

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



for dessert she eats up ARB and NIELSEN!

...in the Land of Milk and Honey

here Miss TillieVision enjoys everything in sight:

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

the Land of Milk and Honey!

WBAY-TV  **2**

GREEN BAY, WISCONSIN



TV'S INSTANT SUCCESS FOR INSTANT SPUDS

Four brands followed French but the latter stays in No. One spot with firm tv pressure

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Inter-Sync: a tape miracle or just a tool?

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More automotive dollars set for spot media

Page 41

How Mueller maps a regional radio campaign

Page 44

RIGHT ON PAGE 4

FROM GAINESVILLE...

Which is way up here

TO WEST PALM BEACH

W•GTO covers
all Florida,
serving and
selling more than
half-a-million
homes with nearly
3 BILLION DOLLARS
in spendable income!

It's the most powerful
combination in the nation:

50,000 WATTS at 540 kc



W•GTO

**RADIO
CYPRESS GARDENS
FLORIDA**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

Whatever



you use

WDBO-TV

CH.6 • CBS • ORLANDO

is *DOMINANT*

1st in CENTRAL FLORIDA

NIELSEN • DEC. 1960

Metro Share

STA.	MON. - FRI.		SUN. - SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
WDBO	59	51	49	47
'B'	27	23	27	26
'C'	13	24	22	24

Homes Reached

STA.	MON. - FRI.		SUN. - SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
WDBO	277	279	515	387
'B'	128	128	316	215
'C'	53	108	237	203

ARB • NOV. 1960

(9AM - MIDNIGHT, SUN. thru SAT.)

Metro Share

WDBO-TV DELIVERS

- 36.4% more than Sta. 'B'
- 97.3% more than Sta. 'C'

Homes Reached

WDBO-TV DELIVERS

- 29.7% more than Sta. 'B'
- 64.4% more than Sta. 'C'

BLAIR TVA, has more FACTS!

Vol. 15, No. 6 • 6 FEBRUARY 1961



SPONSOR

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bach



"HE DIDN'T CROSS THE T's!"

Obviously an oversight. But are you likewise overlooking an obviously good market? South Bend to be exact.

This Metro Area is a rich market by any measurement. For example: total retail sales are \$293 million; food sales, \$63 million; automotive sales, \$53 million; general merchandise sales, \$43 million.* With a buying income of \$7553* per household, South Bend ranks first in the state: 21st nationally.

In terms of TV coverage, South Bend is a 15-county market with a buying income of \$1.7 billion. And no station covers this market like WSBT-TV. Year after year WSBT-TV delivers 45% share of sets in use . . . top CBS shows and popular local shows get the job done.

Don't flit past the South Bend market. Get the latest facts via skywriting or on paper from your Raymer man.

*Sales Management 1960 Survey of Buying Power

WSBT-TV

SOUTH BEND, INDIANA

Channel 22

ONE OF CBS' HIGHEST-RATED STATIONS



ASK PAUL H. RAYMER, NATIONAL REPRESENTATIVE

KRIZ



KO-4

blankets
the
Phoenix
area

First-place
in 310 quarter hours
...out of a possible 360
(6 a.m.—midnite,
Monday thru Friday).

Share of audience
—mornings, 20;
afternoons, 19;
evenings, 23.

According to the July, 1960,
Phoenix metropolitan Pulse
...the *hottest* buy
in the Valley of the Sun...

KRIZ phoenix

call robert e. eastman & co., inc.

NEWSMAKER of the week

When President Kennedy tapped the air media for the head of the United States Information Agency, he drew on the services of one of the nation's most influential and popular commentators in Edward R. Murrow. In his initial statement after accepting the post, Murrow called on the industry to develop programs that could be usefully disseminated abroad.

The newsmaker: Edward R. Murrow brings to his government position almost 25 years' experience with CBS News. From 1937 to 1946 he directed the CBS foreign news organization. Last week he recalled the relentless efforts of wartime reporters who had "told the truth even when it was not very flattering" and asked that commercial radio, tv, motion picture, and other organizations devote more attention to programs for dissemination abroad. "But whatever is done will have to stand on a rugged basis of truth," he said. Murrow gave up an approximate income of \$200,000 a year as radio tv commentator-personality, to accept the U.S.I.A. post at \$21,000 a year.

During his recent 12-month leave of absence from CBS, Murrow said he met U.S.I.A. officials with "extraordinary abilities" in posts throughout the world, and that the over 3,800 Americans in the agency needn't fear wholesale dismissal.



Edward R. Murrow

Murrow made the following points on how he expects to run the agency: (1) "The U. S. needs a louder voice in the world, but it should not be strident; (2) it would be helpful if we could tell the people in this country a little more about what is being said and done in their name abroad; (3) I hope that we can move out information a little faster."

Murrow hasn't determined his policy of operations as yet. He said he believes in gradualness and had "no intention in the first few weeks of tearing everything up by the roots."

In 1935 Murrow became CBS director of talks and education. After his 10-year tenure as CBS European director and war correspondent he became vice president of CBS and director of public affairs in 1946. The following year he was made a member of the Board of directors.

Among the programs which Murrow has instituted and conducted on CBS Radio and CBS TV were *Hear It Now*; *See It Now*, which was the tv offshoot of this public affairs series; *Person to Person*; *Small World* and *Edward R. Murrow and the News*.

CAPITAL TYPES #7

RECEPTIONIST

Nearsighted, but too vain
to wear glasses in public. Shouts
"How are you, Agnes?" at
old friends named Howard. Expert
at extending the Small Hello.
Has vetoed more government
propositions than any
congressman alive. Very
receptive to WTOP Radio, the
station *important to people*
in the Greater
Washington area.

WTOP RADIO

Washington, D. C.

Represented by CBS Radio Spot Sales

Operated by

THE WASHINGTON POST BROADCAST DIVISION:

WTOP RADIO *Washington, D. C.*

WTOP-TV *Channel 9, Washington, D. C.*

WJXT *Channel 4, Jacksonville, Florida*



Osborn

Suit Yourself

Every advertiser wants to look his best on television, for he knows that how he looks to his vast audience can greatly affect his sales. And how he looks often depends on the kind of program he sponsors.

For instance, a western or a mystery may be tailor-made for one advertiser while a comedy or drama may bring the best results for another. In short, different advertisers require different types of programs—depending on their products and their marketing objectives.

But to *any* advertiser, the crucial test of a network's performance is: *How well is the network doing with the type of programming he wants to sponsor?*

The advertiser who applies this test will find that the CBS Television Network attracts the biggest average audience in every category of entertainment—as shown by these nationwide Nielsen ratings for all regularly scheduled nighttime programs (6-11 pm, Oct.-Dec. 1960):

	CBS	NET B	NET C
COMEDY.....	19.9	18.1	17.0
DRAMA.....	15.9	NONE	13.8
VARIETY & PERSONALITY.....	20.1	14.8	18.5
WESTERN.....	25.2	20.7	22.4
MYSTERY & ADVENTURE.....	19.6	18.3	14.5
NEWS, PUB. AFFAIRS, SPORTS..	13.5	9.6	13.8
TOTAL NIGHTTIME.....	19.3	18.0	17.6

The CBS Television Network also wins the biggest average audience for *all* nighttime programs with *the most evenly balanced schedule in network television*—as shown by these percentages of network time devoted to various types of programs:

	CBS	NET B	NET C
COMEDY.....	25%	19%	9%
DRAMA.....	13	0	8
VARIETY & PERSONALITY.....	19	6	21
WESTERN.....	12	21	27
MYSTERY & ADVENTURE.....	20	47	25
NEWS, PUB. AFFAIRS, SPORTS..	11	7	10
TOTAL.....	100%	100%	100%

This unique achievement of audience leadership and program balance gives advertisers their greatest assurance of success with the kind of program that suits them best. It also explains why for the past six years advertisers have committed more of their budgets to this network than to any other single advertising medium. They like our styles.

CBS TELEVISION NETWORK 



COMEDY



NEWS, PUB. AFFAIRS, SPORTS



*Program titles on request.



DRAMA



MYSTERY & ADVENTURE



VARIETY & PERSONALITY



WESTERN

WANTED
REWARD
\$1,000

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

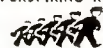
STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS



H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD



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



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

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

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900
teletype NY-1-4295

by Joe Csida

Sponsor
backstage

'National Crisis': A vital tv series

You may recall that a few columns back I told the story of the courageous job done by WWL-TV in New Orleans, when that city faced its integration crisis. It was certainly not my intention to give the impression that WWL-TV did the only, or the best, job of this kind, nor even, necessarily, as good a job as some other brilliantly operated stations in southern markets.



