up into this position after two years as account executive for KGO-TV, succeeds Jack Stahle who resigned. Prior to his KGO-TV affiliation, Gore was general manager of KARM Radio in Fresno. Earlier, he was with KJEO-TV, Fresno, where he conducted a daily variety show. At one time, he had also been sales manager there. Gore's broadcasting career began as an air personality with KHUB Watsonville.



**WSYR-TV**

**WSYE-TV**

**DOMINATES  
CENTRAL NEW YORK**



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

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

\*All figures NCS No. 3 weekly circulation

**WSYR-TV**

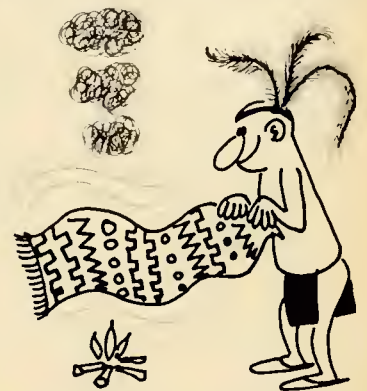
NBC  
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW  
Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

**SPEAKING OF BLANKETS**



**WVOK IN BIRMINGHAM  
AND WBAM IN MONTGOMERY  
BLANKET THE WHOLE  
STATE OF ALABAMA, AND  
PARTS OF GEORGIA, FLORIDA,  
MISSISSIPPI, AND TENNESSEE**

**WVOK 50,000 watts  
BIRMINGHAM**

**WBAM 50,000 watts  
MONTGOMERY**

REPRESENTED NATIONALLY BY RADIO-TV  
REPRESENTATIVES, INC.  
SEE SRDS LISTING THIS PAGE

# NEWS & IDEA WRAP-UP

**ANNUAL MEDIA PARTY**, hosted by Mogul, Williams & Saylor, found grouped in a quiet corner (l-r) Leslie L. Dunier, MW&S v.p., radio/tv and WNBC-TV, N.Y.'s Jay Heiten, Carol Knox, commentator on 'Family' show, George Pitt. Over 700 print, air media people attended



GE's Lamp Division (BBDO Cleveland) will have another spot tv campaign going the early part of next year, aimed as a spring promotion.

The number of markets, stations and spots have not been decided.

The division's last spot activity was a four-week saturation affair, starting 12 September.

Dick McGinnis is the account supervisor.

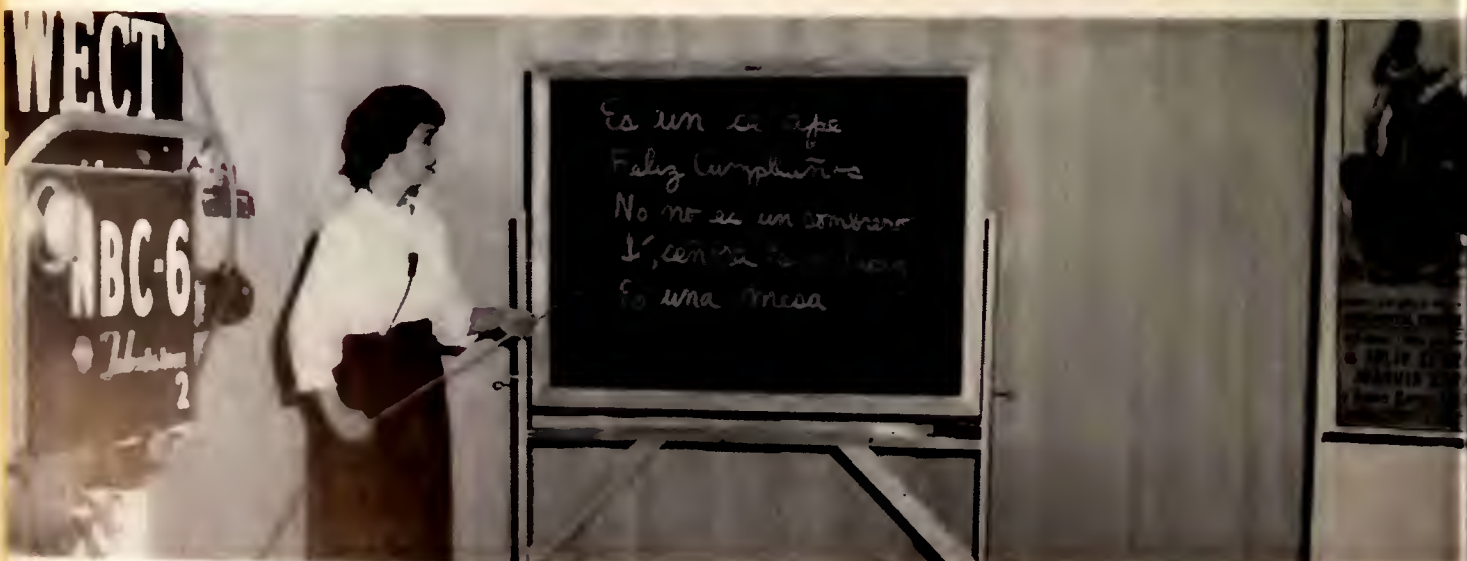
### Campaigns:

