

19 DECEMBER 1960

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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

★  
PEACE ON EARTH



EDWARD PETRY & CO., INC.



the  
**QUALITY**  
touch

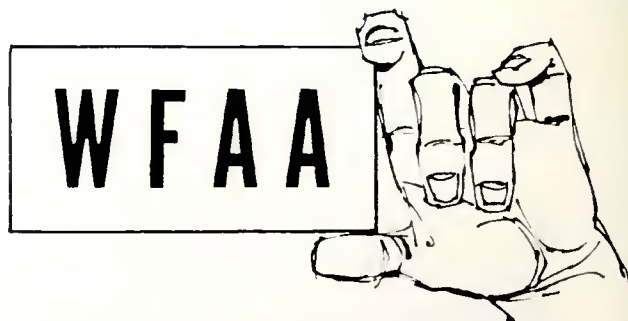
Beauty through simplicity, so often overlooked by the novice, but paramount in the hands of one who possesses a quality touch.

This symbolic tribute to the season is offered to convey our wishes for a bountiful harvest to each of you. And, too, may we take this opportunity to say thanks again for your recognition and help in making this quality touch a highly rewarding facet of our own operations.

Represented by

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

The Original Station Representative



radio & television • dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

*The Station*

**WPEN**

*of the Stars*



**STAR-STUDED PROGRAMING**



**STAR PERSONALITIES**



**STAR FEATURES**



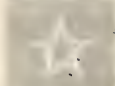
**STAR FAN CLUB**



**STAR NEWS**



**STAR-TLING RESULTS!**



**MORE LOCAL and**

**MORE NATIONAL Advertisers**



**Than Any Other Philadelphia Radio Station**

**HITCH YOUR SALES WAGON TO A STAR**

**WPEN**

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



# 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**  
Represented by: Peters, Griffin, Woodward, Inc.

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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### **GATEWAY TO THE HEART OF SOUTH CAROLINA:**

The 257,961 people who make WIS-Television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 38.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-Television's 1526-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

**WIS** television . COLUMBIA, SOUTH CAROLINA NBC/A&C  
 a station of  
**THE BROADCASTING COMPANY OF THE SOUTH**

WIS-Television, Channel 10, Columbia, S.C.  
 WIS Radio, 560, Columbia, S.C.  
 WSPA-TV, Channel 12, Montgomery, Ala.



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# 64%



**WWLP DELIVERS**  
**64% MORE TV HOMES THAN THE**  
**NUMBER 2 SPRINGFIELD**  
**STATION\***

In rich western New England, WWLP-WRLP, the combination reaching 375,000 TV homes, delivers more sales impressions per advertising dollar — 64% more than the #2 Springfield Station. Our combined Grade A signals reach up and down the Connecticut Valley for over 125 miles.

First in ratings, acceptance and service □ 3 times as many local, live shows. □ Most national, regional and local advertisers of any Springfield station □ Vigorous merchandising — exclusive in the market (WWLP's in-store displays reach 75% of all grocery shoppers weekly).

The powerful force that's selling western Massachusetts and North-Central Connecticut is WWLP, Channel 22 with bonus coverage; WRLP, Channel 32 covering southern Vermont and New Hampshire. NBC for 7 years.

**SEE YOUR HOLLINGBERRY MAN**



\*Average Homes Reached

ARR - Mar 1960

## NEWSMAKER of the week

*Frank P. Fogarty, the new chairman of the board of Radio Advertising Bureau, envisions a year of dramatic and convincing evidence of radio's power. The executive vice president of Meredith Broadcasting Co. since last May has become a major voice in air media after only 10 years as a broadcaster, having joined W'OW, Omaha, as gen. mgr. in 1950.*

**The newsmaker:** Look forward to a year of "big jumps in radio's prestige and billings" in 1951. That's the prediction of Frank P. Fogarty, who last week made his second big jump within seven months: he was named chairman of the board of the Radio Advertising Bureau.

As chairman, Fogarty promised a year of bold action to illustrate radio's worth. He told SPONSOR to expect to see the results "of a remarkable test of radio's power" by mid-January, when RAB releases the record of a year-long experiment with radio made by Higbee of Cleveland, a leading department, in answer to an RAB challenge. "Higbee made tests of specific items in competition with newspapers and recorded the results in depth," he revealed. "We expect national advertisers as well as local merchants to study these results carefully."

Fogarty came from Paxton & Gallagher, roasters of Butternut coffee and distributors of other grocery products, to join the Meredith Stations as general manager of WOW-AM-TV, Omaha, in 1950. At Paxton he had been v.p. in charge of sales. Just last May he was elected executive v.p. of Meredith Broadcasting Co. As RAB chairman, he succeeds Allen W. Woodall of WDAK, Columbus, Ga.

As executive v.p. of Meredith in charge of broadcast operations, Fogarty coordinates stations WHEN, Syracuse; KCMO, Kansas City, Mo.; KRMG, Tulsa; KPHO, Phoenix, and WOW. His headquarters are in Omaha, which has been his home for many years.

The new RAB chairman has served the industry in several capacities in the past decade. He has been a director of RAB, a past director of the CBS Radio Affiliates Association, and has been a member of the NAB Freedom of Information and Insurance Committees.

In the coming year he hopes to accelerate the various activities of the RAB, to speed-up the organization's "three-pronged objectives on every front" by "working with the broadcaster to expand his sales horizons, with the agency to improve radio's image and simplify procedures in buying and billing, and with the client in selling the story of radio."



*Frank P. Fogarty*





**sales soar** for advertisers on Taft Radio and Television Stations.  
For example, the Strietmann Biscuit Company, Cincinnati, Ohio,  
bought all five Taft Stations, in Cincinnati, Columbus, Lexington,  
Knoxville, and Birmingham to advertise its famous line of crackers  
and cookies. This is typical of the confidence advertisers have  
in Taft Stations, the prestige stations in these five important markets.



**YOUR AD DOLLARS EARN MORE ON**

# TAFT

**RADIO AND TELEVISION STATIONS**



**WKRC-AM-TV-FM, Cincinnati, O. ■ WTVN-AM-TV-FM, Columbus, O. ■ WBIR-AM-TV-FM, Knoxville, Tenn.**

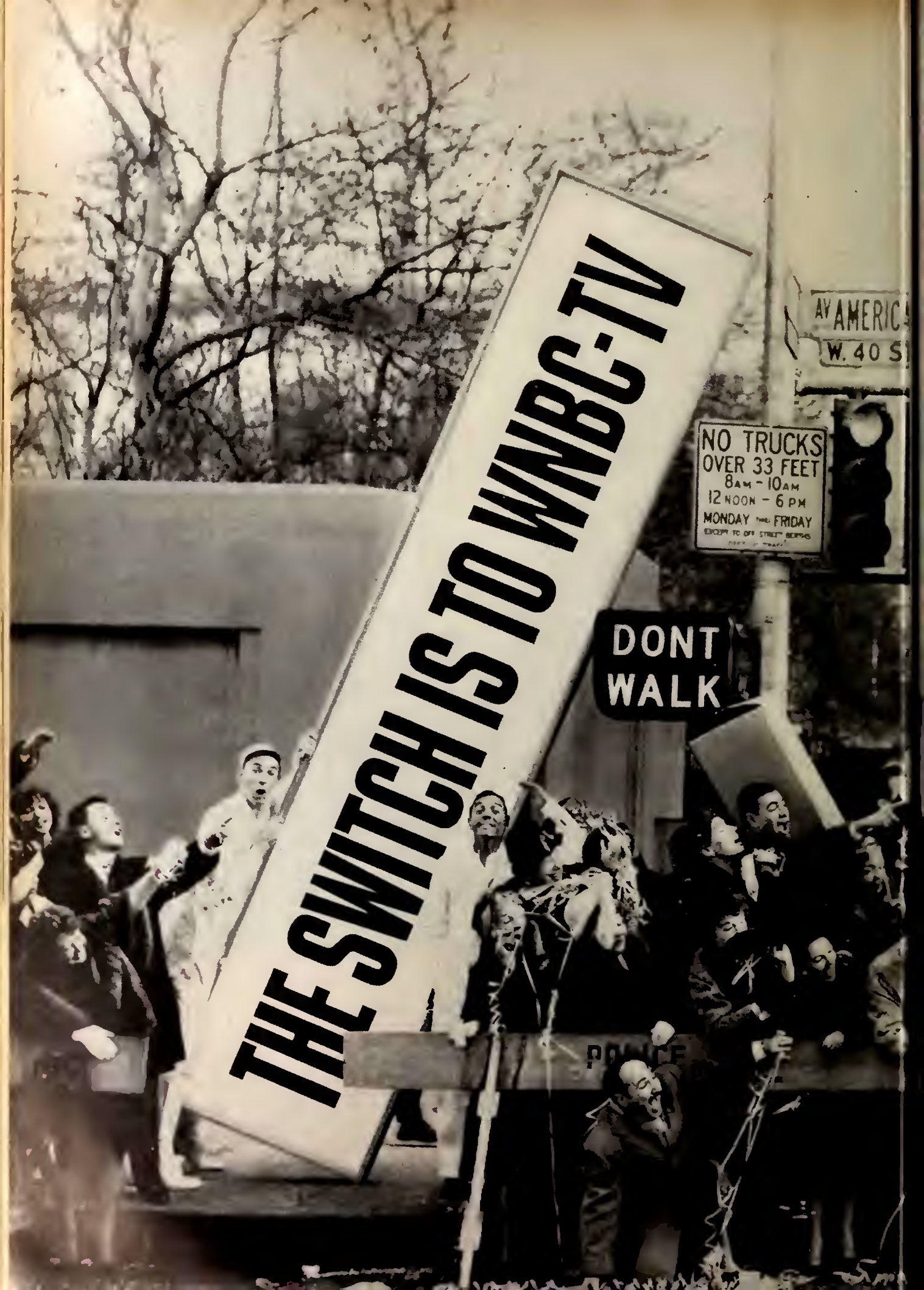
**THE SWITCH IS TO WNBC-TV**

AV AMERICA  
W. 40 ST

NO TRUCKS  
OVER 33 FEET  
8 AM - 10 AM  
12 NOON - 6 PM  
MONDAY THROUGH FRIDAY  
EXCEPT TO OFF STREET BERMS  
KEEP TO TRAFFIC

DONT  
WALK

POLICE







The signs are unmistakable. The crowds are turning to WNBC-TV! Take news for example. The "11th Hour News," Monday thru Friday. It has a larger nightly audience than any other single-station news show in the nation!\* With news on five New York channels to choose from at 11 o'clock, the figures show that thousands switch over to Channel 4 for responsible, comprehensive coverage.

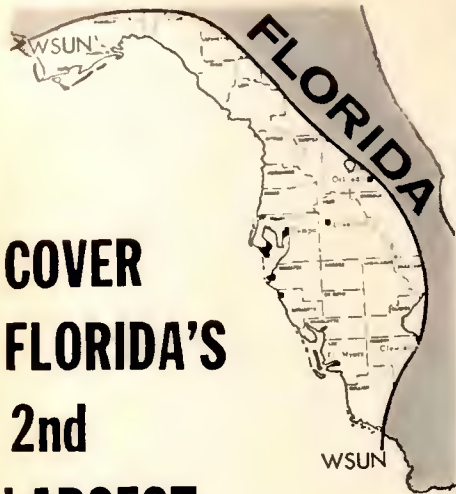
From "The Dave Garroway Today Show" in the morning, to Ray Scherer and Leon Pearson in the afternoon, to award-winning Gabe Pressman and "The Texaco Huntley-Brinkley Report" in the evening, on to John McCaffery at night, New York viewers are switching to WNBC-TV in increasing numbers for clearer, more complete news reporting. This is why more people watched the political conventions and election night coverage on Channel 4 than on any other station in town!\*\*

Join the switch to the station where news comes first!

**WNBC-TV CHANNEL 4 NEW YORK**  
NBC Owned and Operated  
Represented by NBC Spot Sales

\*Source: Nielsen New York report, November, 1960 (and true in all but one complete report throughout the past year!)

\*\*Source: Nielsen Instantaneous Audience Ratings, July and November, 1960

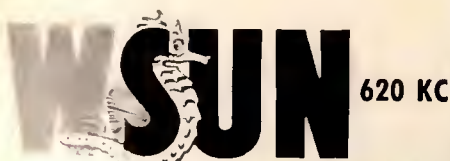


**COVER  
FLORIDA'S  
2nd  
LARGEST  
MARKET\***  
*and  
29 Counties  
with 1 station*

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

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

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



TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL

S.E. Rep: JAMES S. AYERS

\*1960 Census \*\*Pulse 6/60

by John E. McMillin

# Commercial commentary

## Tv goes to the mountain

In the scrambled annals of television history 1960 will be remembered, I think, as the year when the tv industry began taking to heart the immortal advice of Alpine cigarettes.

I've never been quite sure what Doyle Dane Bernbach were up to with their eerie jingle, "Go to the mo-un-tain, go to the mo-un-tain, go to the mo-un-tain. It'll do a lot for you-hoo."

I've always half suspected, in fact, that this bright creative agency was trying to put over some dark, Freudian, motivational Dichterism on us poor defenseless persuadees.

But I'll have to admit that the Alpine injunction, goofy as it sounds, has worked wonders for the television business.

Only a year ago tv was wallowing in the alluvial ooze of perjuries, payolas, and quiz show scandals. Tv men were lurking like frightened fauns in the dismal swamps and fearsome fens of public scorn, sneers, castigation, and censorship threats.

But in 12 short months the industry has shaken off the slime, stepped boldly out of the mud, and set its feet firmly along the high road to the mountain of public service and responsibility.

The result, as Alpine promised, has done a lot for us.



## Balance sheet on the Great Debates

Most newsworthy and notable of tv's 1960 mountain-climbing feats were, of course, the four Great Debates last fall.

I don't know about you but I got awful sick of all the ponderous press comments which those Nixon-Kennedy meetings produced.

And, from the standpoint of the tv industry, four vital points did not receive the public attention they deserved:

1. The debates would never have been held at all if it had not been for the vigorous battle which tv leaders waged for the suspension of Section 315 of the Communications Act. This, and this alone, made the Jack-Dick duels possible.

2. No matter who may have originally suggested the idea of the debates (and the idea antedates the Roosevelt-Wilkie campaign of 1940) the fact is that the tv industry was the prime mover in getting them scheduled in 1960.

3. The debates cost tv networks and stations nearly \$2 million in provable out-of-pocket costs. This extraordinary contribution was almost completely overlooked by newspapers and critics.

4. The tv industry wanted and suggested better debate formats than those which were used. The network committee of John Daly, ABC; Sig Mickelson, CBS; John Keating, Mutual; and William McAndrew, NBC, made several proposals which would have eliminated the criticisms which the formats received. Their recommendations

(Please turn to page 14)





LEFT TO RIGHT: FARRELL SMITH, SCOTT MUNI, BILL OWEN, JACK CARNEY, HERB OSCAR ANDERSON, CHARLIE GREER, CHUCK DUNAWAY.  
 1-3 PM      10 PM-12 M    4-6 AM      3-5:30 PM      6-10 AM      11 AM-1 PM      7:15-10 PM

**The swingin' 7 from 77!** All aboard for the big bright sound of Radio WABC! Listen to the Big 7 from Channel 77 make big things happen with just Your Kind of Music! First Person Features and First Person News

THE SOUND OF NEW YORK...

RADIO

**WABC**

CHANNEL 77  
 on your sound dial

*A client deserves the finest*

*in any business. At WSLS-*

*TV in Roanoke a client*

*gets the best...a selling*

*job! 448,000 TV sets*

*to prove it! Not enough*

*room in this ad for*

*details. Call Avery-*

*Knodel, Inc.,*

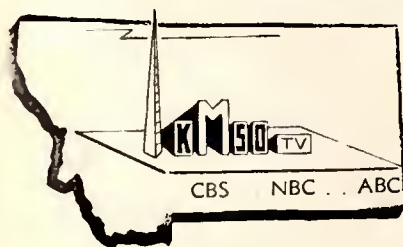
**10**

WSLS - TV ROANOKE, VIRGINIA

**"MONTANA'S**

*Favorite*

*Salesman"*



**SELL**

**60,300 TV HOMES at less than  
\$1.00 per 1,000 TV HOMES!**

Seven Cities & 13 Counties enjoy  
KMSO-TV's Fine Lineup of CBS,  
ABC & NBC Programming.

• MISSOULA

- BUTTE
- HELENA
- ANACONDA
- DEER LODGE
- HAMILTON
- KALISPELL

National Representatives

**HEADLEY-REED COMPANY**

After January 14, 1961

**Commercial commentary** (Cont. from p. 12)

were turned down by the Republican and Democratic chieftains.

All in all, tv men can be proud of the part they played in stimulating, producing, and providing these historic spectacles.

And, as an example of high-minded, Alpine-type mountain-going it would be hard to beat the Great Debates for, as we say in the ad business, impact and penetration.

### More hearts in the highlands

But if the debates were the most colorful, I think in some respects they were the least important of the ways in which tv aspired to the heights in 1960.

Far more striking was the great surge of truly magnificent public affairs programs we have seen in the past six months.

Broadcasts like the *Year of the Polaris*, *Harvest of Shame* and *Eyewitness to History*, on CBS, *The White Paper* and the Irving Gitlin specials on NBC, *Yanki-No!* and the *Churchill Memoirs* on ABC, are positive evidence that an unprecedented number of tv hearts are in the highlands these days.

Nor has the going-to-the-mountain process been limited to the networks. Lou Hausman, over at the Television Information Office has sacks of bulging files on the astonishing variety of new public affairs programs being produced by local stations.

Station groups like Corinthian and Westinghouse have been seeking the summits with creative and imaginative productions.

Even sponsors have been getting into the mountain-going act. Firestone, Philip Morris, AMF, Purex, Bell & Howell have joined AT&T, U. S. Steel, Hallmark, and others in setting their sights on the peaks and not depths of tv achievement.

Actually, the only phase of the business in which the striving for altitude has not been apparent has been in entertainment. Hollywood, far from aiming for the mountain has been concentrating on Death Valley. A dismal succession of program disappointments—*Hong Kong*, *Peter Loves Mary*, *My Sister Eileen*, *The Raven*, *Garlund*, *The Islanders*—have characterized the entertainment season.

Apparently out there on the West Coast they don't yet read the Alpine signal loud and clear.

But in every other area the tv industry, by heading for the high hills and proud peaks, has been doing a lot for itself.

And this I think, is a wonderful thing.

In years past the only thing that was ever wrong with the tv business was that it had too low an opinion of itself and its own abilities and potentials.

By brooding over its supposed 14-year-old audience, it developed its own warped, confused, 14-year-old inferiority complex.

But now in 1960 we have seen a complete transformation, a healthy flexing of mature muscles, and a heartening determination to scale our Andes and conquer our Everests.

So much for my sermon on Alpinology. I can't resist ending it with a quotation from my Grandmother McMillin. She had never heard of Alpine cigarettes but she knew what they were talking about.

Said Grandma, "When the soldier, the statesman, the scientist, the scholar, and the businessman reach the top of the mountain, they will find the poet sitting there waiting for them."

Merry Christmas, and happy mountain-going in 1961!





**Folks HATE To Go To Bed  
In Rochester, New York!**

Rochester's a quiet, thrifty, conservative town—sort of complacent—a place where you'd hardly expect to find a flock of late-stayer-uppers. Yet, every evening, far into the night, thousands of home lights shine throughout Rochester's neat residential areas!—It's not the *night* life that accounts for this—it's the *right* life!

*It's those Wonderful*  
**FEATURE FILMS**

**EVERY NIGHT AT  
11:25**

Never—no *never*—has there been such a brilliant, star-studded array of late-evening entertainment as that offered by our Fall Festival of Feature Films! Great dramas! Great stars! Great entertainment!—And a *great opportunity for smart buyers* who grab up the golden spots within this super-selling program structure! Write, wire or telephone today!

**CHANNEL 10**

**ROCHESTER, N. Y.**

**(WHEC TV • WVET TV)**

EVERETT-McKINNEY INC.

THE BOLLING CO. INC.

*you can't cover*  
**ATLANTA**  
*without*

**WAOK**

*America's*  
*Most*  
*Powerful*  
*24 Hour*  
*Negro*  
*Station*

**Sales Results Thru**  
**Powerful Personality**  
**Programming . . .**

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

■  
**WAOK**  
**ATLANTA**

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

## Reps at work

Al Masini of Edward Petry, New York, points up a blemish in an otherwise bright picture of network specials at an "all-time high." He says, "Everyone should benefit from this better balance of enlightened programing—the viewer who broadens his experience, the network which gains greater prestige, and the advertiser who wins new audiences and dividends of goodwill. Unfortunately there is an exception to this otherwise bright picture. Many spot advertisers object to the additional paper work brought about by changes in programing, and often establish a policy of taking credit instead of accepting make-goods. An even greater number use these one-time-only's as a means of putting a cushion in their budget. If they are overspent they take credits everywhere, thus eliminating the necessity of an early termination or cutback. In too many instances of special event programing, the station is so busy notifying the client of the change that it doesn't have time to go out and sell the spot which has been turned down. More advertisers should review their policies on specials to make sure they are not sacrificing a new and valuable audience segment."

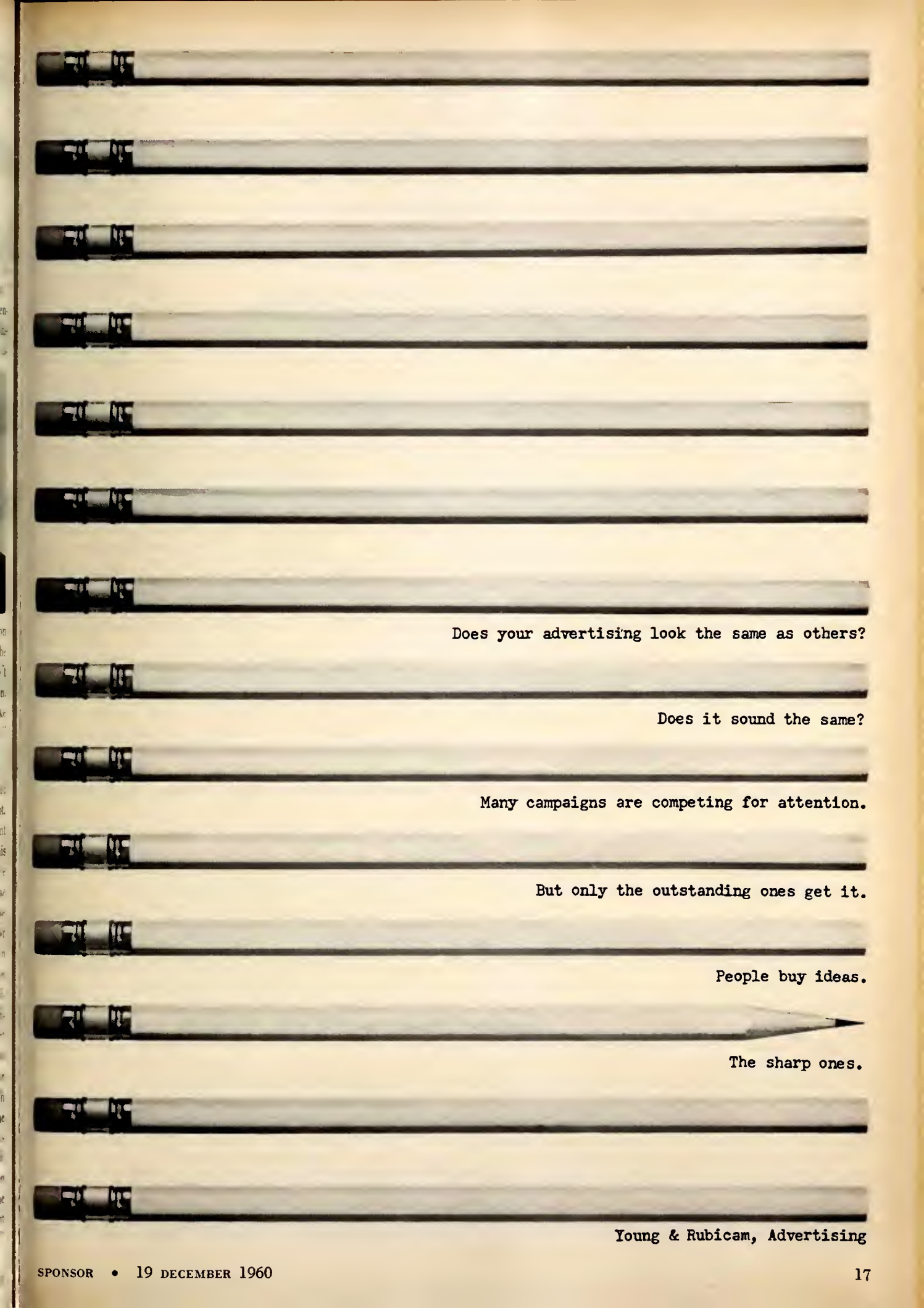


Charles Warner, of Avery-Knodel, New York, states that "the old quantity vs. quality argument is essentially one of cpm vs. concept. In addition to the quantitative values we must have the important qualitative values: station image, management, programing. This is concept. Add this to rate card and package plans and you have



an equation that may swing the balance when a station has the numbers slightly against it, or prove the determining factor when the numbers are even. Thus, when a buyer feels he is getting a schedule on a station which has an efficient, realistic package plan as part of a well-planned rate card, when he feels he can be sure of proper commercial treatment along with good distributor relationships, he will be more apt to continue his schedule, less liable to give the business to the other stations which are pitching on numbers alone. Numbers are important, but often they are used as a crutch by buyer and seller alike. It is said that he who lives by the numbers will die by the numbers. The important thing is to get across the station's character, concept, and image."





Does your advertising look the same as others?

Does it sound the same?

Many campaigns are competing for attention.

But only the outstanding ones get it.

People buy ideas.

The sharp ones.

Young & Rubicam, Advertising

# ***Amarillo***

## ***Jumps To 88th***

### ***In Population***

This information won't make you chief over night, but it could do wonders for your client's dear sales curve.