I have since had word, for example, from WSB in Atlanta detailing similar fearless programming in connection with the rioting at the University of Georgia and the integration problem as a whole in that city, as well as a very thorough rundown on the magnificent job done by WDSU in both radio and television in New Orleans.

WDSU has so far run a series of nine programs, all under the general title of *National Crisis*.

The clearest picture I can give you of these shows is to present the lucid description of their content supplied me by Stan Cohen, the station's director of program planning. Here they are:

Story behind the story

First show: *School Crisis, 1960*, "The School Board's View." (1 July, 1960). At the time that this program was shown, the Orleans Parish school board was the focal point of the school crisis. They were divided on the position they ought to take on the practicality of keeping segregated schools open, on the advisability of accepting controlled integration, and on the possibility of replacing public with private schools. In a free-wheeling discussion moderated by WDSU-TV's news director Bill Monroe, the president and members of the Orleans Parish school board found their opinions clashing repeatedly, and viewers were treated to their first honest exposition of the deeply involved problem.

Second show: *School Crisis, 1960*, "The Lawyer's Viewpoint." (8 July, 1960). The first program in the series made it clear to the public that the key battle on the segregation issue would be fought in court, involving interpretation of many fine points of law. With Bill Monroe again moderating, local attorneys representing both sides of the question probed the legal aspects of the situation.

Third show: *School Crisis, 1960*, "The Little Rock Story." (23 July, 1960). WDSU-TV managing editor Alec Gifford and a cameraman flew to Little Rock, Arkansas, where they produced a highly meaningful television document on the tragic Little Rock episode. The program underscored the painful consequences of defying the Federal Court orders, and the hopeless futility of resistance.

Fourth and fifth shows: *School Crisis, 1960*, "The Virginia Story Parts I and II." (6 and 13 August, 1960). Alec Gifford and a cameraman flew to both Norfolk and Prince Edward County, Vir-

ginia, where they investigated each of these community's fight against desegregation. Prince Edward County was the proving ground for the private school system, which many Southerners including many New Orleanians—hoped would circumvent integration. This program made it obvious that they were pinning their hopes on an inoperable idea. In "Part II," Alec Gilford obtained an exclusive interview with Virginia Governor Lindsay Almond.

Sixth show: *School Crisis, 1960*, "Recent Legal Developments," (27 August, 1960). On the morning of Saturday, 27 August, the Federal Court rendered a series of sweeping judgments which knocked out each of the legal obstacles to desegregation set up by the Louisiana State Legislature. WDSU-TV's news department worked rapidly to prepare this special program. We reviewed the legal decisions which were moving the state relentlessly toward its moment of truth regarding desegregation, and presented a special interview with Louisiana Attorney General Jack Gremillion concerning his plans to contest the Federal Court's decision.

Seventh show: *School Crisis, 1960*, "The Situation Today," (20 November, 1960). A series of rapid-fire skirmishes had developed between the Federal Courts and the state legislature, with the Orleans Parish school board directly in the middle. In one of the most powerful programs of the series, the president of the Orleans Parish school board and one state senator, representing the moderate point of view, faced the state representative and the maverick school board member who were the leading spokesmen for the segregationist point of view. Openly and heatedly they thrashed out their differences before an enrapt watching and listening audience. Bill Monroe again moderated.

Eighth show: *School Crisis, 1960*, "Can The State Win," (17 December, 1960). One basic issue upon which the entire city was divided was the fate of the Orleans Parish school board. Repeatedly abolished by the state legislature, and then restored by the Federal Courts, the school board was the center of a raging controversy. At the moment this show was being presented, the legislature was attempting to withdraw all the financial power of the board. With each side represented by one school board member and one legislator, WDSU-TV presented a fierce verbal struggle. With Bill Monroe moderating, the four men carried their bitter conflict to the New Orleans television audience.

Ninth show: *School Crisis, 1961*, "The Deadlock," (7 January, 1961). The legislature had created a school board of its own, teachers and school officials were not being paid, and strong feelings persisted on both sides. To keep the problem in the open, WDSU-TV presented a panel discussion featuring three members of the State Legislature and the president of the Orleans Parish school board.

More to come

In addition to these very effective programs the station carried about 35 editorials on the subject over the past 18 months.

It was severely criticized by some of the citizenry, and even censured in the State Legislature, but by the same token, it won tremendous praise from the great majority of the citizens and their newspapers; not only in the area, but throughout the United States, and even from such a respected publication as far away as *The Economist* of England.

On another occasion I would like to tell you about the WSB story and other very courageous and spectacular jobs done by broadcasters on these explosive and vital issues.

you can't cover

ATLANTA

without

W A O K

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!

W A O K

ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond.—W A O K—Atlanta, Ga.

WTRF-TV STORY BOARD



T.R. Effect

It's really a "then" call in a...
...d dress and her head whir...
...it if he's he ked her down...
...w. "uff!" She exclaim...
...shing me said "it" does!

wtrf-tv Wheeling

Over heard in a He... night c... and...
...you could a tempt... d d... sen...
...gas... this month!

Wheeling wtrf-tv

A nasa destroyer s a hula hoop with a...
...a...!

wtrf-tv Wheeling

The Wheeling story... Industrial Ohio...
...Lakes d... rated by WTRF-TV from Wheeling...
...ranks 34 on the Agency List of Top 100 U...
...TV Markets. Could buy? ... better buy! Ask...
...George P. Hollingbery.

Wheeling wtrf-tv

Before his death, the operator of a filtering...
...plant w... his brain to a scientist. Alth...
...the scientist was sad to hear of the man's...
...death, he was overjoyed to get his brain...
...After all, it was the scientist's first chance...
...to see a filtering man's thinker.

wtrf-tv Wheeling

All in local paper. Friend with a val...
...this car is looking for someone else with a...
...very small car... direct? ... to share...
...car... meter.

Wheeling wtrf-tv

WTRF-TV's program... man...
...are... er... g NBC Pr... t...
...WTRF-TV. With top ratings...
...for advertisers... you...
...of the good reasons why WTRF-TV is a TOP...
...MARKET BUY! OH yes...
...and... plan.

**CHANNEL
SEVEN**

NB

**WHEELING,
WEST VIRGINIA**

Bright Spot

FOR BUSINESS
TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

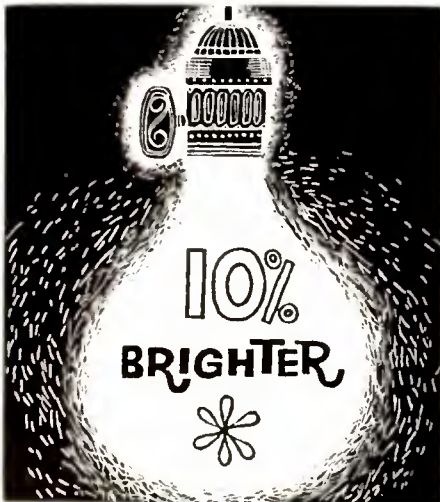
WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE
a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES
National Representatives



*Picture, in the Oklahoma City Area!

KOCO-TV

abc CHANNEL 5

OKLAHOMA CITY

BLAIR TELEVISION ASSOCIATES
National Representatives

Timebuyers at work

Joan Baker, Shaller-Rubin, Inc., New York, delves into the importance to her agency of media selection in the total marketing effort of all its clients. "Here, the media department has been integrated with the marketing department and works very closely with the account executives and plans board from the inception of an advertising and promotion campaign," she explains. "We find this particularly essential in test marketing. The decision to use radio and/or television is made only after a study of the availabilities and costs in each market and a determination as to whether these media could deliver our message effectively, to the segment of consumers we are trying to reach, at a cost that is consistent with the available marketing dollars. Of course, every attempt to move merchandise requires individual study and individual media selection. Generally, we have found that radio affords us greater flexibility, because it can be used as either a primary or a supportive medium, whereas television most often is used as the primary or exclusive consumer medium in our agency's campaigns."