- **Arnold Sorensen** has radio flights going in key markets for its Spratts. Agency: Ben B. Bliss.

- **Parker Brothers**, Salem, Mass., going heavy on spot tv and radio in 43 markets in its holiday ad campaign. Agency: Badger and Browning & Parcher, Boston.

- **Raeford Worsted**, division Burlington Mills, to put 9,600 radio spots on NBC's *Monitor*, to work for

**COMO ESTA USTED?** plus other such fundamental Spanish phrases are being taught over WECT, Wilmington, N. C. In cooperation with the New Hanover County School system, station's objectives are to interest children in foreign language at early age, correlate Spanish with other school subjects, and begin development of a vocabulary in Spanish. Instructing the tv course is Mrs. Helena Cheek (below), associate professor of modern languages at Wilmington College





its 2/80's fabric push, next spring.

**PEOPLE ON THE MOVE:** Edgar W. Nelson appointed director of marketing, Lehn & Fink Products Corp. . . . Fred L. Rutherford from assistant ad manager to advertising manager, The Drackett Co. . . . John F. Elrod to director, marketing research, Mars Candy.

## AGENCIES

As soon as some details are settled JWT will announce that Tom McAvity is as a v.p. in charge of all programing operations for the agency.

McAvity, who's been at McCann-Erickson in a program executive capacity the past four years, will report to Dan Seymour, who recently was brought in the JWT executive committee.

**Agency appointments:** The Lewyt

Corp., to Geyer, Morey, Madden & Ballard . . . Archibald Holmes & Son, Philadelphia, to Gerald F. Selinger, Bala Cynwyd, Pa. . . . North American Life & Casualty, to Campbell-Mithun . . . Georgia Shoe Mfg., Flowery Branch, Ga., to Richard Lane, Kansas City . . . Armour & Co. to Young & Rubicam, for its foods division products, from Ayer, (\$2.5-3 million).

**Samples for the scribes:** Kenyon & Eckhardt, as agency for Mead-Johnson, distributed to the press six-pak samples of liquid Metrecal, M-J just bought the Winston Churchill series for Metrecal.

**Thisa 'n' data:** Doherty, Clifford, Steers and Shenfield, has put together a market and media report study on Puerto Rico. The brochure goes into detail on industry and income; the people, background, development and trend of business as well as market and media data and the future of the island.

**PEOPLE ON THE MOVE:** John Amodeo, formerly with KNOE, Monroe, La., KELP, and KROD, El Paso, to White & Shuford, El Paso, as radio/tv production manager . . . William Gebhardt from account executive, Bearden-Thompson-Frankel and Eastman-Scott, Atlanta, Ga., to Hicks & Greist, N.Y.C. as account executive . . . William M. Richardson from merchandising department, Young & Rubicam, to account supervisor, that company . . . Edward Freeman from sales promotion manager, Food Farm supermarkets, to Ben B. Bliss, as director of marketing . . . Richard V. Morse from Doherty, Clifford, Steers & Shenfield to SSC&B as account executive.

**MORE PEOPLE ON THE MOVE:** Sam K. Beetham from senior account executive, Griswold-Eshleman, Cleveland, to Comstock & Company, Buffalo, executive staff . . . George T. Byers to account executive, and Richard L. Munson, assistant account executive. Doherty, Clifford, Steers &



**CLEARING UP!** Readers who puzzled over a picture and caption that didn't match on this page last week, will find a clarification above. At left, WBAL-TV (Balt.) station mgr. Brent Gunts (l) accepts Heart Assn. of Maryland 1960 Communications Award from Bethlehem Steel's Yale Merrill for station's heart operation program. At right, new BPA officers (l-r) 2nd v.p. Harvey M. Clark, pres. John Hurlbut, and 1st v.p. Don B. Curran

**FINE SERVICE** merits WLIB, N.Y., Nat'l. Comm. for Rural Schools citation. Harry Novik (c), station gen. mgr., accepts award from B. F. McLaurin (r), NCRS bd. chmn. At left: Judge J. W. Waring

**IN THE XMAS OFFING** is '61 Thunderbird to winner of RTES Christmas raffle. Participants in the venture are (l-r) Ed Benedict, dir. nat'l. sls., Triangle Stas.; Bill Adler, Grey; Dick Salant, v.p., CBS



Shenfield . . . **Oliver Barbour**, from radio and tv programming, Benton & Bowles, to Advertising, Radio and Television Services as senior v.p. and chairman of the plans board.