Amarillo's official population is 137,969. From 152nd, we've soared into the magic circle of the top 100 U. S. cities. In just ten years we've scaled 68 places and gained 62,000 people.

Add our huge service area and

you get an additional 400,000 population. We think it's worth crowing about—and worth knowing about. For the complete astonishing facts ask us or Katz.

## **KGNC-TV and AM**

Full power on channel four 10,000 watts — 710 kcs

**KGNC-FM 93.1 mgs.**

**NBC Television and Radio  
in Amarillo, Texas**



# SPONSOR-SCOPE

19 DECEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Judging from the activity of the past week in national spot, tv stations may find the outlook for the first 1961 quarter somewhat more encouraging.

The calls for availabilities and schedule placements which kept the reps hopping in the New York sector included these:

Scott Paper's Soft Weve (JWT), mostly minutes; Peter Paul (DFS), minutes for nine weeks; Gillette's various products (Maxon), 39 weeks in top 100 markets; Post Cereal Alphabits (B&B); P&G's Prell (B&B); General Food's Minute Potatoes (FCB); Greyhound Bus (Grey), weather and sports; Yuban Instant (B&B), a new flight, with a switch from minutes and 20's to 10's; Welch's Grape Juice (Manoff); Chef Boy-ar-dee (Y&R), minutes and 20's. Virtually all of these have January starting dates.

Out of Chicago: Clark Candy (Maxon) is asking for minute avails in and around kid personality shows for 13 weeks starting 20 March.

Tetley Tea (OBM), after passing up its customary fall flight, will be back in spot radio next month, with availabilities now in process of collection.

Jell-O (Y&R) will do a flight for its Instant Pudding, effective 16 January, and L&M cigarettes (DFS) is renewing for most of its major markets and asking for minute and 30-second avails in various other markets for a January start.

Pall Mall's account people at SSCB say radio stations have no cause for worry about the brand's status in spot for 1961, but they're deeply concerned just the same.

As the reps see it, they've got good cause: SSCB not only hasn't renewed for a mass of the Pall Mall markets but it's given cancellations on a broad scale.

SSCB's Pall Mall timebuying crew were put under specific orders not to discuss the situation, but SPONSOR-SCOPE obtained this version from a highly placed executive in the account group:

The agency is merely marking time with regard to spot radio contracting for 1961. The 1961 budget has been virtually approved, but holding up action on a broad scale is a certain formality at sponsor top level. If anything, Pall Mall will spend more money on spot radio next year.

However, some radio reps are pretty certain that the 1961 strategy will be along these lines: the top 25 or so markets will receive 52-week contracts and the medium and smaller markets will have to be content with flights.

Incidentally, Wooten in his first nine-months estimate put Pall Mall in first place over Camel, which has held that rank for as far back as can be remembered.

Preparation H, which ran into trouble with the NAB's tv code, is making a stab at radio.

It's offering 52-week schedules on an almost saturation basis.

Radio stations, wondering about the acceptability of Preparation H under the NAB's radio code, have consulted that code's director and learned that acceptance would not in itself violate the conditions of the code as it is now written.

In other words, it would seem entirely up to the station to decide whether the product or its commercials would be "objectionable to a substantial and responsible segment of the community," as stated in the code.

Scott Paper (JWT) would like to spend a sizeable wad on daytime spot tv and also expand its daytime network commitments, if it could sell off the other week of Bringing Up Buddy (CBS TV).

What it has particularly in mind: adding lots of weight in key markets.

Unlike Whitehall, AlkaSeltzer (Wade) put a wad of year-end money into a crash spot tv buy: a heavy-up in the top 50 markets for three weeks.

Because of holiday hiatuses by other accounts, AlkaSeltzer picked up some unusually attractive spots.

Whitehall put its year-end residue into tv network sports participations.

Important news for sellers of spot tv: some astute agency men think it's about time that an oft repeated statement be exposed as a myth and delusion: It does not cost an agency less to service an account in network than in spot.

The facts are these: (1) far more people participate in the selection and handling of a network series and most of them are in the upper-salary brackets, with the vast majority of them earning at least three-four times as much as a timebuyer; (2) the expense of checking the reports and bills rendered by the networks is frequently as great as that involved in a spot campaign of much smaller dollar dimensions. In other words, there is little difference in the amount of paperwork.

Why the agency often favors recommending network: it can be sold the advertiser as a complete national entity and afford the agency an opportunity to shower the client with frequent voluminous reports on how the show is faring ratingwise, in audience composition, type and whatnot. Actually, it's something that looms big in the files.

Now it's Campbell-Ewald that will have a media planner concentrating all his attention on a single account: Chevrolet.

The C-E designee is Bill Kennedy, who was media director of McCann-Erickson in Chicago. Kennedy will headquarter in Detroit.

JWT recently named Jim Luce the media planner-coordinator for the Ford account, but Luce will shuttle between New York and Detroit.

The Roaring Twenties has been added by ABC TV to the network's list of one-hour nighttime shows in which two 30-second commercials are permitted.

The other shows are Naked City and Stagecoach West, and the over-all effect is made for seven commercial positions instead of six.

General rule for spotting the 30's: one following the middle-of-the-show stationbreak and the other, as a floater in position 1, 2 or 3.

Bates can be accredited with initiating the nighttime 30 and it stemmed from a problem it had with B&W's Kools. Seems that Kools couldn't afford minute commercials.

P.S.: B&W last week cancelled out a bunch of its nighttime I.D.'s in spot.

For an interesting insight into how Brown & Williamson's tv expenditures have been drifting from spot into network, note these comparisons:

In 1959 the time billings were \$9,716,773 network and \$9,255,640 spot.

The 1960 time billings are running at an indicated \$12 million for network and \$7 million for spot. (The network figures, of course, don't include program costs.)

Kraft is on the lookout for another weekly show, this one to ride for its confectionery divisions and have children as its target of appeal.

FCB is doing the actual looking and whether the placement of the money will be network or spot depends on what the agency finds.



## SPONSOR-SCOPE *continued*

Lever's media department is doing nip-ups over the rating returns to date from the five shows it's connected with on the tv networks.

A report which is being prepared for Lever president M. C. Mumford will show that the company has the largest nighttime accumulative audience weekly for any account in tv.

Of significance here: it took the agency of record, JWT, several seasons to assemble the time slots.

ABC TV points out that in November it scored as well in TvQ's measurement of program enthusiasm as it did in Nielsen's measurement of home viewing.

The top 10 new programs in TvQ's count of total score came out thus: ABC, 5; CBS TV, 4, and NBC TV, 1, and the breakdown in TvQ's top 40 was ABC, 18, CBS, 14 and NBC, 8.

NBC TV's research, in response to advertiser query, is working on a new study involving the value of specials, particularly the public affairs type.

It's also about ready to start analyzing a mass of material about daytime that's been coming in from the field. This data will be passed on to sales promotion sometime in February.

In terms of total home hours of viewing the suspense and situation comedy types of programing seem to have made the biggest strides this season as compared to last.

There are still more people looking at westerns even though there are less hours of them than last fall, but the suspense show as an item of popularity shows signs of catching up with the westerns.

Also worthy of note is this: the anthology drama keeps slipping each year as a magnet for mass audiences. Its weekly audience in 1958 was 79 million; in 1959, 51.8 million and this fall 47.6 million.

Here's a comparison of total home hours for the past three Novembers, with the program hours involved in the calculations noted in parentheses:

CATEGORY	1960	1959	1958
Westerns	153,521,000 (14½)	174,978,000 (17½)	131,805,000 (12½)
Suspense	125,457,000 (14½)	104,130,000 (13½)	65,494,000 ( 7 )
Sit. Comedy	101,424,000 (12 )	68,712,000 ( 8 )	78,022,000 ( 8½)
Adventure	81,634,000 (12 )	45,280,000 ( 7½)	31,910,000 ( 4½)
Gen. Drama	47,642,000 ( 8 )	51,889,000 ( 6½)	79,086,000 ( 9½)
<b>TOTAL</b>	<b>509,678,000 (61 )</b>	<b>444,989,000 (53)</b>	<b>386,317,000 (42 )</b>

Source: 1st November NTI; A. C. Nielsen copyright 1960.

Union Carbide (Esty) has bought an additional 40 nighttime minutes on ABC TV for use in the spring to sell its car waxes.

These will be sprinkled over several shows as happened this fall with the same advertiser's anti-freeze line.

The networks keep snaring 'em away from the spot tv family: among the latest is Malt-O-Meal (Campbell-Mithun), which has bought into NBC TV's the Westerner.

TvB in its 1959 report showed Malt-O-Meal spending \$512,640 gross for spot.

ABC TV has decided to go ahead and schedule the 10 NCAA basketball games made available to the medium of a Saturday afternoon, starting 7 January.

It's offering them each at a package rate of \$23,700 for a quarter.

It's all subject to change but Westinghouse's official position at the moment—as relayed to the networks through Ketchum, MacLeod & Grove—is that it has no more money for tv in 1961.

CBS TV has been trying to sell Westinghouse the Reports, while NBC TV withdrew Meet the Press from co-op sales, telling the stations there were prospects of Westinghouse taking on the interview series nationwide.

Whether Beacham-Ritchie will go through with its plan to test 30-second Brylcreem and Eno commercials back-to-back looks like a tossup.

JWT reported that all except three of the 15 markets it recommended for the test contained a station that would take the back-to-back 30's.

Also that in most cases the stations were agreeable to taking the business at the minute rate. The others asked for 200% of the minute rate.

(For initial station-rep reaction to JWT's inquiry see 5 September SPONSOR-SCOPE.)

The latest edition of ARB's local sweep, involving 245 markets, is being made available to advertisers a week ahead of schedule.

It took 6-8 weeks to process and contains the new format including audience characteristics.

What would probably make a interesting report out of TvB, say in a couple months: what happened to that spot tv franchise empire of Shell's after it decided to go newsprint exclusively.

The pith of the story would be: how quickly the periods were gobbled up and by whom. For instance, JWT, which lost the account to OBM, swung a mass of them to both Ford and Standard Brands.

In any event, nothing like it had ever been assembled before in the medium.

NBC's shift of its \$2.5-3-million advertising to McCann-Erickson may not appear so surprising if this is taken into account: NBC, particularly from the viewpoint of tv, has become highly diversified and expansionist on the international front.

Among the NBC subsidiaries that have international interests are California National Productions (the tv film arm), NBC Enterprises (merchandising licensors and other things) and NBC TV, which has financial stakes in several overseas tv operations.

It happens that McCann's international setup ranks among the top in this field not only in billings but in the number of countries with installations.

Several of McCann's top executives have had intimate knowledge of NBC operations.

Did you know that the two P&G products that can lay claim to the biggest sales shares in their respective fields use only spot?

The pair: Clorox and Crisco.

Clorox leads with over 50% of the liquid bleach market, and Crisco has 40% of the vegetable shortening field.

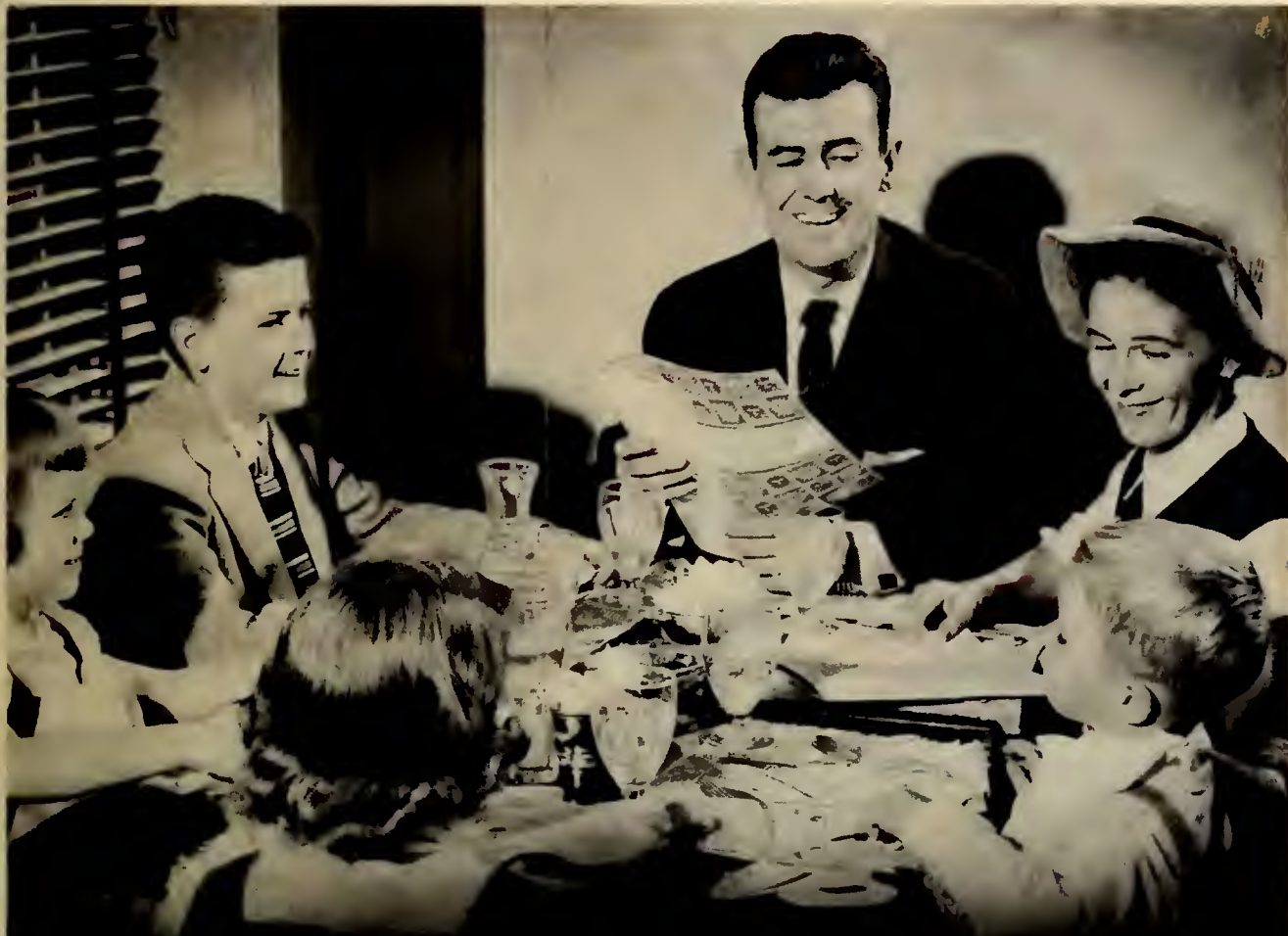
None of the P&G soaps or dentifrices or even cake mixes come anywhere near that share in their specific markets.

Crest, incidentally, has definitely moved up into second place among dentifrices, taking over the spot from Gleem, now ranked third.

Colgate, though its share has been materially clipped, is No. 1 still by a healthy margin.

**For other news coverage in this issue:** see Newsmaker of the Week, page 8; Spot Buys, page 49; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 74; and Film Scope, page 60.





## FARMER FEEDS CHICKS

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

Our farmers today are modern, well-heeled businessmen — with far better than average incomes and living conditions. Our menu includes

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

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

# WBAY-TV

GREEN BAY, WISCONSIN

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

# 2



# NEWS ACCORDING TO DOYLE



For the first time in Oklahoma, Frank Doyle, a veteran of more than eighteen years of news broadcasting, presents a fast moving news, weather and sports summary. Not simply wire service copy, but a comprehensive analysis of the NEWS ACCORDING TO DOYLE, Monday through Friday, 10:00-10:15 P. M. Acceptance of program, acceptance of products, guaranteed!

**KOCO-TV**  
 **CHANNEL 5**  
**OKLAHOMA CITY**  
 **BLAIR TELEVISION ASSOCIATES**  
*National Representatives*

## SPONSOR

the  
 happy  
 medium  
 for  
 your  
 1961  
 SPOT  
 sales

## 49th and Madison

### Feelings akin

I read your "Commercial Commentary" of 7 November with more than passing interest. It's a classic.

So you went to the Kentucky Broadcasters' meeting? So did I, last spring, as a speaker. They're a grand group, and, like you, I learned a great deal in the venture.

My station? 250 watts, 1240 on the dial, town population, 8,770. Single station market. Daily paper. Just one of the thousand or so tiny market stations serving the local community. No network, just good, solid information, with a bit of music for breathing time. Staff—18, full time. Plant investment — \$208,134.77 before depreciation. Last year's gross—\$233,465.95. This year's estimated—\$248,000. And get this, friend—90.1% of the gross is local, right off the main streets in this town and the small, surrounding Iowa farm towns. Takes your breath, doesn't it.

A native Iowan? Nope! You have all of them on Madison Avenue. Me? I was born and brought up in Brooklyn, New York!

Thought you might be interested. Keep up the good work.

Ben B. Sanders  
 KICD  
 Spencer, Ia.

### Setting the record straight

Just to set the record straight regarding your item on Nielsen local tv service vs. ARB (5 Dec. issue, p. 22), both ARB and Nielsen are subject to non-cooperation in diary keeping in every market in the country except New York (where both have electronic measurement). But the most significant fact is that in the majority of the Nielsen markets the "controls" consist of mailing a letter requesting cooperation with a diary and dollar bill enclosed, with tabulation of whatever comes back; while under ARB's system *every survey in every single U. S. tv market* is conducted

using several interviewer contacts with each and every family in the sample. This contact is so effective and the interviewers so thoroughly trained that no premium is necessary to obtain a satisfactory return.

James W. Seiler  
 director  
 American Research Bureau, Inc.  
 Beltsville, Md.

### Two of a kind

Your very thoughtful article ("Commercial Commentary") in the 21 November issue of SPONSOR about Howard Morgens' talk before the National Industrial Conference Board has come to my attention.

Howard is away from the city, but I have sent a copy along to him. I know he would want to join me in thanking you for your very friendly treatment of this subject.

Incidentally, you will be pleased to know that we have received quite a few requests for copies of Howard's talk as a result of your effort.

C. C. Uhling  
 mgr., pub. rel. dept.  
 The Procter & Gamble Co.  
 Cincinnati

\* \* \*

You know, I am just almost afraid to write Clem Uhling, manager of P&G's public relations department. I would venture to say he has received thousands of requests for President Howard Morgens' address before the National Industrial Conference Board recently.

So, just to let you know I read your column, and appreciated it. Perhaps you have an extra copy of the address and will forward it to me. If this doesn't happen to be the case, you can take it on yourself to forward my letter to Mr. Uhling of Procter & Gamble.

Keep up the good work.

Art Moore  
 Art Moore & Assoc., Inc.  
 Seattle



Literally...  
 the **station**  
 on the **move**  
 in the  
**market on the move**  
**TAMPA-**  
**ST. PETERSBURG**



Shows covered live for CBS by WTVT's custom-built Videotape Mobile Unit read like a TV Who's Who...

Herbert Hoover interviewed on Person to Person; Sunday Sports Spectaculars featuring the auto races at Daytona Beach, the Los Angeles Dodgers at Vero Beach, and the Chicago White Sox in Sarasota; plus special interviews with Florida's Governor LeRoy Collins and our newly-elected President and Vice President, John F. Kennedy and Lyndon B. Johnson.

WTVT's modern Mobile Unit is one more feature which makes this dominant station in the market on the move your most profitable buy in the entire Southeast!

**SHARE OF AUDIENCE 49.1%**

Latest ARB 9:00 A.M. - Midnight

**CHECK THE TOP 50 SHOWS!**

	ARB		NIelsen
<b>WTVT</b>	<b>42</b>	<b>WTVT</b>	<b>39</b>
Station B	7	Station B	11
Station C	1	Station C	0

A.R.B., Tampa-St. Petersburg Metro Area, Aug., 1960, 4-week summary.

N.S.I., Tampa-St. Petersburg Metro Area, Aug., 1960.

Station on the move

**WTVT**  **CHANNEL 13**

**TAMPA - ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC. • WKY-TV/WKY-RADIO • Oklahoma City • Represented by the Katz Agency



*As served at Maylie's, tensions fade away.*

*Robbignac*  
 OLD  
 NEW ORLEANS  
 FAVORITE...



**Here's how to make it:**

Fill Old Fashioned glass with ice cubes. Pour in 1 oz. brandy or cognac, ½ oz. rye whisky, grenadine syrup to taste and a squirt of seltzer water. Twist piece of lemon peel over drink, stir and serve on rocks. If you prefer, prepare it with crushed ice in shaker, blend, strain and serve as a cocktail.

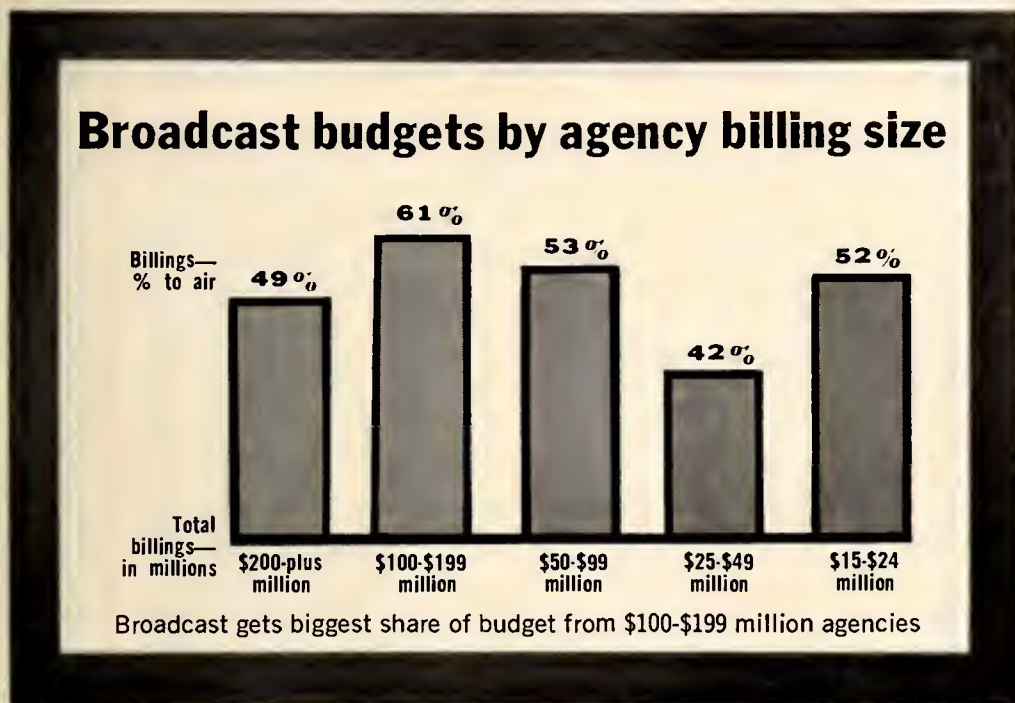
*WWL-TV... new  
 New Orleans Favorite*

The best known railroader in these parts, Brakeman Bill, hosts WWL-TV's big new afternoon kid show Monday through Friday 4:30 - 5:45. He's a model railroad engineer, and his fabulous train layout is the envy of every child's eye. Big entertainment package includes Popeye and Bugs Bunny cartoons, too.

In the New Orleans market Brakeman Bill puts you on the inside sales track with the kids and their moms. Ask Katz for details.

 **WWL-TV**  
 NEW ORLEANS





## TOP 50 AIR AGENCIES GAVE

# 53% TO RADIO/TV IN '60

But the 'big 10' shops placed 73% of their ad dollars in tv and radio. SPONSOR's summary

shows the majors set national patterns and practices in tv and radio buying and budgets

**T**en advertising agencies this year will place \$1.46 billion in advertising—and 73 cents in each of these ad dollars will go to television and radio for a total of \$1.07 billion.

This fact is based on SPONSOR's end-of-the-year analysis of the top 50 agencies (ranked according to air expenditures) throughout the country in terms of air investments and their relationship to total advertising

expenditure. This concentration of buying power and weight within the "top 10" major agencies reflects a similar concentration of influential agencies in large cities, particularly in N.Y.

Of the top 50 agencies, 33 are located in New York, seconded with 10 in Chicago—the two cities with the largest representation of ad and broadcast money. But some of these

ad giants are located in such other vital advertising areas as San Francisco, St. Louis and Detroit. A gaining number of medium-sized agencies are moving into the "big 50" and increasing their share of broadcast billings.

The "average" agency in these top 50 spends 53% of its ad money on tv and/or radio, including both the network and the spot categories. Four

## The top 10 spot agencies—from 1957 through 1960

Rank	1	2	3	4	5	6	7	8	9	10
<b>1960</b>										
Tv	Bates	JWT	B&B	BBDO	Compton	Y&R	Mc-E	Ayer	Burnett	FC&B
Radio	BBDO	Esty	Mc-E	Y&R	Ayer	JWT	D-F-S	L&N	Grey	K&E
<b>1959</b>										
Tv	Bates	Burnett	B&B	BBDO	Mc-E	Y&R	Ayer	Compton	C&W	D-F-S
Radio	Mc-E	BBDO	Esty	Y&R	Ayer	D-F-S	SSC&B	K&E	C&W	Grey
<b>1958</b>										
T	Bates	BBDO	Mc-E	B&B	JWT	Esty	Ayer	Compton	Burnett	L&N
Radio	BBDO	Mc-E	JWT	Ayer	Y&R	Esty	D-F-S	SSC&B	D'Arcy	Grey
<b>1957</b>										
Tv	Bates	Mc-E	BBDO	Ayer	Y&R	JWT	Compton	D-F-S	B&B	Burnett
Radio	Mc-E	BBDO	Y&R	D-F-S	FC&B	Grant	Ayer	JWT	SSC&B	L&N

The major tv and radio spot buyers remain fairly constant from year to year, as this chart indicates. Comparison of this chart with the one above will indicate how network and spot are balanced in many agencies

agencies—Bates, Esty, Wade, and Parkson—allot 80% or more of their total billings to broadcast, with still a fifth—Guild, Bascom & Bonfigli—pegging between 70% and 80% for

air. None of these 50 agencies servicing most of the major national accounts allots less than 20% for broadcast.