Kenneth S. Olshan, asst. media supvtr., Doherty, Clifford, Steers & Shenfield, New York, addresses himself to points raised by SPONSOR's "Newsmaker of the Week" 30 January. "Piracy of media personnel has become a fact of life that will exist as long as there is a need for 'good' people—individuals who can think clearly, seek responsibility,



and grow in stature. Piracy will exist because there will never be enough of these people." As for formal training, states Olshan, "I doubt if formal training programs will make good media men (or good *any* kind of men for that matter), because the necessary qualities are developed before men enter business, or even college. The shortage of men with exceptional ability is universal. Agencies recognized this long ago in copy and

contact departments. It is not, therefore, a new problem: it is a problem new to media departments. They face it now because the complexity of account servicing has increased drastically since the evolution of national tv. Fortunately, capable young persons will always be coming into media departments. The way to retain them is to pay them and increase their participation in company ownership."

NOW BREAKING SALES RECORDS!

Top sponsors are hurrying to take advantage of BROKEN ARROW's home-hitting audience appeal. MILLS LABORATORIES are in their home market, Elkhart-South Bend, Indiana, and also in New York City. Others in New York City include AMERICAN CHICLE, OVALTINE and INSTANT GRIP. In Miami, Florida, the largest used car dealer in the Southeast, MUNICIPAL AUTO SALES, INC. have BROKEN ARROW exclusively. Other sponsors in other parts of the country include SHERWIN-WILLIAMS PAINTS, GENERAL ELECTRIC, OKAY FOOD STORES,

ARCHWAY COOKIES, U.S. BORAX. Other markets which have snapped up BROKEN ARROW also are taking part in participating sponsorship. Such markets include Youngstown, Ohio, WXTV-TV; Phoenix, Ariz., KOOL-TV; Springfield, Mo., KYTV; Douglas, Ariz., KCDA-TV; Bellingham, Wash., KVOS-TV; Billings, Mont., KOOK-TV; Idaho Falls, Ida., KIFI-TV; etc. Michael Ansara and John Lupton star in this 20th Century-Fox produced series. You'll star in your market if you're first with BROKEN ARROW—in any time period. *Don't wait.* Better wire collect today.

COAST-TO-COAST KEY STATIONS

WPIX • New York City
KTTV • Los Angeles
KSL-TV • Salt Lake City
WRC-TV • Washington
KOIN-TV • Portland

West Coast • East Coast
Middle West • South
Everywhere!

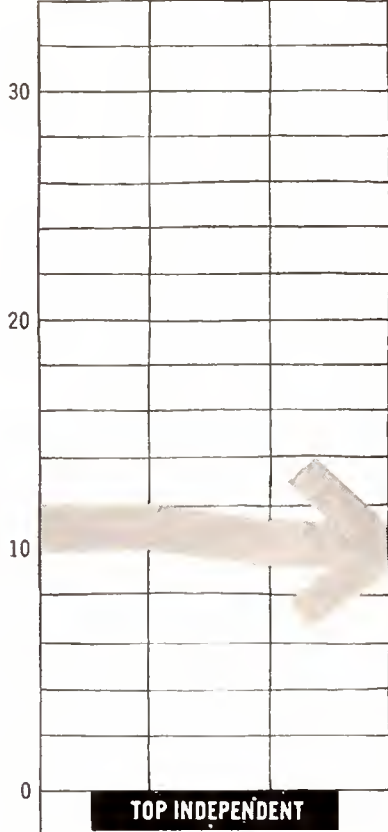
FROM THE
STUDIOS OF
20th
CENTURY-FOX
TV



BROKEN ARROW

PERCENT SHARE OF NEW YORK TELEVISION AUDIENCE*

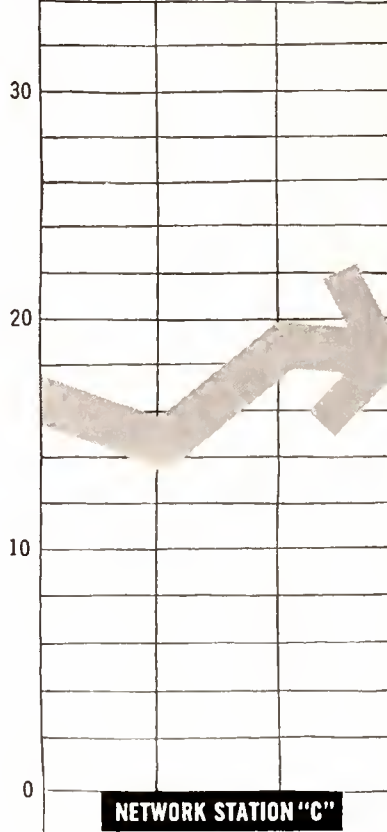
SEPT. OCT. NOV. DEC.



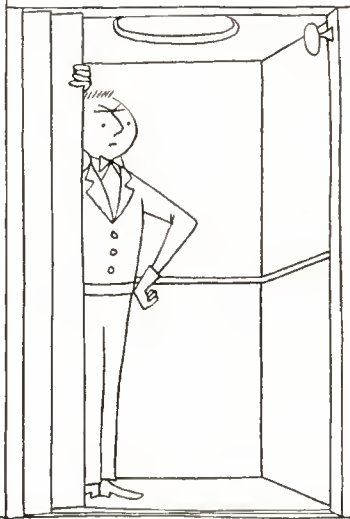
TOP INDEPENDENT



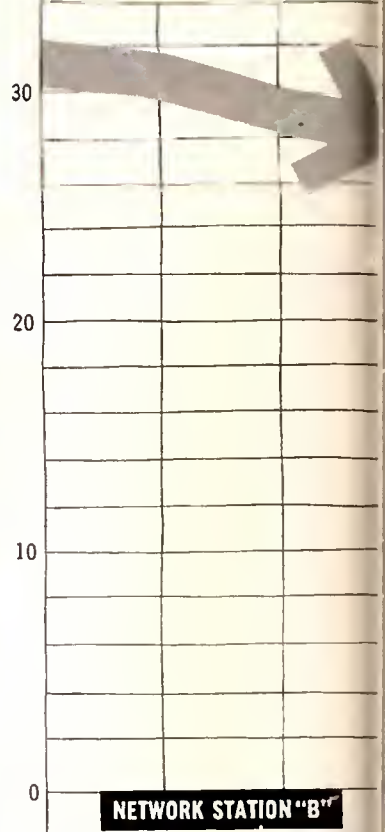
SEPT. OCT. NOV. DEC.



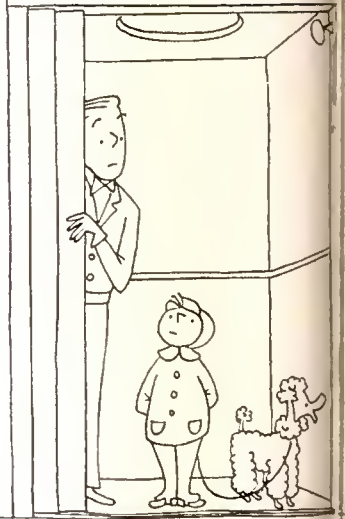
NETWORK STATION "C"



SEPT. OCT. NOV. DE



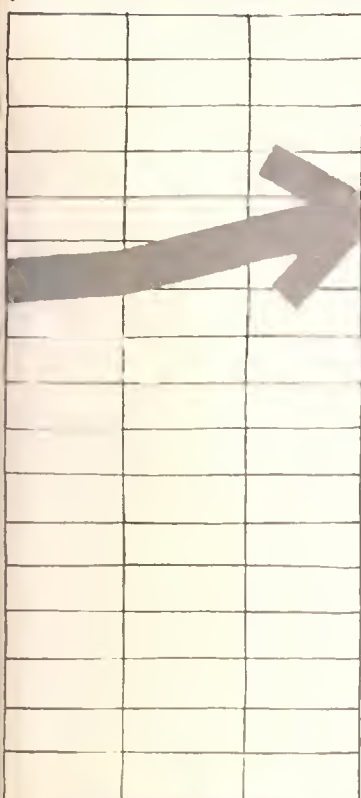
NETWORK STATION "B"



*Total Week, Sunday through Saturday 6 am-12 midnight
Source: Nielsen Station Index, Sept.-Dec., 1960



SEPT. OCT. NOV. DEC.



GOING UP!