They were elected v.p.'s: **Paul Wason** and **Wayne Stuart-Bullock**, at Benton & Bowles . . . **Zachary Schwartz**, at Ted Bates . . . **Robert L. Haag**, at Kastor, Hilton, Chesley, Clifford & Atherton.

**Compton names three in L.A.:** **William Chalmers**, to v.p. and account supervisor, from Fletcher Richards, Calkins & Holden. **Tom Lowey** to account executive, from Hoffman Electronics, and **Burnell Grossman** to tv radio supervisor, from Filmrite Associates, Hollywood.

**New agency:** **Zed R. Daniels Advertising**, 332 South Michigan Ave., Chicago. Billing: \$1.8 million. Principal associates: **Raymond Peterson**, v.p. and marketing director; and **Ernest Allen**, v.p. and creative director.

## TV STATIONS

**Pulse is offering to agencies and advertisers, for the first time, a complete audience profile for any network program on a continuing, 4-times-a-year basis.**

The new service—*Pulse Audience Profiles*, will comprise these things:

1. A program-by-program breakdown based on characteristics such as age, occupation, income status and education.

2. Profile characteristics which relate to product ownership and usage such as coffee and tea drinking, cigarette smoking, automobile ownership, pet ownership, cosmetic purchases, will also be studied.

A total of 30 characteristics will go into the study report. Subscribers will be able to get additional information by adding special questions at the start of the survey.

**William B. Quarton**, WMT stations, Cedar Rapids, Iowa, v.p. speaking at the RTES Time Buying Seminar last week, credited the increase in his national spot business to a consistent trade paper ad campaign.

His words: "We look back at in-

creases in our national spot business and are convinced that there is a positive correlation between two decades of trade magazine promotion and two decades of growth.

"We feel that the WMT stations market is better known to radio television timebuyers than others of equal or larger size principally because of consistent trade magazine promotion."

Quarton's three "rules-of-thumb" for eye catching ads:

- 1) Be topical
- 2) Kid the leaders
- 3) Kid yourself.

**TelePrompTer is joining with industrialist Henry J. Kaiser in organizing a community antenna tv system in Hawaii.**

The idea: to improve tv reception over Honolulu's three stations, and to make possible an educational tv channel.

TelePrompTer will get together with the University of Hawaii and state education people to provide programs at both the school and adult levels.

**Kudos:** WCAU-TV, Philadelphia, recipient of National Safety Council public interest award for exceptional service to farm safety.

**Station acquisition:** WFRV, Green Bay, Wis., sold to WAVE, Inc., for \$1,091,176.

**New offices:** KTTV, L.A. and the Times-Mirror Broadcasting Co., established New York City headquarters at 420 Madison Ave. The station's account executive, Jack Duffield, will supervise the metro office.

**Happy birthday:** KRON-TV, San Francisco, observed its 11th anniversary, 15 November.

**PEOPLE ON THE MOVE:** **Patricia Lyon Wright** to director of research, KHJ-TV, L.A. . . . **Gene Lieberman** from sales service liaison between National Telefilm Associates and WNTA-TV to manager of sales service, WNTA-TV, New York City . . . **Marvin Schlaffer** from production co-ordinator to manager of program operations, WNTA-TV, New York City . . . **Corky Cartwright** from local salesman to local sales manager, and **Ray Menefee** from the

Star Telegram to local sales staff, KTVT, Fort Worth . . . **J. W. McGough** has resigned as general manager of WKRC-TV, Cincinnati. Assistant general manager, **Charles P. Dwyer**, will serve as acting manager . . . **Robert T. Schlinkert**, general manager, WBRC-TV, Birmingham, Ala., elected a v.p. of Taft Broadcasting.

## RADIO STATIONS

**Homemakers who listen to radio are not being "sold" by so-called standard advertising talk, according to a recent poll made by KOL, Seattle.**

The ladies were asked to check, from a list of words and phrases generally used in commercials, those which most sparked their interest.