The names of the "big 10" agen-

cies remain fairly constant throughout the years, with McCann and J. Walter Thompson and Bates and Burnett and BBDO moving up or down the ranking scale a point or two. But

## The top 10 network agencies—from 1957 through 1960

Rank	1	2	3	4	5	6	7	8	9	10
<b>1960</b>										
Tv	JWT	Y&R	Mc-E	Bates	B&B	BBDO	Burnett	D-F-S	Esty	K&E
Radio	C-Ewald	JWT	Mc-E	EWR&R	Y&R	C&W	Ayer	Esty	Geyer	GB&B
<b>1959</b>										
Tv	JWT	Y&R	Mc-E	BBDO	Compton	Bates	B&B	D-F-S	K&E	L&N
Radio	C-Ewald	Ayer	EWR&R	W&L	C&W	Y&R	Esty	Bates	BBDO	Mc-E
<b>1958</b>										
Tv	JWT	Y&R	Mc-E	BBDO	B&B	Burnett	Bates	D-F-S	K&E	FC&B
Radio	JWT	FC&B	Y&R	Esty	Ayer	C-Ewald	Mc-E	BBDO	Bates	C&W
<b>1957</b>										
Tv	JWT	Y&R	Mc-E	BBDO	B&B	Bates	Burnett	Esty	K&E	FC&B
Radio	JWT	Y&R	Bates	C-Ewald	Ayer	Grant	BBDO	EWR&R	C&W	Esty

Comparison of the top 10 network television and radio agencies, in terms of billing, over the past four years shows that most of the agencies listed remain about the same but shuffle ranking from year to year



their broadcast usage has a more pronounced pattern—and it's a pattern which continues to move upward. They allot an average of 58% to air media.

The pace of broadcast growth is also faster than that of total billing growth, with many agencies who seem to be stabilized in a certain billing range nevertheless upgrading the broadcast budget.

For example, No. 1 in the top 10 list is J. Walter Thompson, which both this year and last has a SPONSOR-estimated annual billing of \$275 million. In 1959 JWT allotted 49% of its clients' budgets to broadcast, yet this year—with the same amount of total billing—it upped the air rate to 55%. Biggest air spenders among the big 10, in terms of the proportion of air to total budgets, are Ted Bates (with 81%) and Esty (with 80%).

Among the leading 10 air advertisers in network and spot tv and radio, JWT emerges as a stand-out in three classes: it's the leading spender in network tv, second biggest in network radio and spot tv.

Here are the biggest spenders in each of these four broadcast categories, in descending order:

Network television: JWT, Y&R, Mc-E, Bates, B&B, BBDO, Burnett, D-F-S, Esty, and K&E.

Network radio: C-E, JWT, Mc-E, EWR&R, Y&R, C&W, Ayer, Esty, GB&B, Grey.

Spot television: Bates, JWT, B&B, BBDO, Compton, Y&R, Ayer, Mc-E, Burnett, FC&B.

Spot radio: BBDO, Esty, Mc-E, Y&R, Ayer, JWT, D-F-S, L&N, Grey, K&E.

SPONSOR's analysis of the 1960 figures, as well as those from several years previously, show a rising wave of interest in both network and spot radio. Network radio, for example, received 21% more revenues from the top 10 advertising agencies this year than last, and 9% more in '59 than in '58. Spot radio, too, shows significant gains: after a '58 slump, when these top 10 pace setters invested 25% less in this medium, the billings rose 6% in '59 and in '60.

The bulk of the air billings of the top 50 agencies as well as the top 10, however, is allocated to television. The big 10 this year invested about 1% more in network television than

## Top 50 air agencies allocate between 20% and 89% to television and radio

Number of agencies	Percent of total to air	Number of agencies	Percent of total to air
4	80% or more	10	40% to 49%
1	70% to 79%	9	30% to 39%
9	60% to 69%	4	20% to 29%
13	50% to 59%	0	Under 20%

**MORE THAN** seven in 10 (74%) of the top 50 advertising agencies spend at least 40% of billings in air media, Sponsor's analysis shows

in 1959, which showed a 14% gain over '58. And spot tv from these same 10 shops is up 13% over last year, following a 6% rise from '58 to '59 and a 10% gain from '57 to '58.

Figures extracted from the top 10 show patterns which are representative of agencies of all billing classes because the majors are trend and pace setters within the advertising profession. Their weights and balances are followed through every

stratum of advertising agencies. Their weight of tv and radio currently shows these ratios:

In the past four years, the top 10 have invested \$400.6 million in spot radio, \$966.2 million or more than double the first amount in spot television. They've spent \$128.8 million on network radio, \$1,965.5 million, or 15 times that amount, in network television.

The same weight is evident in an analysis of total broadcast expendi-

## 5-Year pattern of 1960's top air agencies

Rank, with percent of air to total billing in parentheses\*

Top 10 agencies	'60	'59	'58	'57	'56	'55	% gain in air from '53-'60
JWT	1 (55)*	1 (49)*	1 (44)*	3 (20)*	4 (28)*	5 (27)*	129%
Y&R	2 (49)	3 (48)	3 (45)	2 (44)	1 (42)	1 (40)	44
Bates	3 (81)	4 (80)	5 (79)	5 (75)	5 (66)	7 (70)	32
Mc-E	3 (48)	2 (49)	2 (52)	1 (58)	3 (39)	2 (38)	118
BBDO	5 (42)	5 (42)	4 (42)	4 (40)	2 (42)	2 (40)	16
B&B	6 (63)	6 (69)	6 (66)	6 (59)	6 (66)	4 (55)	5
Burnett	7 (57)	7 (52)	7 (58)	7 (61)	7 (57)	6 (60)	same
D-F-S	8 (63)	8 (65)	8 (65)	8 (66)	9 (62)	9 (60)	14
Esty	9 (80)	11 (70)	11 (78)	9 (80)	8 (65)	10 (60)	34
Ayer	10 (42)	9 (42)	9 (40)	13 (29)	11 (31)	13 (25)	100 <sup>1</sup>

**PATTERNS** tracing rising use of broadcast media, shown in terms of gains in percentage of air to total agency budgets, are indicated in five-year figures with seven-year gain shown in the last column

1. '54-'60 comparison

tures for the top 10 agencies in the past four years. A total of \$529.4 million for network and spot radio contrasts with a total of \$2,931.7 million for network and spot television.

Only three of the top 10 agencies are included in the top 10 list this

year for all four classifications of broadcast—network and spot tv and radio. They are JWT, Young & Rubicam, and McCann-Erickson. BBDO is heavy in everything but network radio, Esty in all but spot tv. Burnett, Bates, and B&B show up strong

in the tv top 10, are omitted completely from the radio counterpart. Erwin Wasey, Ruthrauff & Ryan shows up in only one top 10 list—that for network radio.

By and large, the size of the agency's total billings have a direct

## THE TOP FIFTY ADVERTISING AGENCIES IN TV/RADIO

### BY AIR MEDIA EXPENDITURE

Agency & Rank	Rank 1959	Total air \$ (millions)		Total agency \$ (millions)		% Air to total		\$ Spent on tv '60 (millions)		\$ Spent on radio '60 (millions)	
		1960	1959	1960	1959	1960	1959	Network	Spot	Network	Spot
1. JWT*	1	151.4	135.5	275.0	275.0	55	49	91.6	45.8	5.5	8.3
2. Y&R*	3	112.7	105.0	230.0	220.0	49	48	74.0	23.0	3.7	12.0
3. BATES	4	105.0	95.0	130.0	120.0	81	80	55.0	47.0	0.5	2.5
3. McCANN	2	105.0	108.0	218.8	220.0	48	49	68.0	21.0	4.0	12.0
5. BBDO*	5	92.5	88.0	222.0	210.0	42	42	46.0	30.0	1.5	15.0
6. B&B	6	88.0	75.1	140.0	109.0	63	69	53.0	35.0	†	†
7. BURNETT	7	65.6	58.6	115.0	113.0	57	52	42.9	18.4	0.5	3.8
8. D-F-S*	8	62.0	57.0	97.0	88.0	63	65	42.0	12.0	1.0	8.0
9. ESTY*	11	60.0	47.6	75.0	68.0	80	70	33.8	11.3	2.6	12.4
10. AYER*	9	57.0	55.0	137.0	130.0	42	42	22.0	20.0	3.0	12.0
11. COMPTON	12	50.0	43.8	80.7	78.0	62	56	23.5	24.0	1.1	1.5
12. K&E	10	47.6	47.0	95.1	90.0	50	52	30.1	10.2	1.3	6.0
13. L&N <sup>1</sup>	13	45.1	42.0	85.0	83.0	53	51	23.3	13.8	†	0.8
14. FC&B*	14	44.1	40.0	89.0	90.0	49	44	24.7	14.8	0.6	3.8
15. C-E*	17	36.0	27.7	91.0	82.0	39	34	22.0	3.0	8.0	3.0
16. C&W	15	34.5	33.5	60.0	65.0	58	52	11.5	14.5	3.0	5.5
17. SSC&B	16	32.0	32.0	53.0	53.0	60	60	20.3	6.2	†	5.5
18. EWR&R	22	29.1	20.0	75.0	70.0	38	29	11.1	7.9	5.2	4.9
19. GREY	18	26.2	22.1	51.0	45.5	51	49	13.2	5.3	1.6	6.2
19. NL&B	23	26.2	19.2	44.0	38.1	59	51	16.2	6.4	0.2	3.4
21. T-L <sup>2</sup>	21	24.2	20.2	35.5	30.4	66	66	12.1	10.1	0.4	1.6
22. WADE*	20	23.5	21.6	28.1	24.3	83	89	15.0	7.5	†	1.0
23. D'ARCY*	19	23.0	22.0	77.0	75.0	30	29	8.5	9.5	†	5.0
24. GARDNER	25	19.8	16.3	42.6	36.1	46	45	8.1	8.2	0.4	3.1
25. MAXON	31	18.1	14.0	31.0	26.8	58	52	14.3	0.8	0.3	2.8

\*SPONSOR estimate for all or part of figures. \*\*Agency was not in the top 50 during 1959. †No billings or less than \$0.1 million. 1—Lennen & Newell; 2—Tatham-Laird; 3—Ogilvy, Benson & Mather; 4—Campbell-Mithun; 5—Norman, Craig & Kummel; 6—Fuller & Smith & Ross; 7—Keyes, Madden & Jones; 8—Geyer, Morey, Madden



relationship to the proportion each places in broadcast media. For example, a quintile summary of the top 50 agencies (five groups of 10 agencies each, ranked downward as to total broadcast investment) shows that the top 10 agencies spend an

average of 58% of their total billings on tv and/or radio. The range moves downward to 49.2% for the bottom fifth.

In terms of total billing per year, agencies in the \$100 to \$199 million class allocate the most to broadcast:

61%. The \$200 million-plus shops average 49% of their billings in broadcast; \$50 to \$99 million, 53%; \$25 to \$49 million, 42%, and \$15 to \$24 million, 52%. The over-all average of 53% for these top 50 agencies contrasts with the higher broadcast

## BUYING, WITH TOTAL, NETWORK, AND SPOT BILLINGS BY AIR MEDIA EXPENDITURE

Agency & Rank	Rank 1959	Total air \$ (millions)		Total agency \$ (millions)		% Air to total		\$ Spent on tv '60 (millions)		\$ Spent on radio '60 (millions)	
		1960	1959	1960	1959	1960	1959	Network	Spot	Network	Spot
26. PARKSON	24	12.5	16.9	14.0	18.0	89	94	11.9	0.4	†	0.1
27. DCS&S	32	17.3	13.5	28.0	25.2	61	54	11.9	2.9	0.5	2.0
28. OBM <sup>3</sup>	27	17.2	15.0	29.4	24.1	58	62	8.5	7.5	0.3	0.9
29. C-M <sup>4</sup>	26	17.0	16.0	49.0	39.0	34	41	6.5	6.0	†	4.5
30. NC&K <sup>5</sup>	30	16.7	14.5	35.5	31.3	47	46	7.3	7.9	†	1.5
31. GRANT	29	13.8	14.7	39.4	44.4	35	33	8.3	3.2	0.1	2.2
32. F&S&R <sup>6</sup>	34	13.7	11.0	50.0	44.0	27	25	10.0	1.1	1.4	1.2
33. KM&J <sup>7</sup>	37	12.5	9.8	20.0	20.0	62	49	5.0	6.0	0.3	1.3
34. DONER*	33	12.3	11.7	21.0	20.0	59	59	5.0	3.0	0.3	4.0
35. GEYER*	39	12.0	9.6	38.0	30.0	31	32	3.6	3.4	2.0	3.0
36. GB&B <sup>9</sup>	35	11.8	10.6	15.0	13.5	79	79	7.0	3.3	1.6	†
37. KHCC&A <sup>10</sup>	**	10.1	**	22.0	**	46	**	1.8	5.5	0.3	2.5
38. DDB	38	9.8	9.8	42.0	29.0	23	34	8.5	4.0	0.1	0.8
39. D&C <sup>11</sup>	**	9.6	**	34.0	**	28	**	4.2	3.4	0.3	1.7
40. BROTHER*	42	9.5	9.0	36.0	36.0	26	25	8.0	0.5	0.3	0.7
40. L&F <sup>12</sup>	43	9.5	8.7	19.0	18.6	50	47	5.2	3.3	0.1	0.3
42. MW&S <sup>13</sup>	39	9.4	9.6	19.6	19.3	48	50	2.6	4.6	†	2.2
43. WEISS	47	9.0	7.5	16.9	15.0	53	50	7.2	1.0	0.8	0.1
44. NORTH	41	8.5	9.5	15.5	15.0	55	63	5.8	2.5	†	0.1
45. FRC&H <sup>14*</sup>	36	8.2	10.1	25.0	31.0	33	33	2.1	4.1	0.1	2.0
46. R-McC <sup>15</sup>	46	8.0	7.5	24.0	22.5	33	33	4.0	3.2	†	8.0
47. FRANK	**	7.5	**	15.0	**	50	**	5.2	1.9	†	0.4
47. GUMBINNER	**	7.5	**	22.9	**	32	**	4.5	2.0	0.2	0.8
49. LaROCHE	45	7.5	7.7	17.0	18.5	44	41	3.0	3.9	†	0.6
50. H&G <sup>16*</sup>	**	6.9	**	11.2	**	62	**	1.8	4.4	0.1	0.6
50. W&L <sup>17</sup>	27	6.9	15.0	21.6	25.0	31	60	1.3	3.5	0.1	2.0

\* Ballard; 9—Gullid, Bascom & Bonfigli; 10—Kastor, Hilton, Chesley, Clifford & Atherton; 11—Donahue & Coe; 12—Lambert & Feasley; 13—Mogul, Williams & Saylor; 14—Fletcher Richards, Calkins & Holden; 15—Reach, McClinton; 16—Hicks & Greist; 17—Warwick & Legler.

allocation of 58% for the top 10.

Here are some individual agency activity, and network and spot tv trends which emerge from analysis of the data on the top 10 tv agencies of 1960, and what they've done in the past four years.

**Spot tv:** Ted Bates in spot tv ranged upward from \$34.5 million in '57 to \$42.4 in '58, \$47 in '59, and \$47 million in 1960.

J. Walter Thompson rose from \$16.6 million in '57 to \$24 in '58, and \$45.8 in '60, with the agency out of the top 10 in '59.

Benton & Bowles' track record: '57,

**Network tv:** J. Walter Thompson, '57, \$66.4 million; '58, \$85.5; '59, \$120; '60, \$91.6.

Young & Rubicam: '57, \$66 million; '58, \$62.5; '59, \$70; '60, \$74.

McCann-Erickson: '57, \$62 million; '58, \$61; '59, \$69; '60, \$68.

Ted Bates: '57, \$34.5 million; '58, \$35.7; '59, \$43; '60, \$55.

Benton & Bowles: '57, \$36 million; '58, \$40; '59, \$40.5; '60, \$53.

BBDO: '57, \$46 million; '58, \$47; '59, \$47; '60, \$46.

Leo Burnett: '57, \$34 million; '58, \$39.3; '59, not in top 10; '60, \$42.9.

Dancer-Fitzgerald-Sample: '57, not

lion; '58, \$9.4; '59, \$11 and in 1960, \$12 million.

Ayer billed \$6 million in 1957, \$10 in '58, \$11 in '59 and \$12 million this year.

J. Walter Thompson: \$6 million in '57; \$11.8 in '58, out of the top 10 in '59 and \$8.3 million this year.

Dancer-Fitzgerald-Sample: from \$8.5 million in '57 to \$7 in '58, \$8 in '59 and \$8 again this year.

Lennen & Newell moved from \$2.9 million in '57 to \$8 million this year, was out on the top 10 in '58 and '59.

Grey Advertising was out of the top 10 in '57, went to \$4.4 million in

## MOST BROADCAST BILLING COMES FROM NEW YORK



**BROADCAST MONEY** is concentrated in the major-market areas, with 33 of the 50 ranking agencies, in terms of broadcast billing, located in New York. Top three air agencies are J. Walter Thompson, Young & Rubicam, and McCann-Erickson. McCann, a sprawling advertising giant unit made cohesive by manager meetings such as shown at left, allots 48% of its billings to broadcast, contrasted with an average of 58% for the top 10 shops, 53% for the top 50

\$15.5 million; '58, \$25 million; '59, \$33.2; '60, \$35 million.

BBDO: '57, \$25.0 million; '58, \$26; '59, \$26; '60, \$30.

Compton: '57, \$16.3 million; '58, \$20; '59, \$17.9; '60, \$24.

Young & Rubicam: '57, \$19 million; '58, not in the top 10; '59, \$21; '60, \$23.

McCann-Erickson: '57, \$31 million; '58, \$26.6; '59, \$21; '60, \$21.

N. W. Ayer: '57, \$24 million; '58, \$21; '59, \$19; '60, \$20.

Burnett: '57, not in top 10; '58, \$11.9 million; '59, \$36.2; '60, \$18.4.

Foote, Cone & Belding: '57, \$7 million, '58 and '59, not in the top 10; '60, \$14.9.

in top 10; '58, \$35 million; '59, \$37; '60, \$42.

William Esty: '57, \$31 million; '58 and '59, not in top 10; '60, \$33.8.

Kenyon & Eckhardt: '57, \$30.6 million; '58, \$29.8; '59, \$31; '60, \$30.1.

**Spot radio:** BBDO: from \$12 million in '57 to \$13 in '58 and '59; then to \$15 million in '60.

Esty, out of the top 10 ranking in '57, moved to \$9 million in '58, \$11.6 in '59 and \$12.4 million in 1960.

McCann-Erickson spot radio billings rose from \$12 million in '57, \$13 in '58, \$16 in '59, dropping this year to \$12 million.

Young & Rubicam: 1957, \$10 mil-

'58, \$5.5 in '59 and \$6.2 million this year.

Kenyon & Eckhardt: Out of the top until 1959 and 1960, with \$6 million for each year.

**Network radio:** Campbell-Ewald from \$3.2 million in '57 to \$2.5 in '58, \$6.2 in '59 and \$8 million this year.

J. Walter Thompson: from \$6 million in '57 to \$4.5 in '58, out of the top 10 in '59 and \$5.5 million in '60.

McCann-Erickson moved into the top 10 list in '58 and '59 with \$2 million, \$4 million in 1960.

Erwin Wasey, Ruthrauff & Ryan: \$2 million in '57, out of top 10 in '58, \$3.8 in '59, \$5.2 million this year.

### 33 of the top 50 are N. Y. agencies

NEW YORK	33
CHICAGO	10
DETROIT	3
ST. LOUIS	2
SAN FRANCISCO	1
PITTSBURGH	1
<b>Total</b>	<b>50</b>



## TOP 10 AIR AGENCIES' RADIO/TV \$\$—1957-60

	NETWORK				SPOT			
	\$ in tv (millions)	% gain from prev. year	\$ in radio (millions)	% gain from prev. year	\$ in tv (millions)	% gain from prev. year	\$ in radio (millions)	% gain from prev. year
<b>'60</b>	5,364	1%	386	21%	2,791	13%	999	6%
<b>'59</b>	5,307	14	318	9	2,463	6	940	6
<b>'58</b>	4,619	6	292	0	2,309	10	884	25
<b>'57</b>	4,365	..	292	..	2,099	..	1,183	..

**IN FOUR YEARS**, billings have risen in all areas of tv and radio—spot and network—with the most significant gains from the top 10 agencies appearing in spot tv and network radio. Four-year totals: network tv: \$1,965.5 million; spot tv, \$966.2 million; network radio, \$128.8 million; spot radio, \$400.6 million. In 1960, top 10 are spending a Sponsor-estimated \$1.46 billion on advertising, some 63% of which—\$1.07 billion—is on air

Young & Rubicam: \$5 million in '57, \$3.8 in '58, \$3 in '59, 1960, \$3.7 million.

Cunningham & Walsh: from \$1.5 million in '57 to \$2 in '58 and \$3 million in '59, with \$3 million this year also.

N. W. Ayer: \$2 million in '57, \$3 in '58 and \$4 in '59, \$3 million in '60.

Esty moved from \$1.5 million in '57 to \$3.5 in '58; \$2 in '59 and \$2.6 in 1960.

Geyer, Morey, Madden & Ballard spent \$1.6 million on network radio this year.

These billings for spot and network tv and radio show patterns of the top 10 which set the pace, weight, and balance for broadcast media usage of

other agencies—large, medium, and small in all parts of the country. The trend, as indicated by individual agency figures for the past four years, point to an ever greater allocation for broadcast media. More qualitatively, analysis shows that the actual buying procedure is also sharpening and focusing on more specific and meaningful marketing goals.

## 1960 AIR SHARE OF AGENCY BILLINGS BY QUINTILE

*(Five groups of 10 agencies each in the top 50 in air billings)*

GROUP	% OF TOTAL BILLINGS IN AIR MEDIA
<b>FIRST 10 AGENCIES BY RANK</b>	<b>58.0%</b>
<b>SECOND 10 AGENCIES BY RANK</b>	<b>52.5</b>
<b>THIRD 10 AGENCIES BY RANK</b>	<b>57.7</b>
<b>FOURTH 10 AGENCIES BY RANK</b>	<b>41.8</b>
<b>FIFTH 10 AGENCIES BY RANK</b>	<b>49.2</b>

**THE LARGER** the advertising agency, the larger the allocation to air media, as shown in the above quintile analysis. The biggest 10 agencies allocate an average of 58% of their total billings to air media; the smallest in the top 50, 49%. The four agencies with the highest percentages of air to total billings are Parkson, with 89%; Wade, 84%; Bates, 81%; and Esty, 80%, all for 1960. Dollar figures start on p. 30



**PART ONE OF TWO PARTS**

## **WHAT'S AHEAD FOR OLLIE AND**

➤ At 42, ABC TV president Ollie Treyz has realized his first objective, a top ranking for the network

➤ But the real drama of the ABC story is only just beginning to unfold, many agency men tell SPONSOR

**O**n 23 April, 1961, Oliver Treyz, the Whiz of Willowemoc (N. Y.) and the "Bromo-seltzer Kid of West 66th Street" will catch up briefly with the Massachusetts Strong Boy, John Fitzgerald Kennedy.

Ollie will be 43 on that date (Ken-



1956—Kennedy when Adlai Stevenson's second defeat gave wings to his own presidential aspirations, Treyz when he rejoined ABC as executive v.p. of the tv network.

Both have shown an awesome capacity for relentlessly hard work. Both have scored brilliant personal triumphs. Both have attracted stalwart admirers as well as a host of critics who grumble about their "methods." And with both in 1961 the \$64,000 question is not "What has he done?" but "What is he going to do and be from here on?"

This past year for the first time ABC has been able to claim, on the basis of Nielsen figures, that "more people watch us than any other network." But as Ollie Treyz pointed out in a remarkably frank speech to ABC affiliates two weeks ago, the margin for that claim is "slimmer than what the Democrats won by in November and, unlike them, we have no guarantee that we're going to stay in power for four years."

Actually, the whole problem of ABC's future position, growth, planning, and maturity is one of the liveliest subjects of current trade speculation in Hollywood, along Madison Avenue, among broadcasters, and at the network itself.

Among the questions being argued by industry seers and sages are such brain teasers as these:

1. Now that ABC has reached the top will it broaden its concepts of network operation? (Recently NBC's Robert W. Sarnoff, a not wholly unbiased observer called ABC a "narrow gauge network.")

2. Will ABC's program formulas—the western-action-Warner Bros.-type product that sparked its upward drive—continue to work?

3. Will ABC, now that it is no longer a "struggling young man on the make," face a tougher selling job than in its up-from-poverty days?

4. Will ABC ever achieve anything like a leadership position in news and public affairs programs? Does it even want to?

5. Will maturity bring ABC a better public image and a better press? Critics like John Crosby have delighted in taking loud anti-ABC swipes. Recently *Time* magazine sneered at it as a "bargain basement network."

6. How about Ollie Treyz?

Will this "young man in a hurry" burn himself out? Will he suffer the fate of such expendable tv network presidents as Pat Weaver and Louis Cowan? Has he the capacity to grow and mature?

7. Will ABC's influence in future years upgrade or downgrade the medium?

Obviously, no one short of an omnipotent swami with an infallible crystal ball can possibly know the answers to such portentous, future-piercing questions.

But SPONSOR, in an effort to gauge the probabilities and possibilities for ABC and Ollie Treyz in the years ahead, has talked with dozens of advertisers, broadcasters, and agency-men, and from them gleaned certain items which may be considered straws in the wind.

Considerable significance, for instance, must be attached to the fact that several of the biggest Madison Avenue agencies with whom the network works closely, are exceedingly optimistic about the ABC future.

"We fight like hell with Ollie," said a top 10 tv vice president. "but I don't believe that he and Leonard Goldenson (AB-PT president) will ever be satisfied until they have made ABC the leader in every possible respect."

"ABC is going ahead because it's sewing up all the best program sources," said another agency executive who commutes between New York and Hollywood.

"I don't look for ABC to go much higher in ratings, because it can't," said an account man on a P&G brand. "But I do think it's going to improve in every other phase of tv."

"You've got to hand it to those ABC guys. They've got a clear-cut point of view. They think in a straight line. Maybe you don't always agree with them, but at least they're not fumbling around," was another agency verdict.