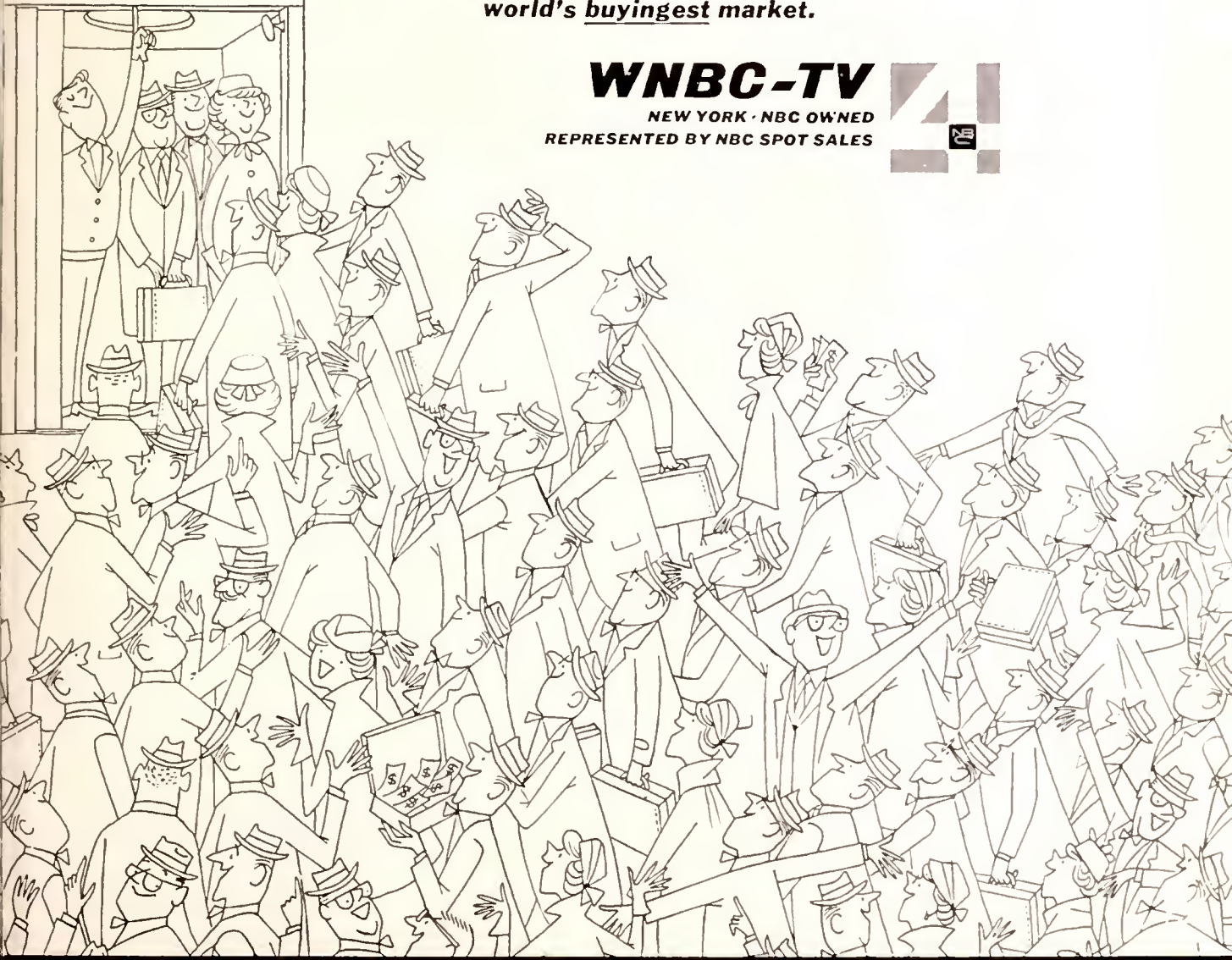
In television's most competitive market, the one that's pulling 'em in is WNBC-TV. Since this season's start, Channel 4's total-week share-of-audience has gone up more than all other channels combined (the major competing station's has gone down).

Morning to midnight, New Yorkers find more of the entertainment they like — more color programs, more specials, more lively excitement — plus the best in news and information programs — on Channel 4.

Could your sales curve use a lift? Then join the switch to WNBC-TV — the one that's attracting more new viewers in the world's buyingest market.

STATION WNBC-TV

WNBC-TV
NEW YORK · NBC OWNED
REPRESENTED BY NBC SPOT SALES



49th and Madison

Hearty endorsement

Verne Paule's letter to 19th and Madison (16 January issue) prompts a reply strongly endorsing his observations on the *Tom Ewell Show* dialogue.

Two related points come to mind on the subject of the electronic media and print: It seems that most tv writers, when including reference to news within the body of their script, automatically credit newspapers for its source. Quotes which float across the tv screen run the gamut of "Did you see the story in the paper?" "Yes, I read about the murder in the paper," etc., ad nauseum. Crediting television or radio news with

"news" insight is still a rarity. Should not the broadcast industry demand a better balance of news "credits" in future scripts?

H. J. Snelgrove
assistant general manager
CKLW-TV
Barrie, Ont.

Only for dealers

In your "Sponsor Hears" of 16 January a statement appears that "JWT appears to be working toward 100% acceptance of the local rate in radio for its dealer and factory accounts. It is around the 80% mark right now."

We would like to set the record

straight. We assume that the statement refers to Ford division of Ford Motor Co. and the Ford dealer advertising funds.

At no time have we requested a local radio rate for a factory account. When a Ford division spot is placed, it is either at the single rate or the national rate and, in most cases, it would be with a single rate station. There is next to no spot activity by the Ford division.

However, with the spot radio buys for the various dealer associations, you are most correct. Approximately 83% of the 2,300 stations used are at either single rate, local rate, regional combination or Keystone network. These schedules are paid for with local funds generated in the local area.

A correction of your statement regarding the factory accounts will be appreciated as some station managers do not understand that the local rate is being requested only for the dealer groups.

Ralph Bachman
media director
J. Walter Thompson Co.
Detroit

• Thanks for setting the record straight, Mr. Bachman. SPONSOR is pleased to report that Ford has never requested a local radio rate for a factory account.

We're pretty special, too!

"The Story behind the Story of WJR" (SPONSOR, 23 January) only tells half the story!

At some propitious time you should look at the other side of the coin: the CKLW story.

In 1960 CKLW national revenue was up not just 8%, but over 100%!

We do have "faith in ratings"—and CK consistently tops WJR in the surveys, not only in Detroit, but in ex-WJR outside strongholds such as Toledo.

To WJR's credit we will admit that theirs is the only coverage which can match CK's 50,000 watts at 800 on the dial.

CK's rates are not "high" but "reasonable." The advertiser gets good, productive value for his dollar.

The new, resultful giant in the Detroit market is CKLW.

Robert E. Eastman
Robert E. Eastman & Co., Inc.
N. Y. C.



WAVE-TV viewers have 28.8% more SNIFFLES

—and gargle, gurgle and swallow 28.8%
more products "for the relief of colds"!

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



CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

JAMES GORDON BENNETT

could have been the "firecracker" of WPTR

Bennett coined the word "fire-crackers" for his editorials in the New York Herald over a century ago. He could be writing WPTR's radio editorials today. They're just as explosive.

Bennett said what he thought without fear. WPTR feels that same obligation and follows that tradition of independence in every editorial broadcast over its air. Perhaps that's why it has become recognized as one of the outstanding news stations in America. Perhaps that's why more people listen to it than to any other station in the market according to Pulse. Perhaps that's why they trust it so much as well.

The proof is simple and nobody says it better than an adver-

riser. At the local level WPTR carries more advertising than the next three stations combined. At the national level—WPTR sells more total time than the next 2 facilities put together. If you want to build a fire in this market—nothing will do it faster and better than WPTR.

See your EAST/man for full details. Foster & Creed, in New England

WPTR PEOPLE 50,000 WATTS
ALBANY-TROY-SCHENECTADY
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.