The results:

- The word *rhythm* took the high score, 69.6%, from among the top ten words. The others: *excitement*, 65.2%; *relax*, 60.8%; *lovable*, 60.1%; *alive*, 59.4%; *variety*, 58.6%; *informal*, 56.5%; *company*, 55.0%; *tuneful*, 54.3%; *take part in*, 50.7%.

- The word *heavy* hit bottom with a rating of 0.0. Others who shared the low spot were *urgent*, 1.4%; *middle*, 1.4%; and *hurry*, 3.6%.

- The advertising stand-by words like *savings*, *economical*, *rich*, *generous*, *sophisticated* and *magic* turned out to be low-content words.

- The real clinker, proved to be *instant* which pulled a rating score of 7.3%.

**Ideas at work:**

- **WINS**, New York City, is sparking a bit of post-election political interest by inviting listeners to guess the names of appointees to president-elect Kennedy's cabinet. To the one who comes up with the correct list (or the largest number of correct names) goes the prize of a complete diplomats outfit.

- **WCRB**, Boston, has sold a radio program to a competitive media: a newspaper. For the second consecutive year, the Boston Globe (BBDO) is sponsoring the 17-hour long program *A World of Christmas Music*, aired from sign-on to sign-off time Christmas Day. The non-commercial program (only the sponsor name is mentioned during the legal station



breaks) brought many congratulatory messages from listeners commending the newspaper-radio tie-in last year and was responsible for this year's buy. The program is heavily promoted by both the newspaper and station.

• **WING**, Dayton, Ohio, tested the good nature of local election bet losers with the offer of a consolation prize—a loser's kit. The kit: a post card on which was mounted a thin Gillette razor blade and the suggestions of possible uses; scraping signs off car windows, shaving, cutting your political ties, and, cutting your own throat. More than 2,000 requests were made for the kit from election bet losers.

**Kudos:** **KNOK**, St. Louis, general manager, C. L. Thomas, re-elected president of the Goodwill Industries of Missouri . . . **KBIG**, Catalina, Calif., news director, Larry Berrill, recipient of American Heritage Foundation award for the station's pre-election public service activities in getting out the vote . . . **WOW**, Omaha, Neb., awarded Golden Mike certificate from the National American Legion Auxiliary for its Teen Dee-Jay contest . . . **WBBM**, Chicago, recipient of National Safety Council's 1959-60 public interest award for "exceptional service to farm safety."

**PEOPLE ON THE MOVE:** **Al Collins**, former **WNEW** and **WINS**, both New York City, air personality, and more recent, from **NBC-TV Tonight** show, to **KSFO**, San Francisco . . . **Paul Battisti** from assistant manager to general manager, **KAFY**, Bakersfield, Calif. . . . **Russ Jondreau** from **Claud E. Morris & Associates**, radio tv department ad director to sales promotion manager, **KDAY**, L.A. . . . **Cal Kolby** from **WDRG**, Hartford, to **WINF**, Manchester, Conn., as regional sales rep and air personality . . . **Steve Brown** to national program director, **Star Stations**, Omaha, Neb. . . . **William B. Decker** from **WMAQ**, Chicago, station manager to **KNBC**, San Francisco, as general manager . . . **Sam B. Schneider** from account executive, **WLW** Chicago, radio division, to sales manager, **Crosley** central division . . . **Steve Shepard**, v.p. and general manager, **KOIL-AM-FM**,

Omaha, Neb., to national sales manager, **Star Stations (KOIL-AM-FM, Omaha)**, **KICN**, Denver, and **WISN**, Portland, Ore.).

**MORE PEOPLE ON THE MOVE:**

**Porter Randall**, **KFJZ**, Fort Worth, news commentator, is back at his mike after a taping assignment which took him through Africa, Asia, and Europe . . . **Kelley Daniels** from account executive to assistant station manager, and **Martin Browne** to local sales manager, **KATZ**, St. Louis . . . **John R. Heiskell** from organization director, **Ohio Farm Bureau Federation**, to farm director, **WSAZ Radio and Tv**, **Huntington-Charleston, W. Va.** . . . **Phil Richardson** from sales manager, **KRUX**, Phoenix, to manager, **KTKT**, Tucson . . . **Everett**

**L. Slosman** from promotion director **WBUD**, Trenton, N. J., to promotion director, **WING**, Dayton, Ohio . . . **Bill Jenkins** from commercial manager, **WMKE-FM**, Milwaukee, to account executive, **WISN**, Milwaukee.