Such friendly comment (and it outbalanced by three-to-one some hostile gripes that "ABC's crime, action, and western shows are a disgrace to the business") is of course far from conclusive evidence about the network's future.

But at least it indicates a faith on  
(Please turn to page 49)

## FOR ABC?

nedy won't hit 44 until 29 May, 1961) and in certain superficial aspects, at least, the history and prospects of these two, hard-driving young men are remarkably similar.

Both began the most spectacular phase of their careers in the fall of

# WHY FOOD BROKERS LIKE SPOT

- Study reveals food brokers show a preference for local media for introduction and advertising of groceries
- Brokers ask agencies to consult with them on local market conditions before making final media decisions

**F**ood brokers in effect gave a boost to local radio/tv advertising for food products in a report on broker advertising opinions released recently by the National Food Brokers Assn. and Ketchum, MacLeod & Grove. In essence the brokers feel national advertising for grocery items is most effective when accompanied by local tie-

ins. The report also showed that brokers are critical of advertising agencies which depend more on ratings than their (brokers') opinions, in making local media decisions.

With the increase in the importance of supermarkets over the last 10 years, food brokers have emerged as a forceful voice in media decisions,

the report points out. "The broker has his finger on the pulse of the market he serves and knows his grocery marketing," said NFBA.

Brokers' criticized the agencies on the following counts:

- "Failure to realize how little coverage we get from some network programs when our local stations do not carry the program."

- "Too much reliance on rating books and not enough on local audience loyalty to local personalities (viz. a local 4.8 audience on tv is going to buy more of a sponsor's product than a regular audience of an average 6.9 program)."

Brokers stressed that if a principal is going to use network tv, attempts should also be made to use local media tie-ins. "Chain stores and retailers are not impressed with national advertising and usually ask: What are you doing in this market? I don't care about N. Y., Chicago, and Los Angeles," one broker commented in the report. "The demand is for local support," he said.

It is in this area that food brokers feel they can be of utmost help to agencies. "We feel it is absolutely essential that the advertising agency consult with the broker in the territory and closely cooperate with him if satisfactory results are to be achieved by the agency, the broker and his principal," said one broker.

A food broker, as the report states, is not directly concerned with the national aspects of a network tv program. He is, however, interested in showing a grocery buyer that the network program will reach a specific number of families with desired buying characteristics within the buyer's market, and will thus move goods.

The report is quick to point out that brokers do not feel that network advertising is ineffective in any sense. But they feel that first its need must be explained in local terms to them and to their customers, and that it is desirable to team it with local advertising when practical.

Responses to a question on lead  
(Please turn to page 52)



Wm. J. Gillilan (l), KM&G marketing v.p., Watson Rogers, NFBA pres., analyze study

## NFBA-KM&G study reveals brokers stress local media for groceries

**FOOD BROKERS** were asked by NFBA and KM&G how they felt about networks, magazines as vital advertising media for selling grocery products as opposed to local media. Responses are shown below. NFBA also noted that many brokers sell local and regional products as well as nationally advertised grocery lines.

REPLIES	NATIONAL	LOCAL
Yes	63.4	93.9
No	31.5	5.2
Don't Know	5.1	.9
	100.0	100.0





**PRODUCTS GALORE** share limelight in AMF commercials demonstrating the company's versatility. Clips shown above are from two-minute commercial, the audio of which is music only, shown in conjunction with the CBS 'Tomorrow' documentary series. AMF's goal: to reach thought-leaders

## AMF airs its diversity on web tv

- Selects CBS 'Tomorrow' documentary as vehicle to reach opinion makers with story of giant operation
- First two not only score with mature, upper-income groups, but pile up 30% and 24.6% share respectively

**T**he American Machine and Foundry Co. has called on network television to familiarize the public with its mammoth operation.

To its ever-expanding manufacture of production machinery, AMF added the automatic bowling Pinspotter just after World War II, and from there has continued to branch out in the leisure-time field. AMF and its agency, Cunningham & Walsh, felt the time had come to make the company's diversity known, especially to thought-leaders—i.e. the educated, the influential, and the well-to-do who help to mold opinion (and buying habits) in their communities.

When it was learned that CBS and the Massachusetts Institute of Technology planned to combine talents for a documentary series on how de-

velopments in science and technology will affect future life, "we knew this was ideal for AMF's corporate expression," states C&W v.p.-account supervisor Russell Jones. "It's entirely appropriate for AMF to identify with the future, and such a program is bound to attract the type of audience we want to reach. Also, we sensed an appetite for this type of show among the public at large."

Nielsen studies, points out C&W media supervisor Hermann Braumuller, indicate that the first two programs in the series not only reached the influential, as anticipated, but the over-all ratings were even better than expected. "The Thinking Machine," which date with computers, was seen 26 October and scored a 24-market average audience share of 24.6%. A

30% share was registered by "Big City—1980," a study of cities of the future, on 21 November. In both cases the *Tomorrow* entry finished second in the three-network derby.

The audience for "Time Machine" was composed 44% of middle-income level families (\$5,000-\$7,999), while 28% were from the upper brackets (\$8,000 and over). And 40.3% of the audience was drawn from the 40-54 age group, 27.1% from 55 and over. The Nielsen figures thus point to a strikingly well-to-do, mature group that witnessed *Tomorrow* and the AMF commercials.

As for the commercials themselves, they covered three areas of AMF activity: heavy machinery; leisure time products; research and development. Producer Richard Depew explains that blending the commercials into the *Tomorrow* documentary format was no strain. The emphasis was on corporate image, with only a touch of sell in a very low key, and there was smooth transition from program material involving machines and cities of the future to AMF's future-oriented accomplishments, he states.



**ON CAMERA** for 'Thinking Machine' installment of CBS 'Tomorrow' show: M.I.T. Prof. Claude E. Shannon (seated); dir. Rene Bras (foreground), and pdcr. Thomas Wolf (rear, arms folded). AMF-sponsored program explored comparison between human brain and computer

According to Depew the biggest challenge was to tell so diverse a tale in the time allotted for commercials. Five two-minute commercials were developed—two for each show and a third used in both. The lead-off commercial for the first show was the closest thing to hard-sell in the lot, making frequent use of the AMF logo so viewers would have the company's identity firmly in mind during the ensuing, far-softer-sell films.

The commercial shown in both shows, and likely to be seen again when CBS repeats one of them in January, has as its central theme, human hands. It begins with several pairs of hands, as painted by masters through the ages, and then shifts to live hands, laboring as they did in bygone days. The film goes on to show how AMF machinery, thanks to a large-scale research and development program, is taking over more and more of the tasks which formerly had to be done by human hands,

thus releasing them for more enjoyable, leisure time activities—such as golf, bowling, water sports, etc.—for which AMF provides the equipment.

When the second show rolled around, AMF ran a commercial entirely devoid of the spoken word, the only audio being music (see stills, page 37). The video follows the progress of a youngster, from the time he awakens and jumps on his AMF bicycle, accompanying him throughout his home town where numerous leisure-time activities are going on—all involving AMF products. The commercial was considered most appropriate for the show about life in cities of the future, in which it appeared, since it depicted city leisure-time activity, and leisure time is expected to be more and more abundant in the future.

CBS News & Public Affairs constructed both *Tomorrow* programs around informal conversation between a well-known personality, more

or less representing the non-scientist audience anxious to learn, and a professor from M.I.T., which institution participated in the show as part of its 100th anniversary. In "Thinking Machine" it was actor David Wayne and Dr. Jerome B. Wiesner. Tv comedian-m.c. Gary Moore and Dr. Claude E. Shannon did the honors for "Big City—1980."

A dramatic comparison was made in "Thinking Machine" between the workings of the human mind and of a computer. There was disagreement among scientists on the show as to whether a computer will ever think the way the human brain does. Negativists argue that computers have to be pre-coded to operate, but there were demonstrations on the show that the human brain can be considered "pre-coded" in many ways.

To demonstrate computer potentialities in a way definitely understandable to all tv viewers, there was included in the "Thinking Machine" show two versions of a western, 'written' by M.I.T.'s TXW-O digital computer. Pre-coded with numerous possible moves for bandit and sheriff, each with a gun, a bag of gold, and a bottle of liquor, the machine had the sheriff win out in the first version. The computer's second opus acted out on the program, however, was highlighted by an ending unheard of in the annals of western tv fare; the bandit polished off the sheriff.

Further illustration of how "thinking machine" resembles the human brain was put forth in a checkers game between an M.I.T. luminary and a computer specially coded for the the game. The computer won.

"Big City—1980" concentrated on the brand-new city of Brasilia under construction in Brazil's interior, and redevelopment of Philadelphia. It examined the advantages and disadvantages in a totally planned city such as Brasilia. And there was a thorough study of the decay that can plague a city such as Philadelphia, the human problems encountered in renovating it, and the encouraging rebirth that can be accomplished.

The network reportedly has received numerous letters of appreciation for these programs. And in answer to many requests, the films have been made available to schools. ▀



# Color tv's upper-income audience

► Facts and figures gathered by NBC, other industry sources prove color television the acme of class media

**N**BBC points out in a recent study that color television ownership is confined to homes of substantial annual income and parallel occupation.

The survey, based on various industry sources, reveals the advantage of color program sponsorship for high-priced products such as automobiles. Also covered are data on

programming and circulation of color tv vs. magazines.

Color Television Market Facts, Inc., via NBC, reports 30% of all color tv set owners fall within the \$5,000-10,000 annual income range, with 9% earning below \$5,000—a total of 39%. The \$10,000-15,000 bracket represents 20% of this grow-

ing medium and the remaining 41% earn over \$15,000. The median income of color tv set owners is \$13,123, an inviting figure for advertisers after a select audience, in addition to the black-and-white viewing audience.

Automobiles are among the high-ticket items which stand to benefit with the purchase of color tv shows. A Trendex study, issued in June 1960, revealed 68% of the color homes owned 1958 or later model autos vs. 44% of a matched black-and-white  
(Please turn to page 64)

## Distribution of color tv homes, U.S. homes by occupation

OCCUPATION	COLOR OWNERS*	U. S.**
<i>Professional</i>	13%	10%
<i>Proprietors, Managers, Officials</i>	48%	10%
<i>Clerical, Sales</i>	13%	19%
<i>Draftsmen, Foremen</i>	14%	12%
<i>Retired, Unemployed</i>	11%	6%
<i>Not Reported</i>	1%	....
<i>Other—Agriculture</i>	....	9%
<i>Service</i>	....	8%
<i>Household</i>	....	3%
<i>Laborers</i>	....	6%

\*Survey of Color Television, Market Facts, Inc., December 1959  
\*\*Bureau of Census, Population Reports, 20 June, 1960

## 1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 15 January

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
Basketball Tournament (A)	\$110,000	Miles, Gillette, 12/31	NBC White Paper (N)	\$ 40,000	Timex ½, Doner, 12/20
CBS Reports (C)	57,000	Philip Morris, 12/26	N.Y. Philharmonic (C)	175,000	Ford
Bell Telephone Hour (N)	285,000	AT&T, Ayer, 12/23, 1/6	Orange Bowl (C)	400,000	1/2
Bob Hope Buick Show (N)	320,000	Buick, McCann, 1/11	Omnibus (N)	120,000	Aluminum, Thompson,
Christmas Mass (A)		12/24			1/1
Christmas Tree Lighting (White House) (A)		12/23	Project 20 (N)	50,000	U. S. Steel, BBDO, 12/21,
W. Churchill Special (A)		Mead Johnston, 1/1			12/29
Cotton Bowl (C)	350,000	1/2	Projection 21 (N)		12/30
Equitable's Am. Heritage (N)	230,000	Equitable, FC&B, 1/13	The Renegade (N)		12/27
Gator Bowl (C)	250,000	12/31	Sports Film (A)	50,000	Miles, Gillette, 12/24
Music For A Xmas Nite (A)		12/25	Story Of Love (N)		1/3
Music—New Year's Nite (A)		1/1	Tournament of Roses (A)	700,000	Quaker Oats, 1/2
NBC Opera (N)		12/25, 1/1	Tour. of Roses Parade (N)		Minute Maid, Bates, 1/2
			Tribute To A Patriot (N)		1/10

# 2. NIGHTTIME

# COMPARE

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00		I Love Lucy sust	Meet The Press Manhattan Shirts (Daniel & Char.) 1-L \$6,500	ABC News sust.			ABC News sust.			ABC News sust.
6:30	Walt Disney Presents G. Mills (DFS) Ludens (Mathes) Derby (McC-E) P&G (B&B) A-F \$94,000	Twentieth Century Prudential (R-McC) D-F \$35,000	People Are Funny Squibbs (Dona- hue & Coe) Q-L \$24,000		D Edwards Amer Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		No net service D. Edwards Am. Home (Bates) Schlitz (JWT) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††	
7:00	Walt Disney Presents B&S:30-7:30 Canada Dry (Mathes) Brillo (JWT)	Lassie Campbell Soup (BRDO) A-F \$37,600	Shirley Temple (7-8) RCA (JWT) B-Nut Life Savers (Y&B) Dr-L \$70,000	No net service D Edwards Amer Home (repeat feed)	News Texaco (repeat feed)	Expedition Ralston (GB&B) A-F \$26,000	No net service D Edwards Am. Home alt Schlitz (repeat feed)	News Texaco (repeat feed)		
7:30	Maverick (7:30-8:30) Kaiser Co (Y&B) Brillo (JWT) Nozema (SSCB) W-F \$82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000	Shirley Temple	Cheyenne (7:30-8:30) Dow (Mac, J&A) Ralston (Gard.) Peter Paul (DFS) Bris-MY (OBM) W-F \$93,000	To Tell The Truth! Am. Home (Bates) A.C. (McCann) Am. Home alt. Helene Curtis (Bates) Sc-F \$18,000	Riverboat (7:30-8:30) G. Seal (C. Milh.) DPont (BBDO) The Americans (S 12/26)	Bugs Bunny G. Fds. (B&B) Golgate (Bates)	No net service	Laramie (7:30-8:30) Colgate (Bates) B&W (KM&J) Dow (MacM, Smnz (DFS) W-F \$85,000	Hong K (7:30-8:30) Kaiser (Y Armour (B A-F \$
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&E) Derby (McC-E)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	National Velvet Rezell (BBDO) Gen Mills (BBDO) A-F \$37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&B) Union Car. (Esty) A.C. (Brother)	Pete and Gladys Goodyear (Y&R) Carnation (EWRB) Sc-F \$37,000 CBS Reports (12/26; 8-9) ●	Riverboat R. Digest (JWT) P&G (B&B) War-Lam (Bates) Nor. Phar. (B&B) R. J. Reynolds (Esty); Stud. (D'Arcy)	The Rifleman P&G (B&B) W-F \$40,000	Father Knows Best Scott (JWT) B-Myr (Y&R) Kellogg (Burnett) Sc-F \$34,000	B-Nut Life Savers (Y&R); Ptu, Glass (BBDO); Prestone (Mathes); Pan Amer. Coffea (BBDO)	Hong K (7:30-8:30) Beecham
8:30	Law Man R. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) West- elox (BBDO) Dr-L \$39,000	Surside 6 (8:30-9:30) Bm & Wman (Bates) Pontiac (MacJ&A) J&J (Y&R) A-F \$120,000	Bringing Up Buddy Scott (JWT) Se-F \$35,000	Wells Fargo Amer Tobacco (SSCB) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000	Alfred Hitchcock Ford (JWT) My-F \$65,000	Ozzie & M Kodak (J Coca C (McCann Sc-F
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$42,500	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show (10/2 S) (9-10) Chavolet (Camp-E) V-L \$120,000	Surside 6 Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B)	Klondike R. J. Reynolds (Esty) A-F \$36,000	Stagecoach West (9-10) U. Mtr. (C-E) B & W (Esty) Miles (Wade) W-F \$88,000	Tom Ewell Quaker Oats (JWT) P&G (Burnett) Sc-F \$38,000	Thriller (9-10) All State (Burn- nett); Glenbrook (DFS); Am.	Hawaiian (9:30-10: Carter (B Whitah My-F
9:30	The Islanders (9:30-10:30) L&M (Me-E), War.-Lam. (Bates) A-F \$95,000 W. Churchill 1/1,9:30-10:30●	Jack Benny Lever (SSC&B) State Farm (NL&B) V-L \$80,500	The Chevy Show	Adv. In Paradise (9:30-10:30) Nozema (SSC&B) P&G (B&B) Ludens' (Mathes) A-F \$110,000	Andy Griffith Gen Foods (B&B) Mu-L \$47,500	Dante A. Culver (Wade) Singer (Y&R) My-F \$37,000	Stagecoach West Gen. Fds (OBM) Ralston (Gardner)	Red Skelton Show Pet Milk (Gardner) alt S. C. Johnson (F,C&B) Sc-F \$54,000	Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB); Dupont (BBDO) (My-F \$85,000)	Hawaiian Am. Ch (Dates) Oldsmob (Broth P&G (L
10:00	The Islanders United Mtrs. (Camp.-E)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000	Loretta Young Tont (North) alt Warner Lam (Lam & Peasley) Dr-L \$49,500	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall (Bates) Peabody (L&N)	Hennessey Lorillard (L&N) G. Fds (Y&R)	Barbara Stanwyck Theatre A. Culver (Wade) Amer. Gas Co. (L&N) Dr-F \$41,000	Alcoa Presents Alcoa (FSB) Dr-F \$36,000	Garry Moore Show (10-11) Plymouth (Ayer) S. C. Johnson (NL&B) Polaroid (DDB) V-L \$115,000	NBC Specials (10-11) Various sponsors	Naked C (10-11) Brother); (McCann My-F \$ P&G (L
10:30	Valiant Years B&M (McCann) Music-Xmas N. Yr.'s Nite (12 25, 1/1; 10:30-11)●	What's My Line Kellogg (Burnett) All-State ( ) S 1/1 Q-L \$32,000	This Is Your Life Block (Grey) AuP-L \$24,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000	Face The Nation Knowmark- Esquire (M,W&S) Schick (B&B)	Jackpot Bowling Bayuk (Werman & Schorr) Brunswick-Balka (McC-E) Sp-F \$37,000	No Net Service	Garry Moore Show	NBC Specials	Naked C Sunbeam (B Shwyder Bris.-M; Bm & W W. Lam L&F); J. (Math)

● Specials.  
††Cost is per segment. Prices do not include sustaining, participat-  
ing or co-op programs. Costs refer to average show costs including  
talent and production. They are gross (include 15% agency commission).  
They do not include commercials or time charges. This chart covers period  
26 Sept-23 Oct. Program types are indicated as follows: (A) Adventure,  
(Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)



# AGRAAPH

19 DEC. - 15 JAN.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		ABC News sust			ABC News sust					
D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500†	News Texaco (C&W) N-L \$6,500†		D Edwards Phillip Morris alt Schlitz (JWT) N-L \$9,500†	News Texaco (C&W) N-L \$6,500†		D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500†	News Texaco (C&W) N-L \$6,500†			
et service			No net service			No net service	No net service			
D Edwards or Home Carter alt feed	News Texaco (repeat feed)		D Edwards Phillip Morris alt Schlitz (repeat feed)	News Texaco (repeat feed)		D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)			
Aquanauts 30-8:30 g (Burnett) \$87,000 n Carbide	Wagon Train (7:30-8:30) Ford (JWT) W-F \$88,000	Guestward Ho! Ralston (GB&B Gardner) 7-Up (JWT) Sc-F \$38,000	The Witness (7:30-8:30; R. J. Reynolds (Esty) Dr-F \$78,000	The Outlaws G Seal, B&W, Du pont (BBDO); Ford (JWT) M. Dvd (Weiss) W-F \$88,000 Peter Pan	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F \$10,000	Rawhide (7:30-8:30) G. Fds (B&B) Dracket (Y&R) P. Morris ( ) B. Myers ( ) Colgate ( ) Elgin ( ) W-F \$30,000	Dan Raven (7:30-8:30) Brn. & Wmsn. (KM&J); B-Nut Life Sav. (Y&R) My-F \$79,000 Happy S 1/13	The Roaring 20's 7:30-8:30 Anahist (Bates) Colgate (Bates) Carters (Bates) My-F \$83,000	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) Am. Tob. RCA (JWT) Am. Tob. (BBDO) RCA (JWT) W-F \$78,000
The Aquanauts (Morse) ard (L&N or (SSCB) da. (B&B	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Me-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$40,000	The Witness Esq. (MW&S) Schlick - (B&B) H. Curtis (McCann)	The Outlaws B-Nut Life Savers (Y&R); War-Lan (L&F); Colgate (Bates); Stude (BBDO); Pan Amer. Coffee (Camp.-Mith.)	Harrigan & Son (10/7 S) Reynolds (Frank) CC-F \$39,000	Rawhide (Me-E)	Dan Raven Mentholatum (JWT) Studehaker (D'Arcy) M. Dvd (Weiss) Smzn (DFS) One Happy Family	The Roaring 20's Derby (Me-E) Am. Chicle (Bates) Beecham (K&E) Brillo (JWT)	Perry Mason Sterling (DFW) Dracket (Y&R) Moore (B&B)	Bonanza \$83,000
or Alive rk (FC&B s (Morse) \$39,000	Price Is Right Lever (OBM) alt Speldel (NC&K) Q-L \$22,500 Project 20 12/21; 8:30-9	The Real McCoy P&G (Compton) Sc-F \$41,000	Zane Grey Theatre S. C. Johnson (B&B) P. Loril ard (L&N) W-F \$45,000	Bat Masterson (9/29 S) Sealtest (Ayer) Hills Bros. (Ayer) W-F \$39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F \$44,000	Route 66 (8:30-9:30) Cherrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F \$85,000	The Lone Westerner War.-Lam. (L&F) B-Nut Life Savers (Y&R) W-F \$36,000 West'h's Pih. S 1/6	Leave It To Beaver Ralston (Gardner) GB&B GE (Grey) Sc-F \$30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F \$80,000	Tall Man R. J. Reynolds (Esty); B-Nut Life Savers (Y&R) W-F \$36,000
y Sister Eileen (L&N) illsbury Burnett) 9/31 L	Perry Como Kraft (JWT) V-L \$125,000 Buick Show 1/11; 9-10	My Three Sons Chevrolet (C-E) Sc-F \$49,500	Angel S. C. Johnson (B&B) Gen. Foods (B&B) Sc-F \$43,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumliner) Sc-F \$38,000	77 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$85,000		Bell Telephone Hour (9-10) AT&T (NW Ayer V-L \$175,000 Projection 21 12/30; 9-10 Am. Heritage 1/10; 9-10	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45,000	Checkmate Brn. & Wmsn (Bates) alt Lever (K&E)	The Deputy alt Gen Cigar (Y&B) Polaroid (DD&B) Gen. Cig. (Y&R) Polaroid ( ) W-F \$39,000
Got a Secret (Esty) B-Myers (Y&R) \$37,000	Perry Como	Untouchables (9:30-10:30) Armour (FCB) L&M (Me-E) My-F \$90,000	Ann Sothern S. C. Johnson (B&B) Gen. Foods (B&B) Sc-F \$41,000	Tennessee Ernie Ford Show Ford (JWT) V-L \$45,000 Project 20 12/29; 9:30-1	77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Beecham	The Garland Touch Plymouth (Ayer) L&M (DFS) A-F \$37,000	Bell Telephone Hour	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$40,000	The Nation's Future
Steel Hr (10-11) S. Steel (BBDO) \$80,000	Peter Loves Mary P&G (B&B) Sc-F \$38,000	Untouchables Whitehall (Bates) Beecham (K&E)	Person to Person? Lan. Pils (LaRch) Lanvin (North) Wander AuP-L Anacin ( ) Dracket ( )	Groucho Marx Lorillard (L&N) Toni (North) AuP-L \$30,000	Robert Taylor in The Detectives P&G (B&B) My-F \$45,000	Twilight Zone Gen Food (Y&R) Colgate (McC) Glass (BBDO) Dupont (BBDO) My-F \$78,000	Michael Shane (10-11) Oldsmobile (Brother) Pitt. Glass (BBDO) Dupont (BBDO) My-F \$78,000	Fight-Week Gillette (Maxon) Miles (Wade) Sp-L \$45,000 Sports Film 12/24; 10-10:30 Bkst'bil Trnm. 12/31; 10-11	Gunsmoke L&M (DFS) alt Sperry-Band (Y&B) W-F \$42,000	
Theatre (10-11) mstron (BBDO) \$80,000	No net service	Ernie Kovacs Take A Good Look Consolidatd Cigar (EWR&R)	June Allyson Dupont (BBDO) Dr-L \$44,000	No Net Service	Law & Mr. Jones (10/7 S) P&G (B&B) A-F \$41,000	Eyewitness to History Firestone (C-E) P.A \$25,000	Michael Shane B-Nut Life Savers (Y&R)	Make That Spare Bro. & Wmsn. (Bates) Gillette (Maxon)	No net service	Man From Interpole Sterling (DFS) A-F \$25,000

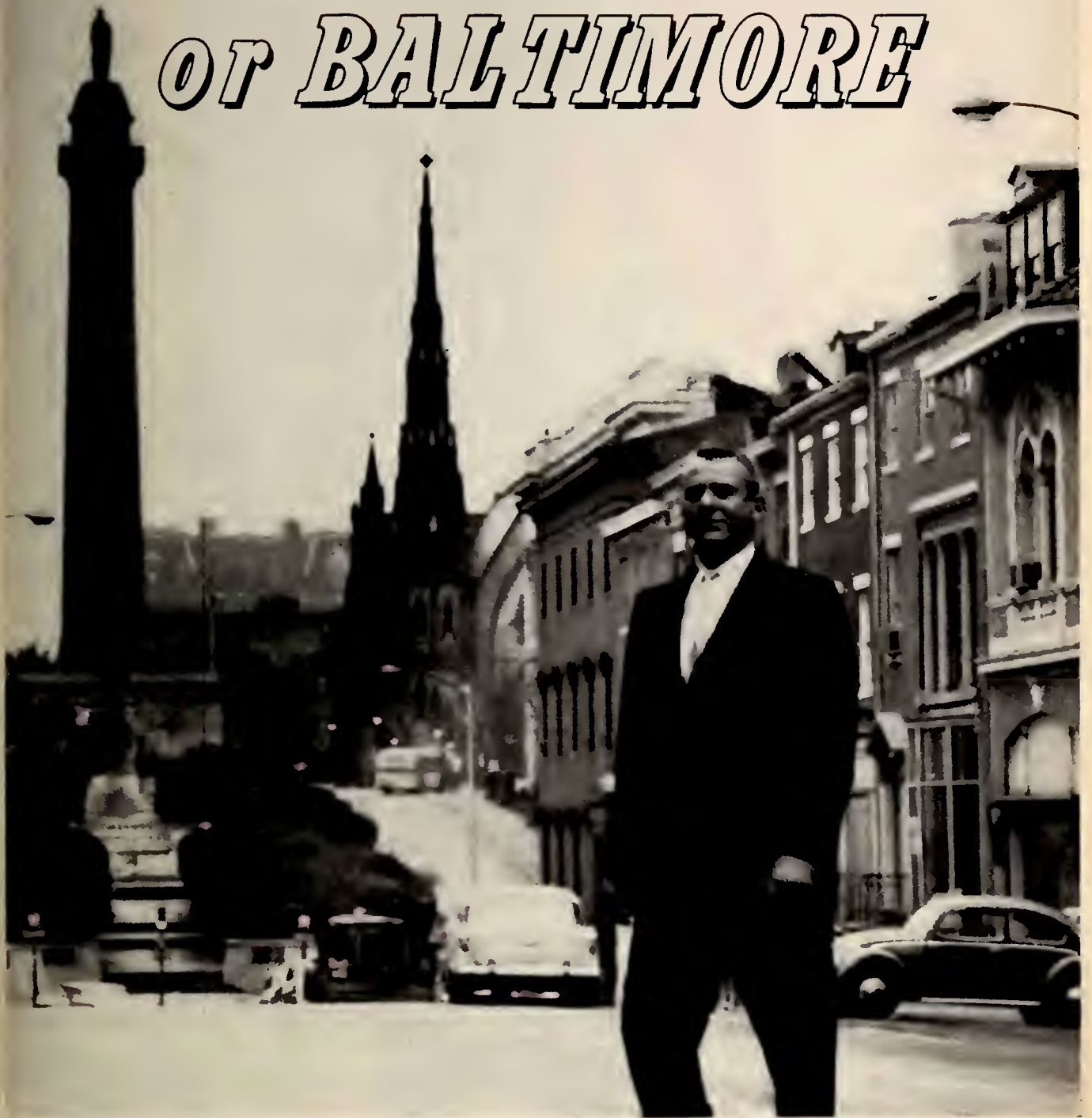
Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc. (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot. ‡Price not available.