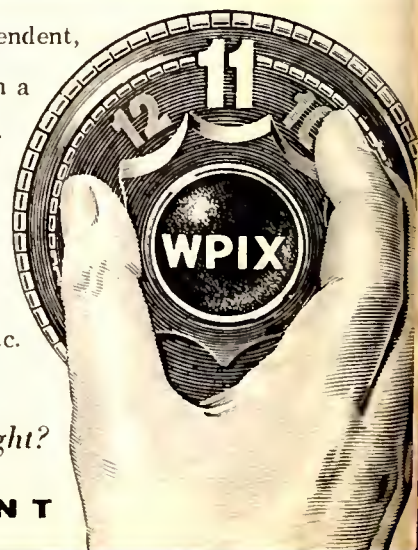
Giant beater



New York is giant in size and sales. It is not easily sold! WPIX-11, New York's Prestige Independent, delivers the "right tool at the right time" — *minute commercials in prime evening hours* in a "network atmosphere" of fine programming, advertisers and audiences. *Programs* like Air Power, M-Squad, Bold Journey, San Francisco Beat, The Honeymooners. *Advertisers* (98% of WPIX advertisers are national) like General Foods, General Motors, P&G, Coca Cola, R. J. Reynolds. A. C. Nielsen has proved there is "no significant difference" between WPIX's Audience and the leading network station in terms of income level, age, occupation, etc. WPIX-11 is a giant-beating opportunity in New York television.

where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

6 FEBRUARY 1961

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SPONSOR
PUBLICATIONS INC.

By far the biggest news development in the area of network tv is the explosive reaction of affiliates to CBS' morning sales plan which takes effect a week from today (13 February).

As SPONSOR-SCOPE was going to press the network was mulling the need for calling an emergency meeting of its affiliates advisory committee with the objective of mollifying broad resentment and perhaps suggesting a revised station compensation plan which would ease the mounting morning clearance problem.

It is no secret among affiliates generally that several of the leading station groups have advised CBS that they have no intention of accepting the new a.m. plan. In a couple instances group managements indicated that they would hold their decisions in abeyance pending the receipt of an alternate plan from the network.

To help put out the fire CBS TV president James Aubrey last week took to closed circuit with a recital of the new morning shows the network had on the planning board—such as game show replacements for December Bride, I Love Lucy and Clear Horizons.

A common refrain from demurring affiliates: The core of the trouble has been CBS' failure to compete with NBC's morning program contingent and now that the problem has become a crisis they come to us with a plan that menaces our basic revenue source—spot. We'd like to help them, but the cost would be too exacting.

(For comprehensive analysis and multi-sided reaction to plan see article in 30 January issue, page 33.)

Though the network avows there is no connection between the two, ABC TV has come up with what looks like an answer to CBS' new plan for selling its 10-noon weekday schedule of minutes.

ABC TV's latest move for sweetening the daytime pot: an extra 1% discount to be applied to nighttime billings for each daytime quarter-hour supported by an advertiser.

An important proviso: each of these quarter-hours must be sponsored for 26 weeks within 52 weeks.

How the discount works: An advertiser that spends \$5 million annually at night will by carrying five quarter hours a week be entitled to an added discount of \$250,000 at the end of the year. If his nighttime expenditure comes to \$10 million an advertiser can save as much as \$500,000.

General Motors has already given the tv networks a clue as to the plan its various divisions will use in buying for next season.

The pattern, to say the least, will be a big wrench away from Detroit's traditional contractual ways.

The new tv policy in a nutshell: (1) year-round sponsorship of a program, with the exception of high-raters like *My Three Sons*, is virtually a thing of the past; (2) network efforts will be concentrated within the first 26 weeks of the season (obviously taking full advantage of new model introductions; (3) network minutes will be used, as required, through the balance of the season.

What this will mean in terms of over-all network income from the automotives patently needs no extended speculation. It may suffice to note one network reaction: **It's not going to make us happy**, but we'll have to learn to live with the new order of things automotive.

Lever is giving the tv networks a big hypo when needed.

The buying will be on all networks and will entail **not far from 100 nighttime minutes and somewhere between 250-300 daytime minutes**—all of it to be run off between March and September. Much of the purchase is at **under list prices**.

Of particular significance is the fact that Lever in this wholesale buy has based its segment calculations **not on half-hours but on minutes**. SPONSOR-SCOPE estimates the cost could run between **\$2.3-2.5 million**.

FYI: BBDO has been assigned the **new liquid Swan**, which is being market tested.

Compton last week tossed a firecracker into rep ranks by letting it be known that it'll accept a preferable spot from a competitive station in the market without first letting the incumbent station offer an improved spot.

Under this policy Compton will advise the station with the better spot that it's in and forthwith issue a two-week cancellation notice for the replaced spot on the other station.

Compton termed this new policy reasonable and realistic and explained that it had found the old practice of letting the stations make voluntary improvements **had not brought the best schedule obtainable for its clients**.

Immediate reaction of a number of reps was that Compton's new policy **could easily result in lots more work for its buyers and accounting department**. For example, the bidding for a spot could become a steady procession of slightly higher rating points. The whole buying process would have to be started all over again each time the new ratings become available.

(For a multi-sided analysis of this buying policy see the 13 February SPONSOR.)

National spot tv activity took on more steam in the midwest last week than in New York.

The availability calls and buys in that area included Quaker Puffed Wheat and Puffed Rice (Compton), 30 markets; 1-A-Day vitamins (Wade), beefing up its schedules with a four-week push in 15 markets, 12 spots per week; Gold Seal's glass wax (Campbell-Mithun), major markets on a basis of 50-50 women and men audience (**on the theory men do as much window-washing as women**); Quaker's Aunt Jemima mixes and Goetz Brewing (J. W. Shaw).

In New York Nucoa (DFS) entered the margarine spot tv sweepstakes and Lorillard (L&N) expanded its nighttime franchises.

The Ford Dealer groups appear to be either cutting back on their news strip commitments or renewing these schedules on a month-to-month basis, but as a counterbalance there's been some encouraging spot action on the national automotive front the past week.

In radio it consisted of **substantial flights** from Chrysler (Y&R), Buick (McCann-Erickson), Renault (NLB) and Fisher Body (Kudner), the latter **using the 50 top markets**.

Coming back for a tv flight this month: Lincoln Mercury out of K&E. The call for availability indicates anywhere from 10 to 15 spots a week.

JWT and Chicago reps last week got themselves into a fandango of misunderstanding over a spot tv plan that the agency was conjuring in 7-Up's behalf.

The basic idea as first relayed to the reps: 7-Up had earmarked \$1 million for spot and would like to use this a la Kellogg—program placement market by market. The proposed kid programs: Dick Tracy and Mr. Magoo. The preferred time: 7 p.m.

The reps thought 7-Up would itself buy the two shows, but as it turned out **all the bottler wanted was one minute in each of them for 13 weeks**.

Those stations that had previously contracted for the shows readily gave acceptance, but the vast majority of those who didn't already have them responded **they were not interested in tying themselves up for three years just for 26 spots over 13 weeks**.

Looks like tv network affiliates are headed for a period of switching.

Coming virtually on the heels of ABC TV's raid of NBC TV affiliates in such southern (two-station) markets as Charleston, S. C., and Columbus, Ga., are these two important switches:

- 1) CBS TV dropping Storer's WITI in Milwaukee for WISN, owned by Hearst.
- 2) ABC TV quitting the Time group's WTCN in Minneapolis-St. Paul for 20th Century-Fox's KMST, with which the network has extended relations.

(For more on these affiliation transfers see SPONSOR-WEEK, page 27.)

The tv networks last week got their first taste of mid-season cancellation from the automotive field.

Oldsmobile is departing from Hawaiian Eye and Michael Shayne at the end of this, the sponsorship's second, quarter.

However, there was this counteracting event: Pontiac renewed its participation in Surfside 6.

BBDO's initial plunge into pilot financing with client money is taking a negative turn. Rexall, which co-partnered the piloting of National Velvet, is folding up its sponsorship of the show, which went on this past fall.

Another BBDO client, General Mills, is giving up its alternate week association with the same NBC TV series.

BBDO is trying to interest Campbell Soup as one of the replacements.

(See 16 January SPONSOR, page 27, for a comprehensive article on BBDO's pilot financing activities.)

The inevitable has happened in the case of the baseball Game of the Week. ABC TV won't carry this Saturday event next fall.

The reason, one that has been mulled by more than one agency in contemplating a buy: with Dallas and Minneapolis added to the big time there'll be so many markets blacked out that the U. S. homes reached will be down to around 50%.

ABC TV's replacement: track and field events, auto races filmed abroad, international soccer championships and the like.

Fedders air conditioning (Hicks & Greist), which last year put its tv money into spot, has moved into the network camp.

It's bought a batch of minutes on NBC TV's The Americans.