**Station acquisition:** **KWKY**, Des Moines, to **Tedesco, Inc.**, from **General Broadcasting Services**. Sale price: \$165,000.

**New quarters:** **KABC**, L.A., studios and offices, to newly completed building on **La Cienega Boulevard**, L.A., last week.

**Happy birthday:** **WNEW**, New York City, celebrating 25th anniversary of its *Milkman's Matinee*.

**Nostalgia a la mode:** If you get a kick out of renewing your memories with the programming development of radio, browse through a copy of **Irving Settel's A Pictorial History of Radio (Citadel)**. It starts from the beginning and carries the pageant of technical landmarks and mike personalities to the late '50s.

**NETWORKS**

As **NBC TV** has it figured, it is carrying, for the second consecutive month, more sponsored time than either competitor.

**NBC's** share of the three-net sponsored time total (170 hours, 25 minutes) for the first week in November, was 59 hours and 55 minutes.

**NBC-TV's** total represents an ad-

vantage of 4 hours, 10 minutes (7.5%) over **ABC-TV**, and 5 hours, 10 minutes (9.4%) over **CBS-TV**.

Included are *Today* and *The Jack Paar Show*.

**NBC-TV's** Monday-Friday daytime schedule says the network, is now 72.1% sponsored, an increase of almost 20% over November last year.

**NBC-TV garnered six of the first 10 daytime leaders in the Nielsen 11 November report.**

Here are those top 10:

PROGRAM	NET	RATING
Guiding Light	NBC	10.1
Concentration	NBC	9.9
Here's Hollywood	CBS	9.7
Search For Tomorrow	NBC	9.7
As The World Turns	NBC	9.4
Truth Or Consequences	NBC	8.7
Price Is Right	NBC	7.9
It Could Be You	NBC	7.9
Make Room For Daddy	NBC	7.9
Millionaire	CBS	7.9

As for half-hour wins, **NBC** had eight; **CBS**, five; and **ABC**, none.

**Net tv sales:** **Johnson's Wax (Foote, Cone & Belding)** will take over weekly sponsorship of **CBS's The Red Skelton Show**, next week. **Johnson** also has taken on alternate-weekly sponsorship of four other **CBS** shows: *Angel*, *The Ann Sothern Show*, *Dick Powell's Zane Grey Theatre*, and *The Garry Moore Show*.

**Net radio sales:** **The Insurance Company of North America (N. W. Ayer)** to sponsor *Christmas Sing With Bing*, 24 December, over **CBS Radio**.

**PEOPLE ON THE MOVE:** **Clifford Evans** from **NBC** to **Sports Network** as v.p. programming department . . . **Charles E. Coreoran** from manager, video tape, film and kinescope operations to director, **NBC Television Network Operations** . . . **Gerald F. Maulsby**, from manager, network broadcasts, to director, network programs, **CBS Radio** . . . **Sherwood R. Gordon**, owner, **Mutual Radio** affiliates, **KQBY**, San Francisco, and **KBUZ**, Phoenix, appointed member **Mutual Affiliates Advisory Committee**.

**NBC promotes:** **George D. Matson** to newly created position, v.p., assistant to the president; **Robert L. Stone**, to v.p. and general manager,



NBC TV network; James A. Stable, to v.p., staff, NBC Television; William H. Trevarthen, v.p., operations and engineering; and Ernest Lee Jahneke, Jr., v.p., standards and practices.

## REPRESENTATIVES

**Rep appointment:** WWIL-AM-FM, Fort Lauderdale, Fla., to Weed Radio Corp., for national representation.

**PEOPLE ON THE MOVE:** Frank Elliot from account executive, CBS Television Spot Sales, to TvAR, as account executive . . . Richard Williams from timebuyer, William Esty, to account executive, Everett-McKinney.

**Avery-Knodel appoints three:** Thomas K. Hardy from radio sales department to tv sales, John J. Magan from broadcast sales to radio sales, and Allen B. Long from tv sales development to tv sales staff.

**New office:** Western FM Sales in New York City, at 38 East 57th St. Bill Heaton to head the operation.

## FILM

A sign of syndication optimism these days is contained in the fact that several film companies made the commitment to take larger quarters this week.

They are:

- **Flamingo Films** moved to 445 Park Avenue, New York. It will be proximate to Transfilm-Caravel, another Buckeye Corporation subsidiary. Flamingo's booking and accounting staff will also move to the new quarters in January.