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# 3. DAYTIME

# COMPARISON

Time	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC†	CBS	NBC	ABC†	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust		Sponsors Adolph's; A. P. Staley; Alberto Culver; Armour; Better Vision;	December Bride sust	Dough Re Mi sust	Sponsors Brillo; Bristol-Myers; Campbell; Carter's Little Pills; Chese-	December Bride sust	Dough Re Mi sust	Spons Ex-Lax; bert General
10:30				Block; cont'd Tues.		Say When S 1/2 B-Nut; Sterling			Proctor-Silcox alt sust	(reg.); Gl Labs cont'd
10:45		Look Up & Live sust		Morning Court	Video Village sust	Play Your Hunch sust alt Whitehall Colgate		Video Village sust	Play-Hunch sust alt Hartz	
11:00								Rem. Band alt. Am. Home	Sterling alt Simoniz	
11:15		UN in Action sust			I Love Lucy sust	Price Is Right sust. Sterling alt Whitehall	Morning Court	I Love Lucy sust	Price Is Right sust alt B-Nut	Morning
11:30				Love That Bob Tournament-Roses 1/2; 11:30-1:45	Clear Horizon sust	Concentration Culvar alt Lever Mennen alt Lever	Love That Bob	Clear Horizon Vick alt. sust	Concentration Frigidaire A. Culver alt Leeming	Love Tha
11:45		Camera Three sust								
12N										
12:15	TBA S 12/25	CBS TV Workshop sust		The Texan	Love of Life sust Amer Home Prod alt sust	Truth or Consequences Miles P&G	The Texan	Love of Life sust alt. Quaker Oats Am. Home (wkly)	Truth or Consequences Nabisco B-Nut Culver alt sust	The Te
12:30										
12:45	TBA S 12/25	CBS TV Workshop CBS News 12:55		Beat The Clock	Search for Tomorrow P&G	It Could Be You Culvar alt sust P&G alt Mnthum News (12:55-1 Gen. Mills)	Beat The Clock	Search For Tomorrow P&G	It Could Be You Miles alt sust P&G alt G. Mills	Beat The
1:00					Guiding Light P&G			Guiding Light P&G		
1:15	Direction '61 sust			About Faces	News (1-1:05) sust	No net service	About Faces	News (1-1:05) sust	No net service	About F
1:30					Orange Bowl 1/2; 12:30-concl.			No net service		
1:45	Issues & Answers	Pro-Football (Partic.) (1:45-concl.)	Frontiers of Faith sust		World Turns P&G alt H. Curtis	No net service		World Turns P&G Sterling alt Quaker	No net service	
2:00										
2:15	Championship Bridge No. Amer. Van Lines, Shwadyes		Pro-Football (2-concl.) Natl. Brewing. 1/2 regional; Genesee, 1/2 reg	Day In Court	Full Circle sust	Jan Murray Show sust	Day In Court	Full Circle sust	Jan Murray Show sust alt Block Drug	Day In C
2:30										
2:45	Amer. Football League Gen. Cigar, Colgate, Schick, Carlings			Road To Reality	Art Linkletter Wlms, Lrr. Wlms, Van Camp	Loretta Young Sanz alt. B-Nut P&G	Road to Reality	Art Linkletter alt Scott, J. B. Williams Kalgog	Loretta Young sust alt. Tont	Road to P
3:00										
3:15	Amer. Football Plets, Renault, Sinclair, Pabst		NBC Opera 1/1; 3-5	Queen For a Day	Millionaire sust	Young Dr. Malone Leeming alt Gold Seal P&G	Queen For a Day	Millionaire sust alt. Vick Scott alt. Quaker	Young Dr. Malone sust alt. P&G Sterling alt P&G	Queen P Day
3:30										
3:45	Amer. Football		Pro-Football	Who You Trust?	Verdict Is Yours sust Amer Home alt sust	From These Roots sust alt. Simoniz sust	Who You Trust?	Verdict Is Yours Scott	From These Roots sust	Who You
4:00										
4:15	Amer. Football		NBC Opera 12/25; 4-5	American Bandstand Stridex	Brighter Day Secret Storm Amer Home Prod Cotton Bowl (1/2; 3:30-concl.)	Make Room For Daddy sust	American Bandstand Lever, Nozema, Stridex B-Nut	Brighter Day Vick Secret Storm Quaker alt Scott	Make Room For Daddy sust P&G	Amer. B B-Nut, Weid
4:30										
4:45	Paul Winchell S 12/25 Hartz Mountain			Amer. Band.	Edge of Night P&G H. Curtis alt Vick	Here's Hollywood sust Colgate alt. sust	Amer. Band. Tont, Hollywood Candy	Edge of Night P&G Sterling alt R. T. French	Here's Hollywood sust whitel alt. Colz.	Amer. B Gen. M Vick Che
5:00										
5:15	Matty's Funday Funnies Mattel	Amateur Hour Williams N. Y. Philharmonic Ford	Celebrity Golf Kemper (alt.) Omnibus (5-8; 1/1)	American Bandstand 60-69			American Bandstand 60-69			America Bandste 60-69
5:30										
5:45	Rocky & Friends G. Mills, Am. Chicle, P. Paul	College Bowl GE	Chet Huntley Reporting Amer. Photo. Copy Equip., Kemper Ins. Co.	Captain Gallant Gen. Mills, Sweets, Gilbert			Rin Tin Tin Gen. Mills, Sweets, Gilbert			Lone Ran Gen. M mer. Howe Cracker J. Gil

†Note ABC Mon.-Fri. daytime sponsors rotate on a weekly basis and are not regularly scheduled for any particular shows or time periods. Alphabetical

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming from 19 Dec.-15 Jan., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-



# GRAPH

19 DEC. - 15 JAN.

	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC†	CBS	NBC	ABC†	CBS	NBC	ABC	CBS	NBC		
Bride	Dough Re Mi sust alt. Block Drug	Sponsors Hartz; J. B. Williams; John- son & Johnson Knapp-Monarch	December Bride sust alt. Vick	Dough Re Mi Gold Seal alt sust Nabisco alt. String	Sponsors Tape; Nationa Biscuit; Noxzema Old London Peter Paul; Rey	December Bride Kodak alt sust sust alt. Borax	Dough Re Mi B-Nut sust alt. Leeming		Captain Kangaroo	Shari Lewis Nat'l. Biscuit		
Ilage sust sust	Play-Hunch sust Colgate	Lever; Milles Minute Malt Mystik cont'd Fri.	Video Village sust Borax alt. AHE	Play Your Hunch sust Milles alt Heinz	olds Metals; S C. Johnson; Ster- ling Drug; Welch Whitehall; Vita- mins; END	Video Village Colgate (L 12/30) Lipton alt Kodak	Play-Hunch sust alt. Mills sust Mentholum		King Leonard & Short Subjects Gen. Mills			
Lucy alt —	Price Is Right Fridaire alt Sterling Heinz alt Culver	Morning Court	I Love Lucy sust U. S. Steel alt Lever	Price Is Right Lever Milles, Leeming	Morning Court	I Love Lucy sust alt Vick sust alt Kodak	Price Is Right Lever alt sust Culver	Kellogg Magic Land of Allakazam	Fury Milles alt. Gen. Foods			
Horizon	Concentration Miles alt Gen. Mills Nabisco alt Proctor-Sillex	Love That Bob	Clear Horizon sust sust alt. Borax	Concentration G. Mills alt Lever Heinz alt Whitehall	Love That Bob	Clear Horizon sust R. Rand alt. Kodak	Concentration Milles alt Lever Simonize Lever alt	Mighty Mouse Nestle alt. sust Colgate alt. Nestle	Lone Ranger Gen. Mills.			
Life to Prod war	Truth or Consequences Heinz P&G alt sust	The Texan	Love of Life sust Amer Home	Truth or Consequences Hartz alt sust P&G	The Texan	Love of Life Borax alt. Nab. sust alt R. T. French	Truth or Consequences Frig. alt sust P&G alt Whitehall	Lunch With Soupy Sales Gen. Foods	Sky King Nabisco	My True Story sust Sterling Drug		
For rew G	Could Be You W-hail alt Leeming News Heinz alt G. Mills	Beat The Clock	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Milles alt Nabisco. P&G alt G. Mills	Beat The Clock	Search for Tomorrow P&G Guiding Light P&G	Could Be You sust News P&G alt G. Mills	Saturday News sust	Detective Diary Sterling Drug sust			
rs sust service	No net service	About Faces	News (1-1:05) sust No net service	No net service	About Faces	News (1-1:05) sust No net service	No net service		Mr. Wizard sust			
Turns G scoring	No net service		As the World Turns P&G Pillsbury	No net service		World Turns Best Foods alt. Vick Carnation alt R. T. French	No net service					
Circle t	Jan Murray Show sust alt. M. Dred (11/12 S)	Day In Court	Full Circle sust sust	Jan Murray Show Nab alt. sust P. Sillex alt. sust	Day In Court	Full Circle sust sust	Jan Murray Show Whiteh alt. sust sust	NCAA Basketball S 1/7 Sponsors TBA	Gator Bowl 12/31: 2-concl ●	NBA Basketball Sponsors TBA		
Letter Dro tion over	Loretta Young sust Fridaire alt Knox Gelatin	Road to Reality	Art Linkletter Lever alt Drackett Pillsbury alt sust	Loretta Young P&G Heinz alt P&G	Road to Reality	Art Linkletter Lever Bros Williams alt alt Armstrong	Loretta Young sust alt G. Mills P&G alt G. Mills	NCAA Basketball				
malre ate	Young Dr. Malone Plough, G. Mills Heinz, Plough	Queen For a Day	Millionaire sust Drackett alt sust	Young Dr. Malone Milles alt Culver P&G alt G. Mls	Queen For a Day	Millionaire Quaker alt. sust Gerber alt. Nab.	Young Dr. Malone Mennen alt. Simonize Sterling alt Nab	NCAA Basketball				
s Yours it g alt er	From These Roots Lever alt sust Sillex alt Lever	Who You Trust?	Verdict Is Yours Sterling alt Lever sust	From These Roots Simz alt. Heinz Purex	Who You Trust?	Verdict Is Yours Quaker Oats alt. Vick Lever	From These Roots sust alt. Plough Gold Seal alt. B-Nut	NCAA Basketball				
Day Storm me Prod	Make Room For Daddy Heinz alt sust sust	Amer. Band. G. Mills, B-Nut, Welch, Hazel Bishop	Brighter Day Drackett Borax Secret Storm A. Home alt sust	Make Room For Daddy sust alt. Leeming G. Mls sust alt.	Amer. Band. Welch, Gen. Mills, Lever, Tonl, Noxzema	Brighter Day Lever alt sust Secret Storm Amer Home Prod alt R. T. French	Make Room For Daddy Proctor-Sillex alt Culver					
Night G X alt see	Here's Hollywood sust Culver alt. Tonl	Amer. Band. Tonl, Positan, Stridex, Tonl	Edge of Night P&G Pillsbury	Here's Hollywood B-Nut alt. G. Mls Heinz	Amer. Band. Alberto, Culver, B-Nut, H. Bishop	Edge of Night Quaker Oats alt. Drackett Amer Home Sterling	Here's Hollywood G. Mls alt. Sillex M. David alt					
		American Bandstand 00-00			American Bandstand 00-00 Tree Lighting, W. House ●			All Star Golf Reynolds Metals Armour	Captain Gallant Gen. Mills B-Nut Life Savers			
		Rocky and His Friends Gen Mills Gilbert, Sweets Am. Home Fds			Rin Tin Tin Gen Mills Crackerjack				Saturday Prom B-Nut Life Savers			

Listing of accounts begins 10 a.m. Monday and concludes 10 a.m. Friday. \*These are package prices and include time, talent, production and cable costs.

uled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News*

*Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m., 8:45-9 a.m., Monday-Friday and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Standard.



# What are your tips on selling to Spanish speaking

**Sydney Kavaleer, *s.p. and station mgr., WADO, New York***

"How can I get the Spanish speaking market to buy my product and how do I advertise to reach them?"

The advertiser, in some instances, is completely perplexed by the mys-



*Community identification important; participate in civic activity*

tery of penetrating the mass market so different in many ways—with different heritage, culture, background, and a language barrier—and yet, these minority groups are so large, especially in the New York area, that they are of extreme importance to the national advertiser.

New York, for example, is a very complex market requiring special analysis and a specific advertising approach. Let's look at the Spanish speaking market of New York: Very concentrated, and a group larger than Seattle or Milwaukee, larger than Miami and Tucson combined. New York's Spanish speaking market is the 17th largest market in the U. S.—earning over \$1 billion annually; spending over \$240 million on food alone—more food purchases than the cities of Richmond and Bridgeport combined; over 300,000 households.

Can the national advertiser afford to overlook this tremendous potential for his products? Absolutely not! But, he must know how to reach these people. Can he reach them through general market media—television, newspapers, national magazines, general broadcasting? Absolutely not! We, at WADO, reaching the mass audience of Spanish speaking, Italian, and Negro find that specialized market radio is *the* proven way of reaching these peoples.

In a Pulse survey, Bustello Coffee represented over 80% of the total cof-

fee purchases in the Spanish speaking market of New York by advertising only in specialized Spanish media. By contrast, national brands of coffees represented only a tiny part of coffee consumption in the Spanish market, despite a tremendous frequency and saturation in all general media in the metropolitan New York area.

The major breweries exposing their commercial message through specialized Spanish market media have been able to capture large shares of the market, because they supplement their general market buy with specialized market media.

WADO has found that an advertiser interested in reaching this important market must be completely familiar with the characteristics and statistical information about that market. WADO has compiled the information which is available at all times for the sponsor with a special selling problem. An advertiser, who is completely aware of the components of this amazingly fertile market, achieves immediate leadership and sales dominance, and he achieves this with far less advertising money and at a faster rate than he can in the general media field. The milk company which read WADO's report on ethnic market milk drinking habits was quick to capitalize on the fact that Puerto Ricans consume twice as much milk as Negroes and 40% more than the general market.

A tremendous potential lies ahead for the advertiser who will stop, study, and evaluate this market.

Alcoa's successful campaign on WADO stemmed from its realization that the Spanish speaking market offered it a prime new source of sales. WADO, or any other important specialized market media, must be able to interpret for the advertiser the sales philosophy necessary to capture that market. This can only be accomplished through a media operation in depth, consisting of specialists in the following departments: re-

search, merchandising, marketing, advertising, correct copy interpretation, and, of course, community services.

Reams could be written about this market. It is so large and different in character. But the pertinent points can be summated as follows:

1. Counsel with a knowledgeable media representative—he can help you formulate your advertising approach.

2. Compile complete market information to determine characteristics, culture, buying, eating, working habits, etc.

3. Make sure that your commercials are understood and translated into simple colloquial copy. Literal translations will often be harmful and do not convey the true message.

4. Where possible, employ a special market consultant who is on top of the pulse of that market—he can supply you with very necessary first-hand field information.

5. Gain product acceptance and consumer loyalty through strong community identification.

6. Actively participate with civic, social, educational, and athletic organizations.

7. Know how your product is distributed. Make sure that your distributor is knowledgeable so far as your market is concerned, and that he has complete rapport with the people he is selling.

8. Some products can never be sold in a specialized market, because they are at variance with the culture and habits of the group. Ascertain before you spend your dollars that your product is one that can be sold through an educational program or one that should be kept entirely out of the market.

9. Identify yourself with media personalities who are invited to the home on a daily basis—the buyer hears and abides by the sales message identified with these trusted air personalities.

10. Treat the market with dignity and respect. Do not promise that



# markets?

which you cannot deliver.

Our advertisers have found that the rewards can be very great!

**Sterling Zimmerman**, v.p. & gen. mgr., KUNO, Corpus Christi, Texas

Spanish speaking markets are markets within markets, and should be treated as a separate media buy for coverage with a separate budget, just as television, English radio, and newspapers are.

A long existing problem facing agencies and clients has been how to penetrate these people with product and service advertising.

The language barrier crops up continually, in spite of advertisers feeling that English commercials are understood by all who see or hear them. This of course is an erroneous impression. English commercials are not fully understood by Latin Americans.

Living and working among Latin Americans have taught us much regarding customs, heredity, and language. As a manager of a full-time Spanish language radio station, I am well aware of the definite need of Spanish radio as a means of communication with the Latin Americans, the consistent way of informing them and selling them.

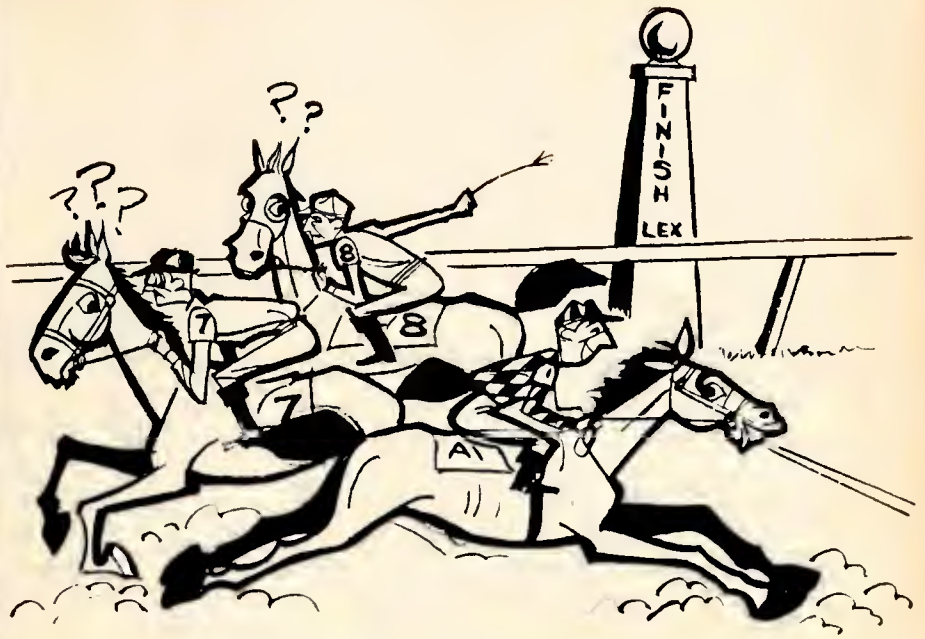
The Latin Americans are good spenders, and their needs are the same as the Anglo, they do not live in



*They prefer the invitation commercial, with a "Par Favor" approach*

hovels and eat beans and tortillas as their main fare for three meals a day. However, they do not comprehend English well, and many times items they see on the shelves in the stores are not familiar to them, so they rely on those items which are familiar.

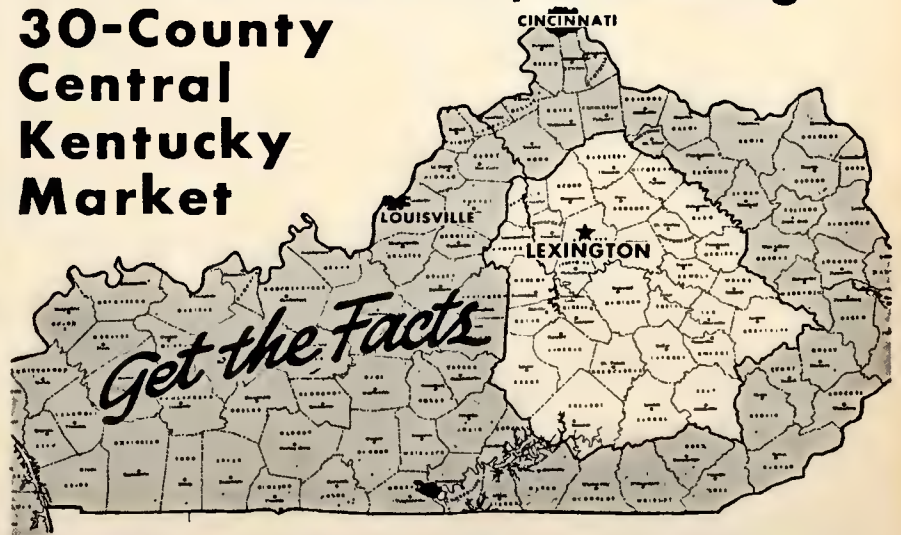
(Please turn to page 52)



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

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

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



FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV

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**NOW FOR TV**

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**DORIS DAY  
GORDON MACRAE**

GENE NELSON • PATRICE WYMORE

EVE ARDEN • BILLY DE WOLFE • S. Z. SAKALL

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**TEA  
FOR  
TWO**

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



N W YORK • 270 Park Avenue • YUkon 6-1717  
CHICAGO • 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105  
NEW YORK • 670 Bradbury Lane • ADams 9-2855  
LOS ANGELES • 7728 E. Hollywood St. • GRanite 6-564

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FOR LIST OF TV STATIONS  
PROGRAMMING WARNER'S FILMS OF THE 50'S  
SEE PAGE ONE SPDS (SPOT TV RATES AND DATA)





National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**American Home Foods, Div. of American Home Products Corp.**, New York: Schedules for Chef Boy-Ar-Dee begin 2 January and run through 30 June in reportedly 15-20 major markets. Moderate frequencies of day and night minutes and chainbreaks are being set. Buyer: Tom Viscardi. Agency: Young & Rubicam, N. Y.

**Nestle Co.**, White Plains, N. Y.: Fifty-two week placements on Nescafe are being lined up in 35-40 markets. Schedules are for prime chainbreaks and I.D.'s and fringe night minutes. Buyer: Phil McGibbon. Agency: Wm. Esty Co., New York.

**P. Lorillard Co.**, New York: Kent cigarette schedules are being placed for a 1 January start in about 50 markets. Buys are for 52 weeks using prime chainbreaks, three to five spots per week per market. Buyers: Sally Reynolds and Bob Kelly. Agency: Lennen & Newell, Inc., New York.

**Buitoni Foods Corp.**, Hackensack, N. J.: Planning a campaign to introduce two new macaroni products beginning in January in 20-25 markets. As with its Wagon Wheels and Space Men brands, the big push will be in the kids' shows, with three 13-week runs during 1961 in most of the markets. Buyer: Larry Butner. Agency: Albert Frank-Guenthen Law, Inc., New York.

**Funk & Wagnalls Co.**, New York: Buying two-week schedules to promote its Standard Reference Encyclopedia. Day and fringe night minutes start 18 January in a number of top markets. Buying contact is Leo Bernstein, adv. mgr. of F&W. Agency: Leonard Adv., N. Y.

### RADIO BUYS

**Liggett & Myers Tobacco Co.**, New York: L&M Filters placements start 1 January in about 50 markets. Schedules run up to 52 weeks, traffic and day minutes, chainbreaks and 30's. Buyer: Dick Boege. Agency: Dancer-Fitzgerald-Sample, Inc., New York.

**Tetley Tea Co., Inc.**, New York: New activity on its teas with over 50 markets getting schedules to start 2 January. Day and traffic minutes will be bought for eight to 11 weeks. Buyers: Art Topol. Agency: Ogilvy, Benson & Mather, Inc., New York.

**Swedish Shampoo Laboratories**, New York: Day and traffic minutes are being set on Blondex Shampoo. Light schedules begin early January for 26 weeks in about 30 markets. Buyer: Dick Jones. Agency: Firestone Adv., New York.

**John Morrell & Co.**, Chicago: Going into top markets with schedules for Red Heart dog food starting 16 January. Day and traffic minutes and I.D.'s will run for 29 weeks. Agency: John W. Shaw Adv., Inc., Chicago.