TvB had Fedders down for around \$20,000 for 1960 spot.

Incidentally, Fedders tried out network tv back in the 1953-54 season.

Union Carbide (Esty) will be buying a wad of tv network nighttime minutes for the promotion of several products, among them a bug killer, in the spring.

This campaign, which will entail fewer dollars than the present Prestone splash, is scheduled to start in early April.

Bates and Dancer-Fitzgerald-Sample last season were nip-and-tuck as the top billers in network daytime tv.

The figures for the first 10 agencies in terms of gross time: (1) Bates, \$27,700,000; (2) DFS, \$26,477,000; (3) Y&R, \$13,516,000; (4) JWT, \$13,516,000; (5) Leo Burnett, \$8,361,000; (6) Benton & Bowles, \$8,239,000; (7) BBDO, \$8,239,000; (8) Lennen & Newell, \$8,227,000; (9) McCann-Erickson, \$7,262,000; (10) Esty, \$2,001,000.

The outlook for the sales of tv network public affairs programs aimed for the 1961-62 season may be quite discouraging the next several months.

Agency management quizzed by SPONSOR-SCOPE last week on this theme were of this opinion: the tendency of the leading durable advertisers to hold back on their institutional commitments made it unlikely that they consider such distant tv involvement.

Observed these ageneymen: although the durables, who are main prospects for public affairs shows, are feeling more optimistic about the economy's future, **they're still dish-ing out their ad budgets on a quarterly basis and the nature of doing business with network tv doesn't fuse with this design.**

They rue this situation, since it runs contrary to the companies' opportunity to provide an image and product spearhead for their organizations.

Worthy of note are the per commercial minute prices that NBC TV is asking for the Whispering Smith and Lawless Years series which replace the Telephone Hour (Friday 9-10 p.m.) as of 12 May.

Their minute costs (time and talent): **Whispering Smith, \$18,000; Lawless Years, \$15,000.** (Last spring-summer a newcomer was priced at \$23,000.)

A prediction you hear more and more in the trade is that the tv networks will provide much more time come next season for spot selling by their affiliates.

The main focus of the increase: chainbreaks and participations in both day and nighttime program schedules.

The time may be extended so that the stations can sell 30-second commercials plus an I.D., for which, some admen say, there is an enveloping market.

Suggested network motivation: (1) **soften the affiliates' protest** that the networks are outwardly competing with them for spot business; (2) **avoid pressure for rate increases;** (3) **make up for the current levelling-off of station profits.**

Stationmen and reps who attended the new office-warming party by the Saekel-Jackson agency got assurances that their Lestoil client had every intention of continuing as an upper-rung buyer of spot tv.

Meanwhile the company's testing an aerosol starch in New England. It will be sold as **convenient for hot weather.**

Incidentally, Lestare, the firm's bleach, is now being spot-tv'd as far as the west coast.

Even though it's got over 90% of the soup business, Campbell is keeping a sharp eye on a new soup put out by Corn Products.

Corn Products, which is loaded with ready cash accumulated from its dominance in the starch market, will be testing the newcomer via D-F-S for some time. If the test turns out quite favorable, Corn Products can be expected to **develop it into a line.**

It's been doing fairly well with a previous introductee, Mazola margarine.

The major station ownership switch of the week: WJR, Detroit, has closed a deal to take over all the outstanding stock of WSAZ-TV, (NBC-affiliated) and WSAZ Radio from the Huntington (W. Va.) Publishing Co. for \$6 million payable over a term of years.

In tv WJR owns WJRT, Flint-Bay City-Saginaw, an ABC TV affiliate.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Spot Buys, page 46; Sponsor-Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 71; and Film-Scope, page 56.



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

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

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



WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala.

Man of the hour... Saturday nights



A one-a . . . a two-a . . . a three-a . . . a four-a . . . a five-a . . . you'd have to count a long time to total up the programs that have hit the dust trying to compete against Lawrence Welk during his six years of popularity on ABC-TV . . . they total 27! They're all gone, but the Lawrence Welk Show goes on and on.

In the latest Nielsen TV Report,* Welk is not among the five ABC-TV programs appearing in the top ten. But he's among the top 15—competing against and topping in his time period such programs as Checkmate, Love Gun-Will Travel, Deputy and The Nation's Future.

Programs such as the Lawrence Welk Show, which attract major audiences, are the reasons why in every 1961 report,* including the one for the week ending January 22, 1961, ABC-TV has been *first* in share of network audience in markets where the viewer has a choice among the three networks (and that's the acid test of audience preference).

*Source: Program Appraisal Supplement to National NII Report for one week and 4 weeks ending January 22, 1961, Nielsen 24-Market TV Report. Average Audience Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

ABC TELEVISION



6 FEBRUARY 1961

SPONSOR-WEEK

- **Schick's policy on tv is open mind and 'no closed door'**
- **Landis reassures admen about agencies at AFA meet**
- **Advertisers spent \$677 million on net tv time last year**
- **Hornets still buzzing around Compton's media nest**

Schick's tv policy: 'no closed door'

Schick's so-called "switch to newspapers"—much publicized last week—applies only to first quarter of 1961 and is no necessary measure of long-range practice. So William F. Siegel, ad director of the company which just switched agencies from B&B to N.C.&K., told SPONSOR-WEEK.

"This decision in no way derides tv. We're just being cautious about media, and we believe in using all types. We do not have a closed door tv policy."

What caused the turnabout from tv to papers? "We were disappointed in ratings for 'Witness' and 'Face the Nation,' and we had very enthusiastic response from dealers as well as our salesmen in a pre-Christmas newspaper test.

"However, in sponsorship of 'Peter Pan' with Revlon we got good ratings and were pleased."

Newspaper reports alleged that Schick's entire \$3.5 million ad budget was converting to print, and quoted Siegel as saying "newspapers, most effective medium on 1961 horizon, will give us a positive return on every dollar invested."

The horizon, Siegel explains, specifically means the first quarter. "Then we'll see what happens."

Schick for its Christmas push spent \$1.2 million with a combination of networks and spot which gave it a not-so-hot third place in total home impressions, with Norlco No. 1 and Remington No. 2. Company reportedly last year sold 300,000 to women, 600,000 to men, which competitively isn't rated as a prop sales score.

Newspaper efforts, backed with magazines, is aimed at major markets heaviest in circulation.

Net tv time costs for '60: \$677 million

Network tv advertisers spent at least \$677 million on time last year, SPONSOR-WEEK estimates by adding a December projection to 11-month total of \$621.6 million which TvB reported last week. Tv group tabbed 9.3% rise in billings from same '59 period, 9.7% hike for November alone.

Gains, by network, for the 11 months: ABC TV, 28.0%; NBC TV, 6.1%; CBS TV, 3.5%, with last still selling the most—\$250.9 millions' worth.

Rising advertiser interests was marked for Saturday and Sunday daytime periods, when billings zoomed 17.2%, and in nighttime, up 12.2%. Slimmest gain was for Monday-Friday daytime with .8%.

'Air is blasted more than print'

Leonard Matthews, marketing v.p. at Leo Burnett Co., Chicago, gives reasons why "Broadcast media have come in for more criticism than print":

"The tv audience tends to be a captive one; it is easy to irritate in tv by selling too hard (because the combination of sight, sound and action in a tv commercial enables the advertiser to deliver his sales story with great impact); print has built into the medium an authority and responsibility which rubs off on advertising to a greater extent than is true in radio or tv."

BOWLING: BIG TIME LOCAL STUFF

Bowling on television "is big stuff locally and a big nothing nationally," an agency man told SPONSOR-WEEK in commenting on the success of a bowling show on WTAE-TV, Pittsburgh, and the advent of a new bowling feature on KOMO-TV, Seattle, which kicks off next Saturday (11). (See adjacent picture.)

He contends the two giants in the bowling field—Brunswick and AMF (American Machine & Foundry)—are "promotion happy" spurning tv. The account executive on AMF automatic pinspotters (Brunswick makes automatic pinsetters and followed AMF) tends to agree with this appraisal.

He's Walt R. Ceva of Cunningham & Walsh, New York, who explains bowling lane proprietors are more interested in local promotions and merchandising than in tv sponsorship. But he still likes the C&W-proposed idea of a daytime tv show to reach women and sell them on bowling.