- **TV Marketeers** will expand into larger New York quarters at 41 E. 42nd Street, suite 1120. President Wyun Nathan also revealed that John Rohrs will represent his firm in Chicago at 612 N. Michigan Blvd.

**Sales:** New sponsors of MCA TV's *Shotgun Slade* include R. J. Reynolds, International Harvester, and Old Milwaukee Beer . . . Ziv-UA's *Miami Undercover* to Wiedenann Brewing and Miami Stone on WKRC-TV. Cincinnati and WLW-I, Indianapolis: to

Advertising Promotion Associates on WAFB-TV, Baton Rouge, and to stations KVOS-TV, Bellingham; KKTU, Colorado Springs-Pueblo; WCCO-TV, Minneapolis, and WNEM, Saginaw-Bay City . . . Latest fourth year renewals of Ziv-UA's *Sea Hunt* are WLW-C, Columbus; WKBW-TV, Buffalo; KLZ-TV, Denver; WJBK-TV, Detroit; WDAF-TV, Kansas City; WNEM, Saginaw-Bay City; WBIR-TV, Knoxville; WFGA-TV, Jacksonville, and KVOS-TV, Bellingham . . . Sterling Televisions *Chatter's World* to WNEW-TV, New York; KPLR-TV, St. Louis; WLBW-TV, Miami; WGMB, Honolulu; KOOL-TV, Phoenix; WHBQ-TV, Memphis; WCCO-TV, Minneapolis and all six Triangle stations: WFIL-TV, Philadelphia; WNHC-TV, New Haven; WBNF-TV, Binghamton; WFBG-TV, Altoona; WLYH, Lebanon, and KFRE-TV, Fresno . . . A Lopert Pictures package to WBBM-TV, Chicago.

**International:** VITV, Virgin Islands, purchased the following programs from CNP, Screen Gems, or ITC: *Hopalong Cassidy*, *Steve Donovan*, *Panic*, *Victory at Sea*, *Lassie*, *Fury*, *Four Just Men*, *Stage 7*, *Ding Dong School*, *Burns & Allen*, *Father Knows Best*, *Circus Boy*, and *Rin Tin Tin*.

**Promotion:** M & A Alexander's *Q. T. Hush*, *Private Eye*, has signed license merchandising contracts with Saalfield Publishing for paste and coloring books and with Leslie Henry Co. for guns, holsters, rifles, and badges . . . Huckleberry Hound made personal appearances for Kellogg's at KHVH-TV, Honolulu, and also for KHJK-TV, Hilo.

## PUBLIC SERVICE

**Corinthian will announce at an RTES luncheon this week how its stations plan to cover the Washington scene in-depth with the advent of the new administration.**

The techniques and relationship will be similar to those used by the group in covering the presidential conventions.

In other words, each station will be able to acquaint its audience with what its representatives are doing in Congress, via taped or filmed inter-

views, and to interpret the significance of other Washington events to the specific locality.

### Ideas at work:

- **WWIL**, Ft. Lauderdale, Fla., gave a substantial boost to the local Junior Chamber of Commerce fund by turning over an entire programming day to the civic group. Designated as *Jaycee Day*, members of the junior organization acted as salesmen and announcers on 5 December. Proceeds from commercials sold by the Jaycees that day went to the Jaycee fund.

**Public service in action:** WCAU-TV, Philadelphia, is putting together an hour-long documentary film directed at the problem of teen-age gangs. The program, *Demons in the Streets*, is being filmed on Philadelphia streets . . . **KMEO**, Omaha, bolstered the local chamber of commerce membership drive by airing free commercial announcements of the new member's business . . . **KFDA**, Amarillo, Tex., is working hand-in-hand with Amarillo Air Force Base to bring news of base activities to Air Force personnel via a five-minute show, *The Jet Journal of the Air* . . . **WBC-TV**, New York City, readying for telecast *The Kennedy Story*, a half-hour program depicting the president-elect's career from 1938 to the present.

**More public service in action:** **WABC-TV**, New York City, is setting up an education service department to keep area public, private, and parochial schools posted on the station's educational, cultural, news and public affairs programming . . . **KCBS**, San Francisco, is encouraging area youths to give voice to their opinions, ideas, comments, solutions, etc., on current events, with the program *Viewpoint*. Calls from students only will be accepted one night a week, designated as *High School Night* . . . **KFWB**, Hollywood, went to bat for thousands of stranded bus riders within hours after a bus strike was called, by airing appeals for rides.