### OLLIE TREYZ

(Continued from page 35)

the part of some valuable customers in ABC trends. Ollie Treyz himself, summing up for SPONSOR his and ABC's current operating philosophy, said "I believe top ratings, in themselves are insufficient, even though they were indispensable in building ABC leadership."

Some industry observers, remembering the way in which ABC has publicized its rating gains in recent years, sniffed unbelievably when shown this Treyz statement.

There is, however, a growing body of evidence that Treyz and Leonard Goldenson mean exactly what they say, and are determined to broaden the network's programing base.

Such productions as the *Churchill World War II Memoirs* (Ollie himself spent three weeks in London negotiating and arranging for the series) are examples of genuine ABC interest in broader programing.

An even more significant case is the deal recently pacted by ABC with Time, Inc. for the production of five public affairs specials. Leonard Goldenson, at a preview showing of the first of these, *Yanki-No!* said, "We believe that the American people must be told about the terrible Communist menace in Latin America." and there were few in the audience of newspaper and magazine writers who doubted Goldenson's passionate personal interest in this type of "film editorial."

The answer to the question "Does ABC want to improve its news programs?" must be taken as an emphatic "yes."

Talking to ABC affiliates recently both Treyz and Goldenson made no bones about the network's current news weakness. They promised, however, to "give you as great an improvement in news as we have given you this year in sports." (In 1960 ABC picked up the Gillette fights, NCAA football, the new professional American Football League broadcasts, and other sports plums.)

Plans for strengthening the ABC news operation include new on-the-air personalities and new techniques and sources. But, of course, at 7 W. 66th St., the biggest ABC hopes are centered around the arrival in January of Eisenhower press secretary, James Hagerty, to take over as news chief, succeeding John Daly.



# SHOWMANSHIP



# FUNNY



# MANNNS

Silent film humor isn't silent anymore! Now, CLIFF NORTON as FUNNY MANNNS, adds up-to-date laugh-making in connection with specially created sound effects and original fun-filled, live music. All in 130 eight-minute highlights of the merriest old-time movie comedies, featuring such all-time greats as the Keystone Cops, Ben Turpin and many, many others. With CNP's FUNNY MANNNS . . . kids in your area will be laughing. Your advertisers will be happy. You'll feel pretty good too. What are you waiting for?

## CNP

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

Of Hagerty, Treyz told SPONSOR, "The greatest thing about Jim is that he'll be new to the business. He won't come in with any pre-conceived ideas about what can't be done. He'll be like Leonard in that respect."

The character and business philosophies of Leonard Goldenson loom certainly as the largest single factor in any prognostications about ABC's (and Ollie Treyz's) future. And far too little attention has been paid, even in the trade press, to the new concept of network operation which Goldenson introduced, following the Paramount purchase in 1952.

As a struggling, and decidedly third place network, ABC was plagued by an industry practice that had grown up in the old radio days. During the 1930's and 1940's the networks, lacking control or ownership of programs were constantly subject to raids (Paley's brilliant coup in switching NBC programs to CBS was the most famous example) and to the inter-network shifts of programs by agencies and advertisers.

For ABC, in its early days, the results of this radio-oriented practice, were almost disastrous. Any time an ABC show gave signs of vitality, it was almost immediately moved to a bigger more powerful network. As Ollie Treyz puts it, "When we won we lost."

Goldenson, coming into the business with a fresh viewpoint, recognized the inherent weakness of this operational structure and determined on a change.

The most significant step in the change came in October 1956, when he hired back Treyz as the network's chief executive.

Treyz, after six years at ABC as director of presentations, director of research, and (briefly) director of ABC radio, had left the network in late 1954 to become first president of the Television Bureau of Advertising.

Coming back to ABC, he flung himself enthusiastically into the job of rebuilding the network according to the Goldenson philosophy of complete network control of its own programs. According to most experienced broadcasters and agency men, this characteristic ABC approach to network operations has been an even more important factor in ABC's rise than its well-publicized program fare of Warner Brothers and westerns, and its imaginative selling methods.

And certainly, in appraising ABC's future, the concept of absolute network program control is all important. If anything, Goldenson and Treyz are more sold on the philosophy today than ever before.

As to ABC's future sales techniques, Ollie Treyz says, "I think we're going to see more and more network selling done on the Ted Bates and Charlie Ayres (ABC v.p.) pattern." Essentially this pattern is the sale of announcements rather than programs, and the scrupulous scrutiny of cost-per-1,000 values.

Given these twin philosophies of program control, and selling-based messages instead of show, the real question about ABC's future programming is whether it will expand its horizons or remain rutted in action, adventure, and western formulas.

Here again it is impossible to make absolute predictions, but talks with Treyz, and with ABC program chief Tom Moore leave one with the firm conviction that the network is searching restlessly for new programming directions.

Asked what he believed would be ABC's greatest expansion in the years ahead, Ollie said flatly, "qualitative improvement in night programming."

As an example of a new area which ABC is currently exploring, he cited serious dramatic shows, based on emotional human conflicts, rather than action, gunplay, and adventure. The first of these, *Dr. Kate*, with Jane Wyman is already scheduled for the fall of 1961.

Other fields to which ABC is turning its programming hand are an expansion of original cartoon shows (the success of this season's *The Flintstones* will be followed up next fall with a new series titled *Top Cat*), biblical dramas, and special programs built around national holidays.

In all of its program planning Treyz insists that ABC will be "original, not derivative." This insistence on originality may well provide a clue to his own, and ABC's future.

How far can the network carry its determination to be different? What tactics will CBS and NBC adopt? ♦

*Two weeks from now, following our Year End Report in SPONSOR's 26 Dec. issue, we will bring you Part Two of "What's ahead for Ollie and for ABC?"*





*what has an eye patch to do with you?*

Two things.

One—it points out how brilliant a job advertising can really do.  
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

▶ **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

# FLEXIBILITY



# FUNNY



# MANNERS

130 eight-minute sequences produced with an experienced eye to station needs. Old-time movie greats like the Keystone Cops, Ben Turpin, Louise Fazenda in highlights of their merriest comedies — with CLIFF NORTON adding up-to-date laughter. You can integrate single episodes within larger shows of your own, tie them in with your local emcee, or put them together for any program length best suited to your station requirements. What are you waiting for?

## CNP

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

## FOOD BROKERS

(Continued from page 36)

time indicated almost unanimously that six to eight weeks was normally required for a grocery advertising or promotion campaign.

Here are some additional comments relating to broadcast media and agency relationships made anonymously by several brokers:

- "We recently had an agency place an order for tv advertising in our territory with a station 300 miles from our office. Our territory is completely surrounded by 6,000-foot mountains but the agency in N. Y. thought we could receive the advertising in our market. Incidentally, the station selected is five feet above sea level, with a 500-foot tower."

- "We find advertising does a better job for our lines when local advertising is tied in with network. Network advertising alone doesn't do as good a job."

- "We would welcome closer contacts with agencies aimed for better understanding and coordination of our respective talents."

- "It is my feeling that advertising agencies should take into consideration, whenever possible, the local advertising in any given market. It is fine to have large national advertising going for a broker, but some of this is of such a nature that the consumer only gets a fleeting glance at the product once or twice weekly, particularly if it is on tv."

- "Agencies can obtain more information about potential clients through frequent and consistent contact with brokers."

- "Agencies should learn the grocery business first—not just rate cards and circulation figures."

- The broker should always be consulted on local air media buys. There is no confidence on the part of the customer in network tv advertising for introduction of new products because it takes saturation to move goods the first time 'round."

There are some 3,000 food brokerage firms in the U. S. today. According to the current study, almost \$14 billion worth of foods and other products sold in American supermarkets every year are channeled into distribution, from manufacturer to retailer, through food brokers. NFBA and Ketchum, MacLeod & Grove, have received 1,027 returned questionnaires, representing a 53% return. ▀

## SPONSOR ASKS:

(Continued from page 47)

An advertiser's message on Spanish radio imparts two vital elements:

1. It is an invitation to use the service or product. (They need an invitation.)

2. The copy immediately explains its function in a language they understand fully. These are essential for a new product, and consumer loyalty for an old one.

The Latin Americans are not any more price-conscious than the Anglo. They are good judges of quality.

In the Latin American markets in the U. S., at least 50% of the total population is Spanish speaking—in some areas as high as 93% are.

It is no wonder many advertisers in these markets are racking their brains as to why they have not captured the sales expected based on distribution and total population. They are reaching only a portion of their potential market.

The Latin Americans do not like the hard pitch commercial that is demanding of them. They prefer the invitation commercial, one with a *par favor* approach.

It is also true of these markets that the customs and the language differ from one market to another, i.e.: The Cuban and Puerto Rican areas are not akin to the Mexican people of south Texas. Also, south Texas differs from Arizona and California Spanish speaking people, much like the difference between New Englanders and Texans.

The managements of Spanish stations are familiar with this situation and are happy to counsel whenever possible with factual information about their Latin American markets.

A common mistake often made, is in sending English point-of-purchase material and English jingles for use in Spanish areas. They do not get the job done. Spanish point-of-purchase and well-produced authentic Spanish Radio jingles and commercials will do the job when used on a consistent year-round basis. The Latin American are good citizens who are proud of their heritage. They are doing only what is natural when they speak Spanish. It's their language.

These people are not as a group, readers of newspapers and magazines printed in English or Spanish, as evidenced by print media's own surveys.

(Please turn to page 54)



It's a  
habit...



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

Fresno males get the KMJ-TV sports-watching habit at a young and tender age. Throughout the year there's top-flight sports programming on Channel 24.

Professional football, top basketball and baseball games in season . . . to name a few of the shows. No wonder Fresno viewers are unflaggingly loyal to KMJ-TV.

**KMJ-TV**  
**McCLATCHY**  
**BROADCASTING**  
**COMPANY**  
first TV station in  
the Billion-Dollar  
Valley  
of the Bees



THE KATZ AGENCY, NATIONAL REPRESENTATIVE



# PRE-ACCEPTED



# FUNNY



# MANN'S

Advertisers know a good thing when they see it — and they're sure going for FUNNY MANN'S! Discover for yourself how many advertisers and agencies have already said they want to buy in to FUNNY MANN'S. They like our fresh way of presenting silent movie comedy... in 130 eight-minute programs, each humor-enriched by specially created sound effects, scored with original, live music, integrated with CLIFF NORTON's up-to-date merrymaking. The kids in your area will go for it, too. What are you waiting for?

# CNP

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

## SPONSOR ASKS:

(Continued from page 52)

One important fact is: the Latin American families are much larger than the Anglo's, with more than one wage earner per home, making the average home per capita income substantial enough to provide necessities as well as many luxuries.

Many national, regional, and retail advertisers long ago recognized the tremendous importance of the Latin American markets and have capitalized on their large buying power through the utilization of Spanish radio. Listen around, the chances are, your competitor has been using it for years. We are all cognizant of the great Negro market and the French Canadian market that exists in the United States, and today the Latin American markets of the United States represent one of the great markets for many advertisers and their products. The surface of three markets have barely been scratched.

**Fred J. Rafael**, *director of marketing, Quinn-Lowe, Inc., advertising, New York*

There are many reasons manufacturers should seriously consider selling the growing Spanish market in the United States. It is growing not only in numbers but also in income, and constitutes about 10% of the population in the New York area and even larger percentages in Los Angeles and some parts of the South.

Much depends on the product you want to sell. Is the product well-known in Puerto Rico and Mexico, where most Spanish speaking people originated? Are they using it now? Is the name familiar to them? Are



*Write commercials specifically for the market; don't adapt from English*

they able to pronounce it? Is the label in Spanish? Do the package colors appeal to them?

Remember, our Spanish population is proud of its old culture and slow to give up old customs and old friends. This loyalty may be a great advantage to you because it includes unusually great brand loyalty. While this may work against you at first, it will be invaluable in the long run.

Many Spanish people speak English quite well, but most have difficulties when hearing it spoken on radio or television. Since selling means convincing people, the only language in which you can sell Spanish people is Spanish. Obvious? Still you can find English ads in Spanish newspapers, and hear English commercials on Spanish radio programs.

Perhaps you know someone who could translate your English advertising into Spanish. Don't let him do it: your friend may speak perfect Spanish, but is he a creative advertising man? Your advertising may be excellent for Americans, but will it appeal to the Spanish people? Adaptations and translations of advertising have proved unsuccessful and can never be as effective as advertising written in the original language.

There are dangerous pitfalls in the Spanish language. Your friend may speak the most perfect Castilian Spanish, but not the language of the Puerto Ricans, particularly of the Puerto Ricans in New York, who are using expressions that you would not hear in Puerto Rico. The same applies to the Mexicans in the United States. To sell Spanish people, you must speak in their own idiom, and this is what a specialized ad agency can do most effectively for you.

In the large cities the Spanish speaking people live in well-defined concentrated areas, and can be reached by newspapers, radio, movie theaters, and outdoor advertising. Often, the claims of these media are based on insufficient and unreliable statistics. That's another reason for the specialized advertising agency.

Such an agency can also help in securing distribution for your product. Its contacts with merchants, trade groups, specialized distributors and media can pave the way and open doors for you.

Space does not permit discussion of successful appeals, nor of reasons for the varying successes of contests and promotions. Let me mention that some costly introductory offers have failed while some relatively inexpensive creative promotions succeeded.

The Spanish market is well worth going after. However, successful American advertising and promotion techniques cannot be automatically applied to this market, where only experience and specialized knowledge are reliable guides.




Everybody  
talks  
about  
the  
weather...



..But **WDSU-TV** does







most about it!

WDSU-TV employs the full-time services of a private weather forecasting firm, headed by nationally known meteorologist Nash Roberts. And in New Orleans only WDSU-TV uses its own weather radar.

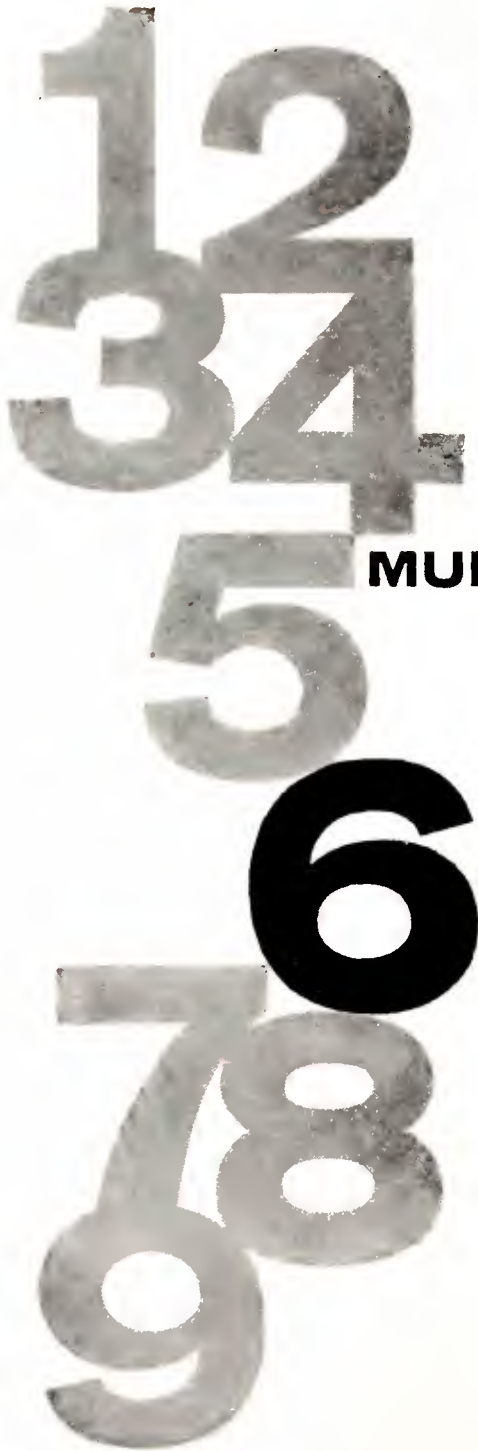
No wonder more New Orleanians depend on WDSU-TV for authoritative weather information than any other source.

For in New Orleans, where recreation and industry are substantially outdoors, weather is especially important.

## **FORECAST:**

Good sales climate and continued fair weather —when you advertise on WDSU-TV.

In New Orleans, only WDSU-TV gives you the complete weather picture.



## MULTIPLY AND CONQUER

Six\* times what eight-digit number composed of a combination\*\* of 1,2,3,4,5,7,8,9 results in a nine-digit number composed of 1,2,3,4,5,6,7,8,9?

Send us the correct answer and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. (If you have already won it, say so in your entry and we'll provide a different prize.)

---

\* We tried to make it work with our channels and frequencies (7,3,63 and 63), but our one brain-cell computer couldn't do it.

\*\* Combine WMAL-TV with WSVB-TV and get the Washington, D. C.—Harrisonburg, Va. markets at attractive combination rate.

# wmal-tv

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.



# WASHINGTON WEEK

19 DECEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

**The FCC has now taken two more steps in the direction of toughening up on regulation: and the end has not yet come.**

The Commission pounced almost immediately on a **multiple owner with license renewals of 15 months**, very quickly after adoption of the rule permitting license renewals for less than three years.

Then in quick succession the Commissioners were (a) once again unable to come to complete agreement on license application forms, and (b) acted to cut down on the large volume of station sales.

Barring death, bankruptcy or some other such emergency, **stations could not be sold before the holders owned them for three years under a new rule proposed by the FCC.** The commissioners, Hyde and Craven dissenting, said they would listen to industry arguments until 16 January, but said they would not make their final decision solely on pro and con arguments received.

The commission said that during the past three years, 555 applications for changes in ownership—some involving more than one station—raised the question of whether there is “trafficking in broadcast interests.” **In 53% of the cases, the FCC added, the stations had been held for less than three years, or one full license period.**

First short-term license renewals went to two radio stations and one tv outlet wholly owned by Richard Eaton and to two radio stations almost wholly owned by him. The FCC wasn't satisfied with operating standards, Eaton promised to exercise personal supervision in the future, and the FCC decided that it should **take another look in a year and renewed the licenses for 15 months.**

The action was taken on a 4-3 vote, with Hyde, Craven and King dissenting.

**The exact form of the section of the license applications forms which deals with programing is still much up in the air: however, disagreement revolves more around form than around substance.**

In addition, it is also true that action could be taken in short order, except that the Commission would like to secure a unanimous or nearly unanimous vote. It might very well be that **final action will now be delayed until “recess commissioner” King is replaced by a Kennedy appointee.**

The fact that King will be replaced assumes new importance.

King replaced former chairman John C. Doerfer, and his voting record indicates he is an even stronger believer in industry self-regulation than Doerfer was. In all recent decisions tightening the regulatory net around broadcasting, King has voted along with Craven on the anti side. Sometimes Hyde was with them, but even on those occasions Chairman Ford, Cross, Bartley and Lee managed to make it 4-3 in favor of stronger regulation.

Nobody doubts that the new commissioner to be appointed by president-elect Kennedy **will make those decisions 5-2 and occasionally 6-1.** Also, with King replaced, stronger regulatory policies will still carry, even if one of the four deserts on any specific issue.

**Rumors about the new Commissioner to take King's place float gayly around Washington, not stopped or even slowed down by the fact that president-elect Kennedy hasn't even gotten around to considering the post, himself.**

Strangely, there are fewer rumors about FTC, where **Kennedy will have two posts to fill.** Mills and Kintner are both serving on a recess basis.

# SPONSOR HEARS

19 DECEMBER 1960

Copyright 1960

SPONSOR  
PUBLICATIONS INC.

**Timex has whittled the number of candidates for its next agency choice down to five or six but it won't reveal the winner until the early part of January.**

**The company's ad budget for next year may go as high as \$5 million.**

**Look for an announcement of huge importance to come out of Westinghouse—the manufacturer—before the first of the year.**

**The last time it got heavy newsprint play was back in '57 when it announced it was putting \$11 million a year in the Desilu series.**

**A good example as to how an account will shrug off one medium-selling pitch after another until it sees some it likes is New England Mutual Insurance.**

**TvB had made multiple presentations over the years but suddenly the company saw a specific that squared with its idea of public service: the *Something Special* special on NBC TV.**

**It deals with the progress made in dealing with children's mental illness.**

**The owner of one long-time New York agency—it bills over \$10 million—plays 'em so close to the vest that only his president may see the balance sheet.**

**He brought in a prominent adman and gave him an upper-rank, but the fellow, after a few months, skipped to another agency when he found out he wouldn't be permitted to look over the balance sheet.**

**The rumor of the week along Michigan Avenue: Burnett has acquired the Chrysler-make account along with the Chrysler corporate business already in the shop.**

**Responded Burnett: we don't know anything about it.**

**The switch not so long ago of a hefty household goods account had, it was recently revealed, a very simple reason.**

**When the new parent corporate president took over he decreed that none of the subsidiaries would pay a commission on the talent portion of nighttime network minute participations. Also that these spots would be booked through the house agency.**

**The vamoosed agency refused to accept either of these conditions.**

**CBS TV is seriously considering doing all its billing by IBM, instead of manually, and, like ABC TV, turning over to LNA-BAR a copy of the tapes for the monthly figures released by TvB.**

**The ABC TV tapes carry the actual net billings as well as the stations involved but the TvB released figures are calculated according to the gross billings.**

**Reason inducing CBS toward IBM: the accounts run anywhere from 200 to 300 a month, whereas not so long ago the network had to deal with 70-80 advertisers.**



外國官廳出給證明  
漢字第1900號  
臺灣省警務處台北  
國際機場登記站  
49年6月8日



Der Herr  
Botschaftspräsident in Berlin  
Botschaftsweiche Tempelhof  
Ankunft: 10. SEP. 1960  
Name: Abflug

出字第  
43年6月18日  
台北市台北國際機場外輸入境查驗站  
查驗員

Vu en transit sans arrêt  
à destination de LAGOS  
Brazzaville, le 8. 8. 1960

SEP 19 1960

ROM  
REF. INTER. LE  
10 SET 1960

USED  
18 JUN 1960  
Status: 4-1-16-3  
Duration: 30 days  
Port: HANEDA  
Signature

المغادون  
التاريخ  
1960  
DEPARTED  
JUN 20 1960  
Port: NAGASHIKAWA  
Signature

**GOING PLACES!** Year-round, round-the-clock, WBBM-TV newsmen are going places...and Chicago audiences are seeing people, places and events shaping the destiny of nations.

In the past year, reporters Frank Reynolds, Carter Davidson and Fahey Flynn have traveled far and wide—the Congo, Japan, Korea, Formosa, Austria, Germany, Italy, France, England—to score major news breaks which viewers have seen either as one-time news “specials” (“Orient in Ferment,” “Anatomy of a Crisis: ‘The New Congo Nation’ and ‘Africa Marching’”), or as part of WBBM-TV’s regular day-in, day-out news coverage.

Clearly, Television 2 Chicago goes to great lengths to bring the world closer to home. Which is one reason why WBBM-TV’s clear-cut leadership goes on and on...why Nielsen has reported WBBM-TV the number one television station in Chicago for the past 66 consecutive reports! **WBBM-TV** CBS Owned, Television 2 Chicago



## TV BASICS

(Continued from page 39)

sample. Multi-car ownership is also high.

A survey by Color Television Market Facts in December 1959 found that more than half, or 51%, of color tv homes possess two or more cars although only 13% of the total U. S. homes fall into that category. Forty-one percent own at least one car, a total 92% with one or more cars, while only 74% of the total U. S. families have cars.

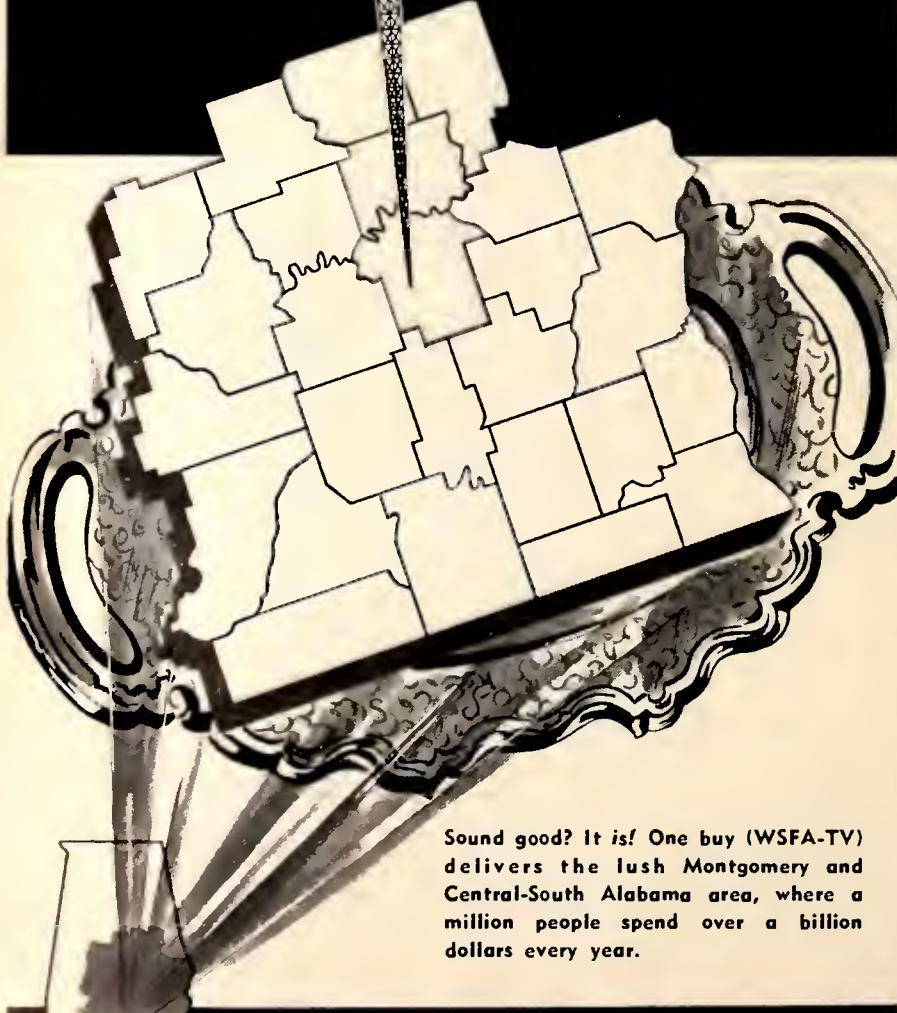
A circulation survey conducted by NBC and based on various industry sources places color television on top of the coverage list. Since color television is what might be called a "class medium," reaching a high income group, "class" magazines are its "competition," NBC said. The number of color sets in use is estimated at 500,000, while the *New Yorker* reports a circulation of 427,053. The median income of *New Yorker* subscribers is \$8,389, a color tv advantage of 56%.