He notes that the big sponsors of national and regional bowling shows on tv are the beers, cigarettes, men's toiletries—not major bowling equipment makers.

The bowling potential for all kinds of products and services is mammoth: 10,000 alleys and 26 million bowlers.

International Nickel again gives nod to spot radio for store traffic pull

Even a quickie radio promotion can set records in pulling department store traffic, which is why International Nickel Co. again this year is sponsoring a short (three-week) "Gleam of Stainless Steel" promotion on 34 stations from 20 February through 10 March.



John L. Palshaw

John L. Palshaw, responsible for national corporate advertising, says the heavily promoted radio drive last year—covering only 60 stores, contrasted with 500 this year—boosted total store traffic by 18% and the sale of stainless steel housewares by 34% (with a sales hike as high as 50% in some instances).

Company spends \$650,000 a year on spot radio, about \$25,000 on this particular campaign. But it's so heavily merchandised and tied in with steel producers and fabricators (INCO contends best stainless steel has an eight per cent nickel content (that long-term results come from the short-term effort).

Client will use morning newscasts to reach men before they go to work. Agency: McCann-Marshalk, N. Y.



FOUR BOWLING SHOWS on WTAE-TV, Pittsburgh, cost \$25,000 for sponsorship by Greater Pittsburgh Ten Pin Bowling Proprietors' Assn. in appeals to men, women, juniors. Gillette and Raleigh with Make That Spare are biggest network sponsors. Picture (c) program host Nick Perry with two local winners in an hour-long bowling match

NL&B REVOLVES AUDIENCE

Accent adapts spot rotation to net radio

Chicago: New concept in network radio buying comes from Needham, Louis & Brorby, Chicago, which is adapting a spot rotation plan checked out successfully a year ago.

As of this week, International Minerals and Chemicals, for its Accent flavor enhancer, is using a five-week schedule on NBC Radio, then switching for five weeks to CBS, then for another five to ABC.

After the network drive, it reverts to the spot rotation plan which involves use of several stations per market, one at a time for one week, to reach a maximum turnover audience.

Time Inc. may get its first tv indie as network disaffiliates with WTCN-TV

Attorneys for Time Inc. broadcast division are reported to be mulling ABC TV contracts to see if the network's cancellation of affiliation with Time's WTCN-TV Minneapolis-St. Paul effective 16 April is actionable.

Network, whose officials decline comment, is understood to have switched affiliation to KMSP-TV because it expected a better track record from its competitor. WTCN-TV, however, claims it is in strong No. 2 position in the market.

Disaffiliation will leave the Time station an independent, first among the four Time tv properties (one with CBS, one with NBC, the third with ABC and NBC).

Time executives admittedly are disgruntled at the move, both because they "strongly believe in the network principle" and because they "have a vested interest in the community," as one spokesman said.

Similar move in Milwaukee involves the addition of WITI-TV to the ABC-TV line-up with the move of WISN-TV to CBS TV.



*"Well, we decided one thing, anyhow: we include
Huntington-Charleston and WSAZ-TV."*

THE HUNTINGTON-CHARLESTON MARKET means two million people with \$4 billion dollars to spend annually. It's a *Dynamic Circle* that encompasses 72 counties in 4 states—an area of tremendous industrial might in the heart of this "American Ruhr" region of the great Ohio Valley. The nearly half-a-million TV homes here can be reached by only one *single* medium: WSAZ-TV. For this market was created by WSAZ-TV's power and programming. Your Katz Agency man can show you in a hurry why putting Huntington-Charleston and WSAZ-TV on the list is such an easy and logical decision.

WSAZ-TV
HUNTINGTON • CHARLESTON



CHANNEL 3 NBC

RADIO PROSPECTS FOR THE 60'S

Skinner sees clouds with silver linings

There are a lot of rain clouds ahead for radio in the 60's, but there'll be as many silver linings, contends George Skinner, director of radio program services, The Katz Agency.

Speaking Tuesday before the RTES Timebuying and Selling Seminar, he outlined five major trends which may characterize "Radio in the 60's."

1. Pressure for legislation to control sales of radio stations.
2. Crackdown on the bartering of time.
3. New emphasis in buying non-traffic times during the day, on weekends.
4. Increased representative activity in working with stations for better programming.
5. Revitalization of radio departments in agencies, heretofore preoccupied with tv.

Co-speaker was Wells Barnett, station operations manager for John Blair & Co., who contrasted the 50's, when "management was telling each other to unload their radio properties or get washed out," and the 60's, when "a single outlet in New York (WMGM) was just sold for \$11 million."



Robert Purcell

Robert Purcell, v.p. of Crowell-Collier, which just purchased WMGM, was panel moderator, described the speakers as "radio doctors, fostering the trade off of froth and fancy for prudence and respectability, and the development of radio as a community conscience as opposed to mere entertainment."

HORNET'S NEST STILL BUZZING

Reps mull ukase on 'bad spot' drops

Pro and con comment continues this week in the wake of the Compton pronouncement that it will cancel a "bad" spot in one station in favor of a better one on another in its hard-pressed effort to get better servicing from representatives on availabilities (see SPONSOR-SCOPE, page 20).

Here is the exact text of the memo sent to station reps by Graham Hay, Compton's broadcast media supervisor in New York.

"Currently, when a salesman offers an improvement over another salesman's spot, we call the 'incumbent' to see if he can better the spot being offered as an improvement. Often he can, which obviously indicates

that generally we are not being offered improvements on a voluntary basis but rather only when such improvements are 'forced.'

"The frequency with which these 'forced' improvements occur, compared to the generally low incidence of voluntary improvements, suggests strongly that our current policy is not resulting at all times in the very best schedules we can obtain for our clients. Our policy, therefore, is being changed to the following:

"When an 'improvement' is offered and is better than the poorest spot in our current schedule, it will be accepted without calling the 'incumbent' spot's representative (other than to issue a cancellation notice on the incumbent spot).

Market test for Britannica to check out best type of tv response for booklet

Chicago: Encyclopaedia Britannica, through McCann-Erickson, is tv testing in New York to determine the pulling power of three response methods: phone, write-in-direct or write-in to the station. It's using a booklet offer explaining EB and its monthly payment plan.

After this phase, six other test markets will be used to measure the best method found in New York. Two purchase patterns will be followed:

1. Use of spot programs bought on basic frequency, with placements designed to get repeat exposures.
2. Aim for maximum unduplicated audiences.

LANDIS REASSURES ADMEN

Washington: "The function of the federal regulatory agency is to promote, not simply to regulate, private enterprise," said James M. Landis, special assistant to President Kennedy, in an important speech to 600 admen from all parts of the nation here last week.



James M. Landis

Landis spoke before the Advertising Federation of America. A SPONSOR check of reactions of broadcasters, agency and advertising leaders following the address revealed that most regarded it as "highly reassuring."

Landis, whose Presidential appointment had been regarded in some quarters as that of a super-czar for the administration in drastically revising such agencies as the FTC and FCC, said: "We pride ourselves that this

(Please turn to page 62)

1959

During 1959,

wmca 570kc

ranked as one of the top three radio stations in
15 out of 30 regular New York rating reports...

1960

During 1960,
29 out of 30.