**Kudos:** WMIL and WMIL-FM, Milwaukee, program director Bill Bramhall, recipient of Millie Award for public service.



## The seller's viewpoint

*It's time for buyers to stop using numbers exclusively and start learning about markets in terms of the types of people within them, according to Thomas P. Chisman, president and general manager, WVEC, WVEC-TV, Norfolk-Hampton, Virginia. In his own market, Chisman points out, stations have already combined to initiate a program to compile up-to-the-minute market data which, he says, "would be unobtainable except through expensive research or a census count." Aside from the value of the data, such a program, he contends, will be more acceptable to timebuyers, since it will afford all stations in a market equal, and therefore, objective representation.*



### Cooperative station plan to help the timebuyer

**A** market's a market's a market. I don't know whether Gertrude Stein would have put it just that way, but unfortunately, I have the feeling that a number of agency timebuyers look at our markets in that light without bothering too often to analyze what a market really is in terms of over-all economic growth, new industry, higher per buying power, impact of tv as an outstanding advertising medium, or other extremely pertinent data important to any advertiser interested in reaching not just the largest number of people in an area but also the best type of consumer.

One of the problems television has with agencies is the humanizing of its markets in terms of the type of people that make up the market. As long as timebuyers are going to use numbers for every decision, advertisers are going to find their marketing problems as complicated as ever.

To try and interpret the Norfolk-Hampton-Newport News-Portsmouth, Virginia, market in terms of future potential, individual capacity to buy, and over-all growth of our market, the stations in this market are going to initiate a program designed to help us compile up-to-the-minute market data which would be unobtainable except through expensive research or a census count.

I don't know if any other stations throughout the country have initiated similar combined efforts, but we here in the Norfolk market feel that we will have taken a major step in the long road to providing current, factual, and accurate data on the growth of our market and its various advantages for an advertiser.

This was not an easy affiliation to forge. Because we are equal competitors in this market we must maintain our individual policies in programing, sales and other broadcast aspects that make for keen competition in our industry. However, we have also been able to understand that to in-

crease our scope of service and to increase our true potential in the areas of advertising, we must make a cooperative effort that will furnish us with a continuing flow of the latest possible information concerning our market's growth which will in turn, be made available to ad agencies so that they will be aware of changes as they occur.

This united effort on the part of the broadcasters in the Tidewater area we hope will have many advantages. It will give three tv stations involved, WTAR-TV, WAVY-TV, and our own WVEC-TV, plus the 12 radio stations in the area that will be taking part, a much clearer picture of the problems facing many markets, but at the same time we are sure it will not dull the competitive battle in which we are daily engaged.

The most important thing we feel this united venture will do for all the stations in the Norfolk market, both radio and television, will be to point up the fact that only through cooperation of this kind from the stations involved can we get a true picture of our market's growth to the people who should be most aware of it: the agency timebuyers.

I'm sure that many research brochures loaded with market statistics from individual stations are looked at with a jaundiced eye. But I feel that with all stations in a market equally represented in the research and informational findings, the agency timebuyer will be more amenable to facts and figures compiled, not for the stations' benefit, but to enable the timebuyer to properly evaluate the latest information for the benefit of the advertiser whose product he is trying to move.

We don't know how our information will be accepted, but we know one thing, it will be up-to-the-minute, objective, and statistically accurate. The timebuyer will have to take it from there.

# SPONSOR SPEAKS

## Meetings are getting better

Mid-November found advertising (and broadcast advertising in particular) the meetingest industry in these United States. Maybe it was needed release after weeks of pre-election stress and strain, but advertisers treked to Hot Springs, Va., to attend the ANA Convention; station managers to New York and Washington for the TvB sessions and presentation, the NBC Affiliates Meetings; the NAB District Meeting; promotion managers to New Orleans for the BPA Convention. It was a great week for the airlines.

It was also a great week for the industry. For more than ever we noted the flexing muscles and positive purpose as things were done. Maybe the tough knocks that advertising (and especially broadcast advertising) have taken are strengthening the resolve to do a better job. At any rate, shirt-sleeve sessions, revolutionary ideas, constructive approaches, case histories were the order of the day.

As we write this the agenda of the Tennessee Association of Broadcasters Meeting in Memphis stares up at us. Admittedly one of the better state associations, the TAB this year tops all its previous efforts in making its meetings mean something. They're chock full of vitamins.

The meeting that's all fun and frolic is on its way out. Our congratulations to those solid mid-November sessions.


## Flying on half a wing

Next year, says David Ogilvy, the entire \$12 million Shell Oil account will go into newspapers.