Circulation (ABC Dec. 1959) and median income of other upper-level magazines are: *Business Week*, 338,626, \$14,350; *Fortune*, 325,298, \$14,375; *Atlantic*, 259,439, \$11,000; *Harper's*, 232,523 \$11,000; and *Saturday Review*, 224,779, \$10,199. Color television has the edge on these publications in either circulation or income or both.

Color television homes are more apt to view programs telecast in color. Summarized from a number of NBC surveys, ratings for color shows in color tv homes were twice that of black-and-white homes. The average rating of all tv homes for a group of color shows was 17%, although 33% of the color tv homes tuned in. Similarly, the share of audience was 54% versus 29%. Program identification, commercial recall, sponsor's slogan recall, etc., were also high in color tv homes.

Color programming is growing. The total number of stations (including satellites) equipped to rebroadcast network color is 367—70.6% of all U. S. stations. Only 104 stations—21.2% of all U. S. stations—are equipped to originate some form of local color. Last year's weekly schedule of 18 hours has virtually doubled this fall with 32 hours of web color programming.

# A BILLION DOLLARS ON A SILVER PLATTER



Sound good? It is! One buy (WSFA-TV) delivers the lush Montgomery and Central-South Alabama area, where a million people spend over a billion dollars every year.

# WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc.

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





# COMMAND PERFORMANCE IN BIG AGGIE LAND

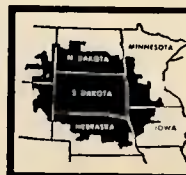
Big Aggie—the kindly queen of 2¼-million listeners—surrounds herself with stars to entertain her subjects. Such personalities as Jack Bruce, Norm Hilson, Ed Nelson, Tom Edwards and Bob Miller cater to the musical tastes and fancies of the WNAX-570's five state audience. Add to this array of musical ambassadors, the complete services of the WNAX Farm Department and the WNAX News Department, and you know why Big Aggie rates royally in the Midwest.

## WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION

Sioux City, Iowa      Yonkton, South Dakota  
Represented by Kotz



PEOPLES BROADCASTING CORPORATION

WNAX, Yonkton, S. Dak.  
KVIV, Sioux City, Iowa  
WGAR, Cleveland, Ohio  
WRFD, Columbus-Worthington, Ohio  
WTTM, Trenton, N.J.  
WMMN, Fairmont W.Vo.

# WHERE THEY CAN WATCH ALL 3...MOST HOMES NOW

NETWORK	3 NET. SHARE OF AUDIENCE*	HALF-HOUR FIRSTS*	HALF-HOUR SECONDS*
<b>ABC-TV</b>	<b>38%</b>	<b>25</b>	<b>14</b>
NET Y	34%	19	19
NET Z	28%	7	18

\*Source: 24 Market TV Report—Program Appraisal Supplement to National NTI Reports. Week ending Dec. 4, 1960. Sun., 6:30-11 pm. Mon. thru Sat., 7:30-11 pm. †Nielsen CPM Report, average evening one a week programs, Oct. 1960.



# WATCH ABC:

HALF-HOUR THIRDS*
12
13
26

"TV SHOW BUYING MADE EASY" might well be the title of this current Nielsen Program Appraisal Supplement.\* It's that quick, that revealing in its guide to program preference.

And the preference, as the chart shows, is very big for ABC. Out of 51 half-hours, ABC took first 25 times...over three times as many firsts as Network Z.

Reason: such new triumphs as SurfSide 6, Bugs Bunny, Naked City, My Three Sons, Flintstones, The Law and Mr. Jones.

More reason: such continuing strengths as Cheyenne, Peter Gunn, Adventures in Paradise, Rifleman, The Real McCoys, The Untouchables, 77 Sunset Strip, Robert Taylor's Detectives, The Rebel.

Most reason, particularly in view of its lowest cost per Mt, for making ABC-TV your first choice.

**ABC TELEVISION**

# NEWS & IDEA WRAP-UP

**TOP HONORS** for promoting highway safety on television go to WBTV, Charlotte, N. C., officers Charles Crutchfield (r), exec v.p.-mng. dir., Jefferson Standard Broadcasting; and Kenneth Tredwell, Jr., v.p.-mng. dir., WBTV, from Gov. Luther H. Hodges of North Carolina



The A.N.A.-4A's committee for the Improvement of Advertising Content, is asking media advertisers to express their feelings on objectionable ads.

Special invitations have been sent out to heads of national media associations, along with copies of the committee's booklet—*How you can help stop advertising deemed objectionable*—to send along their complaints and criticisms.

Comments from trade press editors and tv critics and columnists, are also being solicited.

### Campaign:

- **McCall's** is using taped radio commercials and tv spots to introduce their new broadcasting spokeswoman Katherine Austin, personified by Miss Duncan MacDonald. The campaign will be used to endorse McCall's Use-Tested symbol.

**DECORATIVE SCHEME.** Adding esthetic touch to entry blank barrels are three John Robert Powers models who turned out for KGW (Portland, Ore.) Community 62 Contest. Sign advertising \$1,000 for winners, actually contains each of those dollars (silver) in station's call letters





**Acquisition:** Franklin Foods, Ann Arbor, Mich., by American Home Products.

**PEOPLE ON THE MOVE:** William L. Morrisette, Jr., Eastern Air Lines' v.p.-sales, taking on additional duties of advertising . . . Seynour Molbegott promoted from trade promotion manager, Pepsodent Division, to product manager, Pepsodent and Life Line Toothbrushes, Lever . . . Howard D. Wolfe from Revere to director of sales and advertising, Peter Paul, Naugatuck, Conn. . . Roland Gomez to media director, Exquisite Form Industries.

## AGENCIES

Six agencies spent over \$20 million each in spot tv this year.

The sextette and their expenditures, in order: Bates, \$47 million; JWT, \$45 million; B&B, \$35 million; BBDO, \$30 million; Compton, \$24 million and Y&R, \$23 million.

(For in-depth analysis of agency

1960 billings, see page 27 of this issue.)

Clinton E. Frank, Chicago, and Weekley & Valenti, Houston, have worked out a joint plan for handling their respective share of the Continental Oil account.

Continental switched to Frank from B&B last October.

Weekley & Valenti have been handling collateral material and sales promotion for the oil company since 1953.

The biggest guessing game of the week on Chicago's Michigan Avenue revolves around who will replace Bruce Huston, radio buyer at Meyerhoff on Wrigley's multimillion spot schedule in 156 markets.

Huston is going into the national guard for six months—leaving behind the biggest radio account out of the midwest.

**Agency appointments:** Pearson

Candy to Knox Reeves . . . E-Z Food Shop Division to Chuck Shields . . . Endicott Johnson to Hicks & Greist . . . Candy-Gram, Chicago, to Cole, Fischer, Rogow . . . Arnold Bakers to Donahue & Coe (\$1 million) . . . Craig-Martin Toothpaste, division, Comfort Mfg. Chicago, to Olian and Bronner, from Erwin Wasey, Ruthrauff and Ryan . . . Western Jet-Soft Sales, to Tilds & Cantz . . . Continental Coffee to Herbert Baker . . . Royal McBee of Port Chester, N. Y., to Young & Rubicam for its Electronic Data Processing Systems . . . State Brand Creameries, Mason City, Wis., to Belmond, Iowa; and Vego, Mason City, all to Mohawk Advertising . . . Chicken Delight to Tilds & Cantz.

**Sharing the Christmas:** Kudner, New York City, employees and their families, gathered together a truckload of dresses, sweaters, shoes, toys and candy for Christmas delivery to the children of St. Labre Mission, in



**CLEANUP**, sponsored by KLEO, Wichita, Killion Svce. Stations, Stockyards Nat'l. Bank, gave pennies for election posters turned in after polls closed. Above, station's Marc Allen (c) and crew dispose of 38,000 posters received



**NEWS BROADCASTING CONFERENCE**, by WSB Radio Tv, Atlanta, for N. Georgia high school news editors, faculty advisors joined (l-r): Frank Gaither, WSB Radio gen. mgr.; Dean John Drewry, Grady School of Journalism, U. of Georgia; Marcus Bartlett, WSB-TV gen. mgr.

**CAMPAIGN CLIMAX**, which for WCSH Radio, Portland, Me., produced 125,000 contest entries, finds station mgr. Ben Hubble, as Santa Claus, and four helpers about to draw winners



**HIGH HOOPERS**, new KQV (Pittsburgh) basketball team, which has raised over \$2,000 for charity, features cheer leaders (l-r) Mary Louise Fiorucci, Pat Longo, Carol Robinson, Ruth Ferguson. Team physician: d.j. Rod Roddy





Ashland, Montana. Many of the garments were hand-sewn and knitted by the distaff side of the Kudner group.

**PEOPLE ON THE MOVE:** Kenneth S. Olshan, and John S. Rothschild, from senior space buyers to assistant media supervisors, and F. Richard Olsen from senior time-buyer, to assistant media buyer, all at DCSS . . . Stephen Zimmerman from product manager, Lever Bros., to account executive, Best Foods-Division of Corn Products Company account, Lennen & Newell . . . Jack M. Bristow from account executive to Chicago office manager, BBDO . . . C. E. Livingston from director of media and secretary, Ketchum, MacLeod & Grove, to director of marketing planning, Vic Maitland & Associates . . . C. Burt Oliver, from v.p. and managing director to national broadcast manager, Foote, Cone & Belding . . . Bruce L. Newman from v.p. McCann-Erickson, to senior v.p. and member of board of directors, Kudner . . . John Shull from account supervisor, Lennen & Newell, to account executive, Wade, L.A. . . .

Helen Lydon from director of radio/tv, John W. Shaw, to business manager, radio/tv dept., Clinton E. Frank.

**MORE PEOPLE ON THE MOVE:** Robert Widholm to broadcast media supervisor, Doherty, Clifford, Steers & Shenfield . . . John S. Williams from Henderson, Greenville, S. C. to v.p. and copy director, Foote, Cone & Belding, New York City . . . H. R. Haldeman to manager, L. A. office, J. Walter Thompson . . . Thomas W. Jipson, to account executive, AC Spark Plug Division account, D. P. Brother, Detroit . . . George P. Turner, Jr., from commercial producer, Lambert & Feasley to tv commercial producer, Alcoa account, Fuller & Smith & Ross, New York City . . . Manning Ruhin from Cargill, Wilson & Acree, Richmond, Va., to tv producer, Benton & Bowles, New York City . . . Louis N. Brockway, Young and Rubicam director, named consultant to the National Educational Television and Radio Center.

They were elected v.p.'s: Jack

Benoze, account supervisor for Eastman Chemical products account, Doherty, Clifford, Steers & Shenfield . . . Kenneth B. Karcher and Fred S. Trude, Jr., at Clinton Frank . . . Helmut Krone, William Taubin, David Reider, E. Weiss, and Dorothy Parisi, all Doyle Dane Bernbach.

**New offices:** Storm Advertising in Albany, New York . . . Gruhn Advertising, in Indianapolis.

**This 'n' data:** Hicks & Greig during the first 10 months of the year has increased its billing by \$4 million and added 12 new accounts . . . Lyman Baker agency has issued another installment of its *Baker's Dozen* newsletter and a new format for it.

## TV STATIONS

The cigar industry's advertising dollars are going at the rate of three out of four to tv, according to TvB's Norman Cash, on the premise that the medium is best for reaching the male market.

The TvB statistics: An estimated 55% of all the men in the country is reached by network cigar commercials during a single, average week.

John Walsh, CBS TV's coordinator of special programs, has been named director of the TV Academy's International Television Festival.

The first Festival is scheduled for New York City and Washington in the fall of 1961.

The theme: *Greater World Understanding Through International Television.*

**Ideas at work:**

- WNBC-TV, New York City, in an effort to determine the network's most popular programs, conducted *Pick The Hits* contest. The idea: viewers were asked to submit ballot listing their favorite ten programs (in order of popularity), plus a 200-word statement telling why. The top prize among many: a trip to Rome for two with cash gift of \$500.

- KPIX, San Francisco, alerted local tv columnists to its holiday programming by distributing among them teleidoscopes bearing the CBS eye.

**BALTIMORE? TULSA?  
DALLAS?**



## NO, THIS IS "KNOE-LAND"

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

### JUST LOOK AT THIS MARKET DATA

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

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

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

# KNOE-TV

Channel 8  
Monroe, Louisiana

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

Photo: The 29,000 barrel per-day refinery of the Lion Oil Division, Monsanto Chemical Company of El Dorado, Arkansas, where more than 90 petroleum products are made.





You roll it...let ASC ride it!

## RCA Vidicon Chain, with Automatic Sensitivity Control, Assures Uniform Picture Quality... Automatically

To show the "Film of the Day" at its very best, use the RCA Vidicon Camera Chain, Type TK-21C—now with Automatic Sensitivity Control. By electronically controlling sensitivity of the camera tube, the TK-21C automatically rides gain for you . . . assuring superior production of films with little or no operator attention. The operating convenience and uniform picture quality will add new spark to your film programming . . . give better service to your clients.

This improved camera chain with Automatic Sensitivity Control senses variations in camera output level, and compensates for wide transitions in highlight density. Reaction time is rapid—less than  $\frac{1}{2}$  second for a 10 to 1 change in highlight brightness. Even under the worst conditions, a transition from extremely dense to very

light film (100 to 1 change) can be accomplished in less than one second. Automatic Sensitivity Control is supplied as part of new RCA TK-21C Vidicon Film Chains. Previous TK-21 models can be converted.

An integral part of a matched line of RCA TV equipment, the vidicon film system has been established as the standard of the industry. Continued improvements, such as automatic sensitivity control, make RCA vidicon chains one of your best equipment buys. Remember when you buy RCA you get the most advanced equipment . . . plus the kind of service before and after the sale that only RCA with its broad background in broadcasting can provide.

**RCA Broadcast and Television Equipment, Camden, N. J.**

Get the full facts on the new  
RCA TK-21C Vidicon Film  
Chain! See your RCA  
Representative or write to  
RCA, Broadcast and Television  
Equipment, Dept. OC-26,  
Building 15-1, Camden, N. J.



The Most Trusted Name in Television  
RADIO CORPORATION OF AMERICA

and the call letter 5. Attached also was a message reading "be on the lookout for holiday programs on KPIX, Channel 5, CBS for the Bay Area."

• **KDKA**, Pittsburgh, for the third consecutive year, dramatized the holiday season by sponsoring the arrival of the city's official Santa Claus. Santa, who arrived on a tugboat, amid a police siren tooting fanfare, water spraying fire boats, sea scouts and the Gateway Clippers, was met on shore by the station's air personalities (and several thousand youngsters with parents) and escorted to his habitat—for the season—at Horne's department store.

• **WPIX**, New York City, for the second consecutive year, will devote four-and-one-half telecast hours, Christmas Day, to a special *Christmas Party* program for the area youngsters. Many of the favorite kiddie show stars will be on hand to entertain, and a variety of cartoons will be shown.

**PEOPLE ON THE MOVE:** **Soterios Pappas** to **WTTC-TV**, as director of advertising and promotion . . . **John A. Serrao** from general sales manager to station manager, **Stan Anderson** from operations manager to local sales manager, **Dan Kawakami** from program manager to program and operations manager, and **George Hooper** from tv director to production manager, all at **KHVV-TV**, Honolulu.

**Kudos:** **WTAE**, Pittsburgh, recipient of first place, Golden Quill Award, for its coverage of the marathon steel strike . . . **WJXT**, Jacksonville, Fla., awarded citation from the Protestant Radio and Television Center, Atlanta, for the station's "contribution to the religious life of our nation through its generous public affairs programming" . . . **WBTV**, Charlotte, N. C., named TV Grand Award winner of the first annual competition among North Carolina tv stations for "outstanding leadership in promoting highway safety," by the N. C. State Motor Club.

**New quarters:** **KYW** and **KYW-TV**, Cleveland, Ohio, moved into its new broadcasting studios and offices at Sixth St. in downtown Cleveland . . . **KNXT**, Hollywood, to begin op-

erations from new studios on Hollywood's Columbia Square, end of this month.

**Social note:** **KRON-TV**, San Francisco, played host to some 30 Eastbay advertising reps at a luncheon at Trader Vic's in Oakland, 1 December.

**Sharing the Christmas ideas:** **KABC-TV**, Hollywood, rounded up over 22,000 toys for Christmas distribution to underprivileged children, during its second annual *Chucko's Christmas Show for Toys for Tots*, 3 December, for the U. S. Marine Corps Reserve. The show, which was held in the L.A. sports arena, drew a crowd of nearly 17,000 children and adults. Admission fee: a new toy.

**Happy birthday:** **WAST-TV**, Albany, New York, to observe second anniversary as a vhf, 1 January.

## RADIO STATIONS

The idea of wooing the high school student with new angles is spreading among radio stations.

A stunt that seems to be catching on: Specially contrived jingles, incorporating area school names, colors, team names, mottos, etc., aired throughout the broadcasting day.

Among the stations that are playing up this audience promotion bit: **WHK**, Cleveland; **WWDC**, Washington, D. C.; and the three Balaban stations: **WIL**, St. Louis, **WRIT**, Milwaukee, **KBOX**, Dallas.

**Ideas at work:**

• **WSB**, Atlanta, Ga., is still digging out from under the mound of turkey wishbones which accumulated during the station's Thanksgiving Wishbone contest. Hundreds of ingeniously wrapped wishbones poured into the station when the station offered a prize for the largest one. A six-incher made off with the plum.

• **WAAT**, Trenton, N. J., is testing the broadcasting potential of an underground fallout shelter. The station's air personalities: Frank "X", Tommy Bacon, and Harry Newman, were locked into a ten-foot square, eight-foot high shelter by Trenton Mayor Arthur Holland and Congressman Frank Thompson as alert sirens sounded in recognition of Pearl Har-

bor Day, 7 December. The trio have been broadcasting all the station programs, with the exception of hourly five-minute newscasts, from the closet-sized structure, for the past week. The plan, Project 13, Escape, was originated by the WAAT staffers and approved by the Civil Defense authorities. Crates of survival items—canned and dried foods, 30 gallons of water, a chemical sanitation unit, games and books, and miles of pre-recorded tape to sustain normal broadcasting, went into the shelter with the pioneers. A three-by-five foot window in one wall give passers-by a view of the emergency studio, and the broadcasters as they go about their isolated daily routine.

• **WWL**, New Orleans, has set out to raise some \$3,000 for their 15th consecutive *Toys for Tots* campaign. This year, as in the past, the station will adopt all the youthful patients at the city's charity hospital and provide them with toys and a Christmas party. The \$3,000 will, with the special 50% discount from wholesalers make possible some \$6,000 worth of toys for the children in the hospital's 24 wards.

• **KGW**, Portland, Ore., spent over \$8,000 to promote its *KGW Community 62* stunt. Basic idea: a crossword puzzle containing questions about the community and KGW, with 620 prizes awarded to winners. To kick-off the drive, ads were placed in over 26 different newspapers. In addition, five spots a day were used on tv, and spots every ten minutes on radio. Some 400 placards were placed throughout the metro Portland area, bus cards on city buses, 30 models, dressed in black leotards were garbed in brilliant red barrels with the words *Love that KGW*, on it, and station disk jockeys dressed themselves in costumes and made the rounds of major shopping centers, spreading the word. Over one million entry blanks were distributed.

• **KALL**, Salt Lake City, triggered a state-wide promotion to point out its wider coverage and increased broadcasting hours. The gimmicks: (1) tributes to every town and community within listening radius and (2) every school in the state is being encouraged to send along the name of an outstanding student candidate for a scholarship to be awarded to the outstanding student of the year.



# A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL  
ON THIS FIVE-FINGERED  
TELEVISION QUIZ



- Q**—Which is Eastern Michigan's most colorful station?
- Q**—A bear is running toward a house with four southern exposures. What color is the bear?
- Q**—Can WNEM-TV sell clothes?
- Q**—A man said he found a coin marked 46 B.C. Is he lying or telling the truth?
- Q**—Which television station dominates Michigan's Golden Valley?



**WNEM-TV**

serving FLINT • SAGINAW • BAY CITY  
EASTERN MICHIGAN'S FIRST VHF STATION —  
ALL WAYS!

**PEOPLE ON THE MOVE:** Raymond L. Vanderslice from assistant promotion manager, WIBG, Philadelphia, to promotion manager, WJBK, Detroit . . . Allan MacDonald from director of sales development, KFVB, L.A., to sales staff, KEWB, San Francisco-Oakland, Calif. . . . Beth Parrish to WGMS, Washington, D. C., as public relations and promotion director . . . Howard L. Emich from station manager to general manager, WMAM, Marinette, Wis.-Nenominee, Mich. . . . Charles S. Tappy from commercial manager, WMNC, Morganton, N. C., to sales staff, WQMR, Washington, D. C. . . . Nick Barry who resigned as co-manager, WTIG, Massillon, Ohio, to Radio Advertising Bureau, New York City . . . Armand LaPointe to KHJ-AM-FM and TV, Hollywood, as director of merchandising . . . David L. Miller, Jr., from sales manager, WHK, Cleveland, to midwestern sales rep, WNEW, New York City . . . Richard Eichner from account executive, WNHC-TV, New Haven, Conn., to sales staff, WAVZ, New Haven . . . KA-PI, Pueblo, Col., has gone 100% Spanish and adopted a single rate policy.

**MORE PEOPLE ON THE MOVE:** Ed Montray from account executive to sales manager and Al Zimmerman from midwestern sales rep, Radio Press International, to sales staff, KQEO, Albuquerque, N. M. . . . David L. Miller, Jr., from sales manager, KYW, Cleveland, to midwestern sales rep, WNEW, New York City . . . Denver I. Dever from station manager, WARU, Peru, Indiana, to sales manager, WTAP, Parkersburg, W. Va. . . . Tom Shanahan to public relations and promotion director, WEMP, Milwaukee, Wis. . . . Joseph R. Fife, KYOK, Houston, general manager, elected a v.p. of the OK Group . . . Ken Carey from AM Radio Sales, San Francisco manager, to assistant manager, KSAY, San Francisco . . . Lee Gorman from assistant to the president, Gotham Broadcasting, to general sales manager, WINS, New York City.

**AND MORE PEOPLE ON THE MOVE:** Bill Ryan from Industry Publications sales manager to sales staff WVIP, Mt. Kisco . . . Charles F. Bunn from KHOL-TV, FM and

# A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS  
FRED W. JOHNSON YOUR  
PETRYMAN IN ST. LOUIS



- A**—WNEM-TV, Channel 5, with complete color transmitting facilities.
- A**—White—a polar bear. The house would have to be at the North Pole to have four southern exposures.
- A**—You bet! \$73,737,000 was spent last year on clothing in the rich, 25-county area served exclusively by WNEM-TV.
- A**—He must be lying—no one knew it was B.C., so coins wouldn't be marked that way.
- A**—WNEM-TV is the dominant station in this dollar-rich Flint-Bay City-Saginaw-Midland market, with 24.6% share of the audience from 8 am to 11 pm daily.



**WNEM-TV**

serving FLINT • SAGINAW • BAY CITY  
EASTERN MICHIGAN'S FIRST VHF STATION —  
ALL WAYS!

Muzak, Holdrege, Neb., sales staff to sales manager, KMA, Shenandoah, Iowa . . . **Fred Von Stade** from WTVN-TV, Cincinnati, national sales manager to general manager, WKYT, that city . . . **William B. Decker** from station manager, WMAQ, Chicago, to general manager, KNBC, San Francisco.

**Sports sales:** Hudepohl Brewing, Cincinnati, Ohio. (Stockton, West, Burkhardt) is sponsoring the Cincinnati Royals professional basketball games over stations **WKRC**, Cincinnati (origination point); **WPFB-AM & FM**, Middletown, O.; **WMOH**, Hamilton, O.; **WIZE**, Springfield, O.; **WLAP-AM & FM**, Lexington, Ky.; **WCYN**, Cynthiana, Ky.; **WFTM**, Maysville, Ky.; and **WEKY**, Richmond, Ky. . . . Franklin Creamery has bought half sponsorship of the 18-game University of Minnesota basketball schedule over **WTCN**, Minneapolis-St. Paul.

**Station acquisition:** **KMAK**, Fresno, Calif., sold by McMahan Broadcasting to group headed by Riley R. Gihson. Sale price: \$185,000. Brokered by Edwin Tornberg & Co.

**New affiliate:** **KAVL**, Lancaster, Calif., with Mutual.

**Happy birthday:** **WGAR**, Cleveland, celebrated its 30th anniversary, 15 December.

## FM

The fm audience in the San Francisco area is not quite as large as earlier reports had it figured, according to a recent Western Union survey.

The survey, which was conducted jointly by KPEN and KSFR, showed the listening audience to be 33% and not 47% as had been widely claimed.

The study was based on a sample of 1,000 completed calls in San Francisco, Oakland, Berkeley, San Mateo, Palo Alto and San Jose.

**Thisa 'n' data:** **WFBM-FM**, Indianapolis, began a 20-hour programming schedule, 1 December . . . **WFMM-FM**, Baltimore, started a new series featuring the Baltimore Symphony . . . **KPAM-KPFM**, Port-

land, Ore., launched the holiday shopping season for one of its fashion center sponsors with a two-hour stereophonic broadcast of *My Fair Lady*.

**Fm sponsors:** **Johnson County National Bank** (Galvin-Farris-Allvine) renewed with **KXTR**, Kansas City . . . **Blaha & Co.** bought hour-long program *Idlewild Calling*, and The Olympic Ski Shops of Brooklyn, Manhasset, and Rockville Center, bought a 15-minute skiing report over **WLIR**, Garden City, N. Y.