His announcement is even more earth-shaking than the news that OBM is taking the account on a fee, not 15%.

Presumably Ogilvy, and Shell's ad manager, Cyril Martineau, know what they're doing. But much smart money along Madison Avenue is betting that they don't.

Experienced admen predict that the Shell-Ogilvy honey-  
comb will founder on the rocks of no radio, no tv.

Why don't ask, try to fly on half a wing? Has David got  
Bugs? How many eyeballs over both of his eyes? 

## 10-SECOND SPOTS

**Bow your heads:** A note to admen who go for a "relaxer" at lunch and in the bar car of the Suburban Limited—tomorrow is the 27th Anniversary of *Repeal of Prohibition*.

**They were thankful:** Way more than 700 media buyers showed up at the Mogul, Williams & Saylor annual pre-Thanksgiving Day media party (including one who had "SKYWRITING" written on his lapel ID card). Cheer flowed through the courtesy of MW&S's cheeriest client, and the food was abundant. The best part about the spread, everyone (with Thanksgiving two days off) agreed: *they served everything BUT turkey.*

**All-American Girl!** Tv viewers should be seeing a lot of Joyce Flisler. She's the "female Van Cliburn" who scored a dramatic success last month in concerts (violin) in Moscow. AP reported that "a cheering, shouting Russian audience refused to let her leave the stage after her second Moscow concert until she had played seven encores and taken 25 curtain calls." And what was her reaction, the press of a waiting world asked? *She said, "I'm flipped!"*

**It pays to . . .** An ex-urban adman told us of a farmer who tried everything to slow traffic near his fields (it was endangering his family and livestock), who finally hit upon an idea that works every time. He put up this sign:

SLOW  
Nudist Camp  
Crossing  
AHEAD

**A lyric v.p.,** Leonard Corwin, WCRB, Boston, sends words and an \* (meaning "unduplicated good music audience"):

There's something about a buyer (3)  
that is fine, fine, fine

His agency may be a big one, it may  
be an in-between one

It may be a very small one down the  
line, line, line

But how does a guy determine after  
each qualitative sermon

To watch consumers\* dying on the  
vine, vine, vine?

It's a simple little trick, by the num-  
bers he does pick

Why don't the clever buyers realign?



# WAPI Makes The Headlines

RADIO-TV NOTEBOOK—

## Give jagged nerves break: Tune in soothing Broadway After Dark

BY ROBERT E. LEE, News radio-TV editor

Are you one of those who are hooked, and I mean bad, to the extent that if you don't have your daily shot of TV your eyes become clear instead of teary, the pain goes from your back as you move around without sitting for hours before the black box with the changing eye?

Well, Mr. Addict, it's time you took a break, not a full cure, of course, but an hour or so of relief. After the dishes are done tonight instead of plopping down into that easy chair click on that radio about 7:05 to WAPI and listen to some good music.

The program Broadway After Dark tonight, for example, will present The Sound of Music, a hit show from Broadway. Your host is Jim Lucas. It's kinda nice, believe me. I took the break last night and heard The Flower Drum Song.

Lucas is a very talented guy, so much so that he is under contract with NBC. After an hour of Broadway music Lucas takes you pub hopping, catching entertainment from the brighter spots on the Great White Way, all via your magical radio.

Well, it seems when he was in Spain filming some bullring shots for a special show, Paar draped himself in fighting togs and prepared to tussle with a friendly milk giving cow.

Instead, someone, probably an irate fan from the states, let loose a real fighting bull.

Needless to say, Paar didn't fight, or shoot, the bull but ran for the exit. He suffered a couple of bumped ribs for his trouble.

You have seen the photos he showed on his TV show. The exposure, R,



Jim Lucas' popular BROADWAY AFTER DARK is the sort of show people have come to expect from WAPI . . . entertaining, imaginative. It's a typical example of the way WAPI delivers the programs that deliver the audience!

# WAPI

REPRESENTED NATIONALLY BY HENRY I. CRISTAL CO., INC.

**50,000 WATTS\***  
**BIRMINGHAM**  
**ALABAMA**

\*5,000 Nights

It's  
primary,  
man!

MADISON  
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ROCKFORD  
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... two for the price of one!

The smart buyer knows that you can buy Channel 3 for coverage of the basic MADISON-SOUTHERN Wisconsin Market . . . and the ROCKFORD-NORTHERN Illinois Market. And Channel 3 is primary CBS for both markets!

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**3**



Represented Nationally by  
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