## NETWORKS

**CBS TV has resolved a triple-threat situation affecting its news operation by these moves:**

a) The appointment of Richard S. Salant as chairman of a newly formed news executive committee. His conferees on the committee will be William Paley, Frank Stanton, James Aubrey, Arthur Hull Hayes, Merle Jones and Sig Mickelson, president of the CBS news division.

b) Giving Salant authority to determine news policies and operation of the news division and over the scheduling of news programs.

The triple-threat which the action will tend to assuage, if not overcome:

1) Intra-mural differences among officials over who had the decisive word over (b).

2) The emergence of NBC TV News as a formidable competitor for CBS' preeminence in that field for the past 20 years.

3) A cloud of speculation raised by CBS affiliates as to the reasons for this shift of preeminence.

Salant, a general CBS v.p. since 1952, has been specializing as a network advocate in FCC and Congressional hearings.

**ABC-TV's daytime schedule is 84% sold out for the month of December, and the first quarter of 1961.**

The sales figure—the largest in the network's daytime history: \$7½ million.

**ARB's multi-city agent the Peter Pan (NBC TV) special:** It hit a high of 36.6 and an average of 35.0 for the two hours, with CBS averaging at the same time a 13.4 and

ABC, a 7.3. Following Pan ABC's rating with the Untouchables went to a 30.1 and CBS with Ann Southern dropped to a 6.4. Shares during the Pan span: NBC, 53.8 and ABC and CBS together, 31.4.

**Net tv sales:** **Gulf Oil (Y&R)** to sponsor *NBC Special News Reports* . . . **Philip Morris** (Leo Burnett, Chicago) and **Hygrade Food Products** (W. B. Doner, Detroit) sharing their national sponsorship of NBC-TV's National Football League Championship game, 26 December, with seven regional sponsors: **National Brewery** (Doner), **Liebmann Breweries** (Foote, Cone & Belding), **Falstaff Brewing** (Dancer-Fitzgerald-Sample), **Standard Oil of Indiana** (D'Arcy), **Standard Oil of Ohio** (McCann-Marschalk), **Hills Brothers Coffee** (Ayer), and **Theodore F. Hamm** (Campbell-Mithum).

**Net radio affiliates:** **WAME**, Miami, **KCOL**, Fort Collins, Colo., **KEXO**, Grand Junction, Colo., **KGEM**, Boise, Idaho, **KWIK**, Pocatello, Idaho, **KMON**, Great Falls, Mont., **KOPR**, Butte, Mont., **KMBY**, Billings, Mont., **KSVC**, Richfield, Utah, all with ABC . . . **WKYW**, Louisville, Ky. . . . with CBS

**Net tv affiliates:** **KNOX-TV**, Grand Forks, N. D., with ABC.

**Program note:** Jackie Gleason replaces *The Garlund Touch*, after 13 weeks, over CBS TV, 20 January. **L&M Cigarettes** (Dancer-Fitzgerald-Sample), and **Plymouth** (Ayer) to sponsor.

**Net special:** NBC TV will repeat *Astaire Time*, 20 February, at 8:30-9:30 p.m. Sponsor: Chrysler (Leo Burnett).

**PEOPLE ON THE MOVE:** **Roger O'Connor** from sales manager, WCAE, Pittsburgh, to CBS Radio as account executive.

## REPRESENTATIVES

**Rep appointments:** **WNBH-AM**, New Bedford, and **WOCB-AM**, West Yarmouth, to **Walker-Rawalt**, for New England regional sales representation . . . **KBAK-TV**, Bakersfield,



Calif., to **Select Station Representatives** for New York to Washington, D. C., area . . . **WBSM**, New Bedford, Mass., to **Foster and Creed** . . . **WOTR**, Corry, Pa., **WKRZ**, Oil City, Pa., **WSPN**, Saratoga Springs, N. Y., **WMOD**, Moundsville, West Va., **KGEM**, Tulare, Calif., **WPAC**, Patchogue, L. I., **WINC**, Winchester, Va., **WSIG**, Mt. Jackson, Va., **WFVA**, Fredericksburg, Va., **WHYL**, Carlisle, Pa., **WAYZ**, Waynesboro, Pa., **WELD**, Fisher, West Va., **KMAP**, Bakersfield, Calif. (for mid-west and East Coast rep only), **KCCR**, Pierre, So. Dakota. **KCOG**, Centerville, Iowa. **WSEN**, Baldwinville, N. Y. **KUTY**, Palm-dale-Lancaster, Calif., **WFRL**, Freeport, Ill., **WALM**, Albion-Marshall, Mich., and **WSFR**, Sanford, Fla., all to **Spot Time Sales** . . . **WLUC-TV**, Green Bay, Wis., **WLUC-TV**, Marquette, Mich., to **Young-TV**, for national representation.

**PEOPLE ON THE MOVE:** **Tom White**, from sales staff, **WINS**, New York City, to sales staff, **Broadcast Time Sales** . . . **George Eckles** to manager, and **Irving Dierdorff**, sales staff, Boston office, **Bolling** . . . **Peter P. Theg** appointed executive v.p. **Broadcast Time Sales** . . . **Ronald M. Gilbert** to account executive, New York office, **CBS Radio Spot Sales** . . . **Robert M. Fairbanks** from sales staff, **KNXT**, L.A., to account executive, San Francisco office, **CBS Television Spot Sales**.

## FILM

**James A. Schulke** has resigned as v.p. in charge of **Paramount Television Productions** to free himself to negotiate for purchase of the company.

Worth about \$10 million, **PTP** owns **KTLA**, Los Angeles, video-tape, live, and film facilities.

Schulke heads a syndicate which intends to purchase **PTP** from **Paramount Pictures**.

**Sales:** **Ziv-UA's Miami Undercover** to **WNEW-TV**, New York; **Fels** (Aitkin-Kynett) on **WHO-TV**, Des Moines and **KELO-TV**, Sioux Falls; **Cheerful Charley's People's Furniture** on **WOC-TV**, Davenport-Rock Island-Moline; **WBRE-TV**, Wilkes-Barre;

**WFBC-TV**, Greenville; **WCTV**, Tallahassee; **WALA-TV**, Mobile, and **WFLA-TV**, Tampa . . . Other stations buying **Banner Films' 21 Tarzan Pictures** (**WRAP-UP**, 12 December) include these:

Also, **KHGJ-TV**, Billings; **WKBW-TV**, Buffalo; **WKRQ-TV**, Mobile; **WTVT**, Tampa; **WJAR-TV**, Providence; **KOAT-TV**, Albuquerque; **KVOA-TV**, Tucson; **WDAF-TV**, Kansas City; **WBAL-TV**, Baltimore; **WKY-TV**, Oklahoma City; **WLOF-TV**, Orlando; **KATV**, Little Rock; **KICU-TV**, Bakersfield; **WDEF-TV**, Chattanooga; **KNDO-TV**, Yakima; **KDKA-TV**, Pittsburgh; **KHQ-TV**, Spokane; **WFMY-TV**, Greensboro; **WTOP-TV**, Washington, D. C.; **WFGA-TV**, Jacksonville; **KVOS-TV**, Bellingham; **KIEM-TV**, Eureka; **WBIR-TV**, Knoxville; **KYW-TV**, Cleveland; **KROC-TV**, Rochester; **WISH-TV**, Indianapolis; **KMID-TV**, Midland; **W-TEN**, Albany; **WTOL-TV**, Toledo; **WTRF-TV**, Wheeling; **WTVM-TV**, Columbus; **WCOV-TV**, Montgomery; **WJRT-TV**, Flint; **WKRC-TV**, Cincinnati; **KGBT-TV**, Harlingen; **WSBT-TV**, South Bend; **WHEN-TV**, Syracuse; **WGAN-TV**, Portland; **KYW-TV**, Portland; **KSBS-TV**, Salinas; **WOAY-TV**, Oak Hill; **WREX-TV**, Meridian; **KPRC-TV**, Houston; **KBOI-TV**, Boise; **KVAL-TV**, Eugene; **KIFI-TV**, Idaho Falls; **KSFA-TV**, Ft. Smith, and **KGNS-TV**, Laredo.

**International:** **ZIT**—the Canadian sales arm of **Ziv-UA** and **ITP**—reports 142 sales on 27 shows in its first year. These include **Lock-Up** to 33 markets, four **Carling**, Canadian **Tabacofina**, **J. E. Mcree** and **J. I. Case**; **Aquanauts** to **CBC**; **Sea Hunt** to **Lever Bros.** on all French language stations; **Highway Patrol** to **Star Bottling**, **Calgary Retail Druggist**, **Vickers** and **Benson**, **Irving Oil**, **Dow Brewery**, **Super-Valu** stores, and others in 20 markets; **Men into Space** to **Alpha-Milk**, **Paulin**, **Chambers** and others in nine markets; **Man and the Challenge** to **Canadian Safeway** and others in six stations; **Cisco Kid** to **Alpha-Milk** in five; **Bold Venture** to **Niagara Cycle Massage** and others in three, and **Case of the Dangerous Robin** to two. Sixty more sales were earned by **Science Fiction Theatre**, **Mackenzie's Raiders**, **Rough Riders**, **Tombstone Territory**, **Mr. District At-**

**torney**, **Dr. Christian**, **Harbor Command**, **Times Square Playhouse**, **Boston Blackie**, **I Led Three Lives**, **Unexpected**, **My Favorite Story**, **Yesterday's Newsreel**, and **Man Called "X"**.

**Programs:** **NTA** to combine "U. S. Marshal" and "Sheriff of Cochise" in re-run as 156 episodes of **Man From Cochise**.

**Promotion:** **Columbia Records** to release a **Twilight Zone** record.

**Strictly personnel:** **Edward W. Rinker** appointed a v.p. of **Consul Films** . . . **Myrna Massour** named assistant to **Ed Justin**, merchandising director of **Screen Gems** . . . **John J. Howley** appointed account executive in **ITC** central division.

## PUBLIC SERVICE

**WWDC**, Washington, D.C., president, **Ben Strouse**, is depending upon the potency of broadcast editorializing to give residents of the District of Columbia the right to vote for the country's president and vice-president.

Strouse triggered a nationwide campaign urging stations, as a "public service" to give vocal support to the constitutional amendment granting D.C. that right.

To back up the campaign, fact sheets and suggested editorial material, has been sent out to more than 300 radio and tv stations.

**Public service in action:** **WIL**, St. Louis, acquainted some 30 area high school editors with the workings of community services during a special station press conference and tour . . . **KDKA** Radio, Pittsburgh, gifted the Information Section of the Pennsylvania State University Agricultural Extension Service with 200 audio recording tapes . . . **KPIX**, San Francisco, conducted a workshop discussion on religious programing entitled **The Hows and Wise of Religious Television** . . . **KEWB**, San Francisco-Oakland, donated a transmitter to the **Christian Broadcasting System** . . . **WBBM-TV**, Chicago, telecast an area high school debate—**Resolved: that the electoral college should be abolished**, on its **Rebuttal** program.



**VIDEO  
TAPE  
is the shape of  
QUALITY  
TV commercials.  
TODAY**

The tremendous impact of the tape revolution on the creation, production and economics of TV is being felt increasingly in all areas—from network and spot commercials to dramatic shows and other programming, at both national and local levels. Here, on the next page, are some of the pleasantly surprising things you can expect when you turn to tape to shoot your next commercials . . .



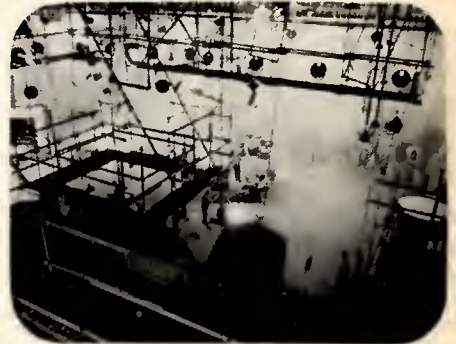
# 6 proved ways "SCOTCH" BRAND LIVE-ACTION VIDEO TAPE brings new quality and savings to your TV commercials!



The picture "lives" on "SCOTCH" BRAND Video Tape . . . says to the viewer, "It's happening right now!" The extraordinary visual presence of video tape, its real authenticity of sounds, provide a new dimension of believability to commercial or show.



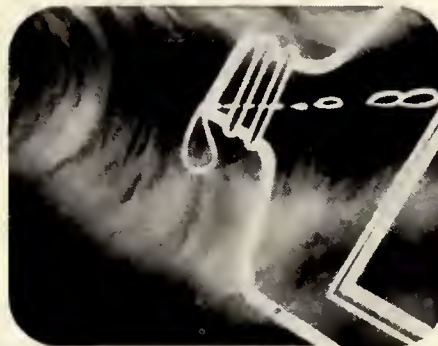
**Immediate playback**—in a matter of seconds—tells the producer, director, performers, camera crew whether this "take" is the one to keep, or whether a second will add worthwhile values of lighting, focus, pacing and delivery. No processing wait.



**Tape saves days** because of the uninterrupted work schedules it makes possible. You complete assignments in less time, then go on to the next without the distraction of unfinished business. It helps schedule talent, studios, crews efficiently.



**Fast editing** is a video tape feature. Its amazing flexibility lets you make last-minute changes. Sight or sound tracks can be erased and redone speedily. New scenes can be inserted and complete rearrangement of elements effected at the last moment.



**Special effects** machines used in video tape recording make possible an unlimited selection of effects. Wipes, match dissolves, pixie and giant people, combination of animated cartoons and live-action people, zooms, supers—video tape does them all.



**Speeds up approvals.** Client approval of commercials can be had the same day taping is made! When tape is the medium, the men who make the client's decision can be on the scene to give their approval when enthusiasm is high. No processing delay!

"SCOTCH" BRAND Video Tape has ushered in a new TV age! Along with audible range and instrumentation tapes, it was originated and pioneered by 3M. And it is through continuing and pioneering research that 3M is known and recognized as world leader in the development, manufacture and distribution of quality magnetic tapes.



**Send for: "The Show Is on Video Tape,"** a new booklet of case studies on the taping of network commercials, drama programs, and local "spectaculars." Enclose 25¢ in coin to cover mailing and handling costs. Write 3M Co., Box 3500, St. Paul 6, Minnesota.

"SCOTCH" and the plaid design are reg. T.M.'s of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M Co.

**MINNESOTA MINING AND MANUFACTURING COMPANY**  
... WHERE RESEARCH IS THE KEY TO TOMORROW



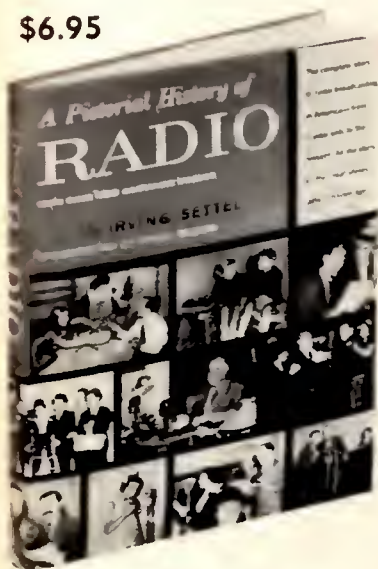


JUST PUBLISHED!

# "A PICTORIAL HISTORY OF RADIO"

by IRVING SETTEL

\$6.95



Published by Citadel Press

- An Ideal Gift for Your Customers & Friends!
- A Fine Addition to Your Library!
- A Terrific "Sales Door Opener" For Your Salesmen!

Here is the complete story of radio broadcasting in America . . . from crystal sets to the present. All the stars, all the great shows of radio's golden age. Over 400 nostalgic photos.

WIRE, CALL or MAIL COUPON BELOW (Special Delivery)

SPONSOR Services Inc.  
40 East 49 St.  
New York 17, N. Y.  
MUrroyhill 8-2772

Please rush me \_\_\_\_\_ books.

Bill me.

Enclosed find check for \$ \_\_\_\_\_

Name \_\_\_\_\_

Station \_\_\_\_\_

## Tv and radio NEWSMAKERS



**Thomas A. McAvity** has been appointed to the newly created J. Walter Thompson post: vice president in charge of radio tv programming. He was formerly a senior v.p. of M-E Productions, and v.p. of tv radio programming at McCann-Erickson. McAvity has also had several years of programming experience with the networks. He joined NBC in 1929, as a producer, and rejoined the network in 1951 after a few years in the agency field, and one year with CBS. At NBC he rose from national program director to programs, sales head in 1956. He was born in St. John, New Brunswick.

**Paul B. Evans** has been named director of sales for the Worldwide Division of Metropolitan Broadcasting. A veteran in radio sales, he was formerly sales manager of the company's Philadelphia station, WIP. Evans, who began his sales career with the Hearst newspaper ad service in Chicago, has held various sales posts in that city, including NBC Spot Sales, and as sales manager for Storer Broadcasting. Evans has spent the last nine months researching the field of international advertising for Worldwide.



**Carl W. Plehaty, Jr.**, has been appointed v.p. and director of advertising of the Boyle-Midway division of American Home Products. He comes to Boyle-Midway from Fletcher Richards, Calkins & Holden, where, since 1958, he had been an account executive. Prior to that, Plehaty was affiliated with Standard Brands: first, as assistant ad manager, and later, as assistant to the vice president in charge of merchandising. Plehaty, who resides in Darien, Conn., received his B.A. degree from Wesleyan University in 1941.

**Oliver L. S. Joy** has joined Miles Products, division of Miles Laboratories, as assistant advertising manager. He will be in charge of liaison and coordination of advertising projects between Miles Products and the company's advertising agencies. Joy comes to Miles from Boyer Chemical, Evanston, Ill. Prior to that, he was associated with International Minerals and Chemical at Skokie, Ill. Joy, a native of the Chicago area, is married. He received his A.B. and M.B.A. degrees from Harvard University.







Negative Sell

No mountains. No deserts.

No great bodies of water.

No wastelands. No distractions (to speak of).

No dearth of TV sets (more than half of Iowa's  
734,000 TV homes in our TV area).

No doubt: WMT-TV, CBS Television for Eastern Iowa.  
Cedar Rapids—Waterloo.

National reps: The Katz Agency

## The seller's viewpoint

*One of the most important messages broadcasters should impress on advertisers is that in this "space age" era, where proper timing is a basic requirement, radio and tv—more than any other media—are equipped to do the best job. Thus states Robert F. Hurleigh, president, Mutual Broadcasting System, Inc., N. Y. It's ironic, Hurleigh points out, that while radio networks today are geared for quick clearances, many advertisers, unaware of this, are passing them up for print media. This is true of institutional and "umbrella" advertising, both of which are naturals for the flexibility of broadcasting.*



### Are you selling broadcast short?

It's time for more "space age" sales thinking by "space age" broadcasters. Some have diversified sales approaches to match diversification patterns in industry and merchandising. But the bulk have not.

Already print media men have taken great strides keeping pace with America's diversification philosophy, especially for institutional and "umbrella" advertisers. They have capitalized particularly on the pattern of inducing defense-participating industries to parlay research and creative prowess into full-page advertisements designed to implant "brand confidence" for consumer products they produce. Primarily, such advertising is directly keyed to timing—and for timing purposes, ironically, there are no more adaptable systems, none more flexible than the two broadcasting media.

For example, Western Electric recently spent large sums in full-page ads timed to coincide with the successful launching of Tyros II—even though Western Electric is one of the largest manufacturers of components for broadcasting. Its ads spelled out some of the broadcasting equipment it created for this weather satellite.

As far as we know, not one penny for this umbrella advertising, designed to pinpoint that similar know-how and components are available in home and business telephones, went into commercial broadcasting. Why?

The best answer seems to be the advertiser and his agency were unaware of radio and tv facilities available to do the job immediately, with print set for complementary usage later and at much less production-in-time cost.

There, to us, is one of the major laxities in broadcasters' thinking and sales planning. All radio networks today are geared for quick clearances, if given a modicum of time to plan for such clearances, much less time, as a matter of fact, than that necessary to produce and plate the Western Electric ads I noted above.

But they are not being asked—because advertisers probably are unaware of such facilities. Some are, however, and are reaping profit harvests in consumer sales of products and services.

The umbrella approach is particularly adaptable for broadcast advertising by companies involved in eye-arresting, headline-producing research projects in missiles, man-controlled flights, fuels, motors, pharmaceuticals, etc., anything that in some way, shape, or form actually is applicable or usable by the average consumer.

Components in most of these space age research developments are now available to consumers, though not in readily recognizable forms. Broadcasters, however, should emphasize to advertisers the values of reconciling romantic research usages to understandable product developments and products available already on retail levels. The same kinds and types of recording tapes, transistors, tunnel diodes, tv cameras, and miniaturized radio circuitry controlling bulletin-creating space age research advances are available—even though in less refined forms—in today's consumer lines and in services to consumers. This is what motivates Western Electric, Westinghouse and U. S. Steel along this umbrella advertising tack.

By failing to use all available communications media such advertising might be overlooking new opportunities. Dramatic advances in scientific research, in industrial creativity should be clarioned throughout the land with all the might and force musterable for such purposes. Broadcasting is one of these potent forces, and is readily adaptable not only to focusing attention on such developments, but can also create the two-way merchandising streets some diversified companies find most practical in their umbrella approaches to marketing.

As I said before, space age broadcasting requires space age sales thinking and planning. It's a must!



# 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

# SPONSOR SPEAKS

## Greetings of the season

Every year at Christmastime somebody here in our office comes up with the not-too-original idea that we ought to run one of those sprightly Christmas-greetings-in-verse such as Frank Sullivan composes for the *New Yorker*.

And every year we patiently point out that while Sullivan can thus send about 40 of his friends a graceful rhymed greeting, the idea is impractical for us.

We have at least 10,000 good friends that we'd like to remember. And we wouldn't want to leave any out.

But if it is therefore impossible for us to indulge in flights of personalized Christmas poesy, still we do have very specific holiday best wishes for many of you.

For radio/tv advertisers, for instance, we hope that your Xmas stockings will be stuffed with orders, and that the New Year will see a quick end to the current recession.

To our good friends at advertising agencies we send warmest Yuletide greetings and the wish that 1961 will bring you huge bundles of new business, and, even more important, the sweetest profit picture you have ever known.

For timebuyers and other media men, too often regarded as the Tiny Tims of the industry, we hope that Christmas will mean proper, and deserved recognition of your work and importance and that in the coming year, you won't be asking like *Oliver Twist* for more. We hope you'll *get* more!

To the hundreds of hard-working radio station men in America, our Christmas message is short but sweet. We know, and you know, that the medium you're building is far more potent than current advertising billings indicate. And we think you can look for better days in 1961.

To the tv side of the industry, we send heartiest Christmas congratulations for the many accomplishments of the past year. Tv has staged a marvelous comeback in public esteem after a barrage of unfair criticism. Based on the character and imagination which tv has shown, we know that the New Year will be an even happier one.

And for all of us who are privileged to be a part of this most exciting and vital business, we say "God bless us" and a Merry Christmas. ■

## 10-SECOND SPOTS

**Influence of tv dept.:** A five-year-old we know, Barney Softness, saw his first play last week and remarked for all to hear, "*Gee . . . television with live people in it!*"

**Texas talk:** Jim Ashlock, New York's biggest p.r. man (at 6'8½") was heading back to his (TWA) office on Madison Ave. the other lunchtime when a foreign-made sports job screeched around the corner and narrowly missed him. Shouted Big Jim: "*Do that agin, and ah'll stomp on your hood.*"

**Texas dessert:** Speaking of the Lone Star State, Steve Gelman (*Sport* magazine managing ed.) sent along this conversation he overheard between two Big D admen. "Say, that's a pretty blue convertible in the show-room window. I think I'll pick it up for my daughter." Said the other, reaching for his wallet, "*Hear, now, let me take care of it. You got lunch!*"

**No comment dept.:** Merry Christmas from the networks. In honor of the season, they have come up with some usual entertainment fare, such as "Dennis Gets Head Stuck in Bean Pot," and some real switches—e.g. "*The Untouchables Take On Milk Racketeers*" and "Tuesday Weld Plays Mormon Girl on *Zane Grey Theatre*." Goriest show of the season, however, concerns Jack Benny in some sort of a medical center. The release reads: "*Jack Benny leaves a store full of raw nerves in his wake. . . .*"

**For the kiddies** there are always the cartoons. ABC sent the following correction: "Superseding the previously announced closing segment of *The Bugs Bunny Show*, the following highlight will be presented—A hungry cat disguises herself as a skunk in order to be fed by a zoo keeper in Paris in the springtime. An unsuspecting real skunk falls in love with the cutie. This replaces the story of a day-dreaming school boy." *It sure does sound more exciting.*

**Suggestion box:** One adman who commutes to work via automobile says that television should add this fact to its "daytime" presentations—it keeps a lot of women home *who might otherwise be out driving.*





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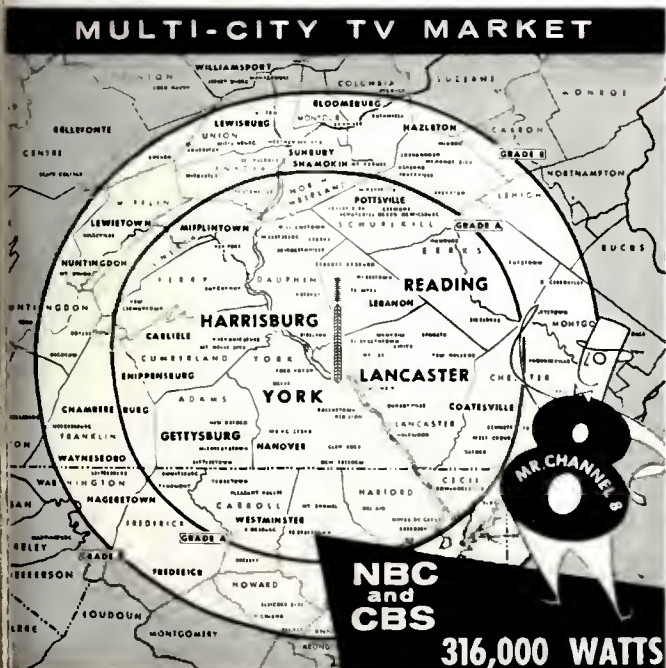
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