Phone: 940-4100 (Area 140) (Area 140) (Area 140) (Area 140)
120 W. Broadway, Room 1111, New York, N.Y.
Circle 10 on Reader Service Card



wmca THE VOICE OF NEW YORK

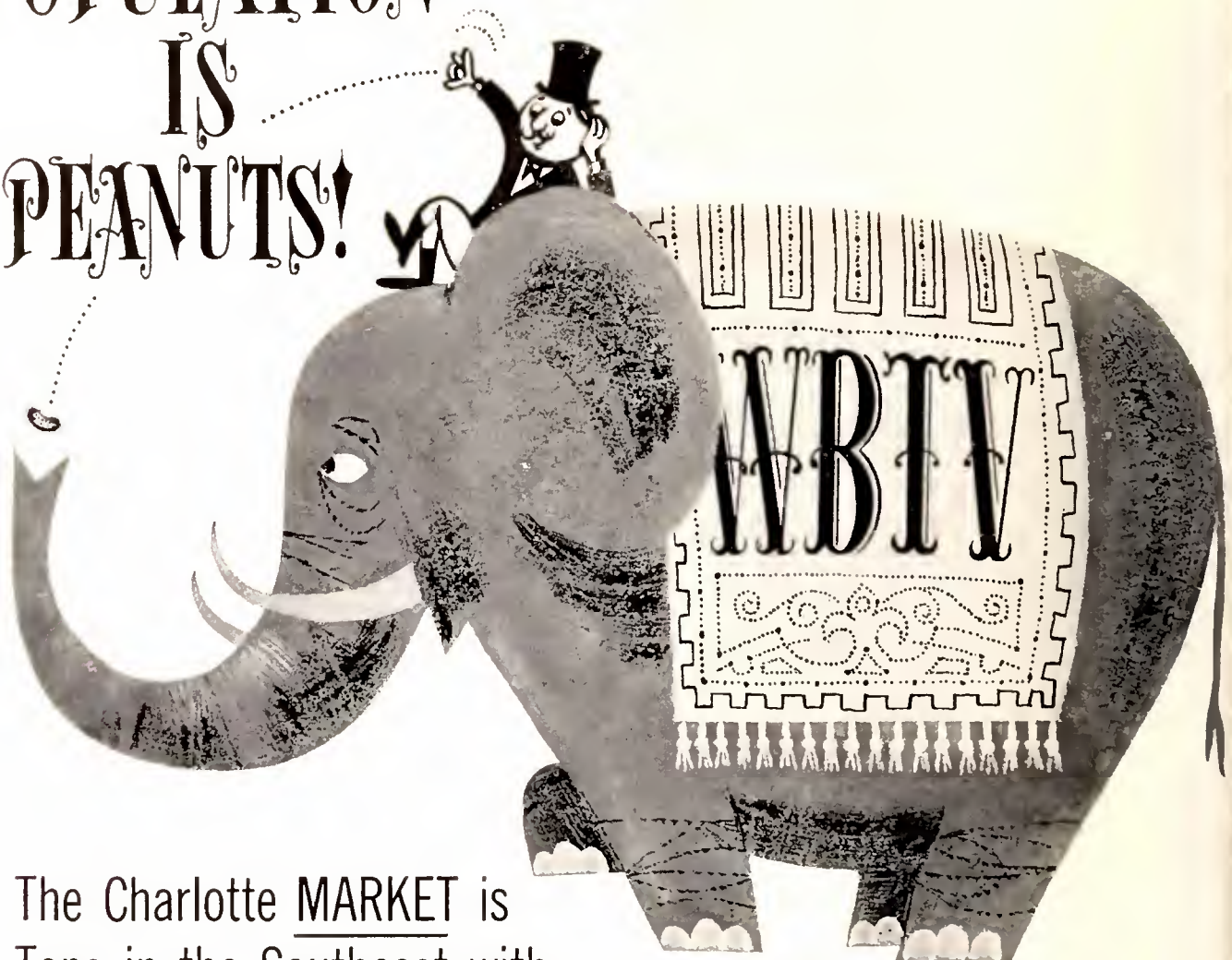
wbny THE VOICE OF BUFFALO

rpi THE VOICE OF NEWS

the straus broadcasting group

1961

THE CITY POPULATION IS PEANUTS!



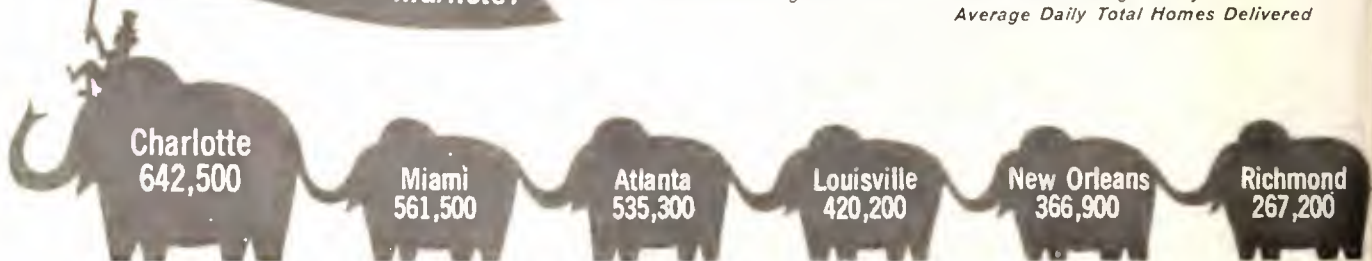
The Charlotte MARKET is
Tops in the Southeast with
642,500 TV Homes*

Two hundred thousand peanuts is a fair size city patch, but it's *still peanuts* compared to the TV Homes in the elephantine Charlotte Television Market.

Don't forget! WBTV Delivers 55.3% more TV Homes than Charlotte Station "B"!**

Compare these SE Markets!

*Television Magazine—1961 **ARB 1960 Coverage Study—Average Daily Total Homes Delivered



Five Major Brands Spent \$4,250,000 in 1960 tv



French's, the original instant mashed potato, introduced its product via tv in 1957 and is still biggest tv user, spending about half of total tv ad dollars of major brands

INSTANT SPUDS' INSTANT TV SUCCESS

- Four of five top potato brands still rely on medium most important in introduction
- French's has retained more than one-third total sales with relentless tv pressure

This week, the R. T. French Co. is underway with its biggest television advertising campaign to date, to introduce its new instant pre-sliced frying potatoes. And it was only a week before Christmas that French concluded a three-month campaign that up until then had been its most far-reaching television ad push—that one for instant mashed and scalloped potatoes.

It is this kind of relentless television pressure—more than 90% of the total ad budget goes to spot and network tv—that has kept French's instant potatoes on top (it has more than one-third of a \$30 million market) despite the challenge of several marketing giants, including General Foods, Pillsbury and General Mills.

The French's people realized in 1957, when they first went into na-

tional distribution and advertising, what the history of new products since the war had been: a flashy introduction of a new-concept product, followed by the eventual sinking of the "original" brand to third, fourth, or fifth place once the giants brought out similar products and put their advertising, merchandising, and marketing strength behind them.

They also realized that television was the natural advertising medium for the introduction of their product to the American homemaker, because of its ability to totally demonstrate the ease of making mashed potatoes out of a package. They have stayed on top by sticking with tv—in fact, increasing their tv use each year until in 1960 the outlay could reach

The Original Brand Is Still Number One



MAJOR members of R. T. French Co. team that introduced instant potato products to the U.S. and kept their brand on top with 'relentless use of spot and network tv' are (above) Robert P. Driggs, marketing manager and (below) G. Buell Culver, advertising manager



around \$2,250,000 for both network and spot when final figures are tallied.

Each new type of instant potato, each new packaging improvement, each new convenience has been brought to the housewife's attention via television. "By not letting down on tv expenditures," a French's executive put it, "we kept our products in the limelight every step of the way. You see, the housewife first learned of instant mashed potatoes through French's. By staying on tv, we are letting her know that it is we who are being imitated."

Also for French's chief competitors, television was the major factor in introducing the new products and

reaching the housewife—as well as reaching and interesting the entire family.

- General Foods (Minute) devoted about \$1 million to tv in 1960, more than 85% of that outlay going to the spot medium. Most of the spots were placed in late morning and afternoon hours—through Foote, Cone & Belding, N. Y.

- General Mills (Betty Crocker) increased its television expenditures more than 50% in 1960, and now devotes about a half-million dollars (three to one in favor of spot) to the tv media—through Knox Reeves, Minneapolis.

- Pillsbury, which was a late-comer among the instant potatoes, tried big-city newspapers and national women's magazines at first. That was in early 1959. By the fall of that year, however, Pillsbury and its agency (Campbell-Mithun, Minneapolis) switched its major effort to television and reports that "it proved the major success in spurring sales because of its third dimension and its reach."

Advertising managers of all these major brands credit television with solving "one of the most unusual marketing problems we'd ever faced," as one of them put it. The problem was that although this was a new product, it was heir to the liabilities of an inferior ancestor—those glue-like powdered mashed potatoes inflicted on the U.S. serviceman.

"Women's magazines and newspapers wouldn't work for us," he continued, "because the Mrs. was frankly a little shaky about serving instant mashed potatoes to her husband after having heard his stories of the Army version. By using appetite-appealing, demonstration commercials on tv, we gave her a chance to say, 'Doesn't that look good?' to her family—and at least try it out on Junior. She was all in favor of it in the first place, you see, because of its terrific work-saving qualities and convenience."

One major competitor is a partial exception to the tv users. Borden's instant potatoes were introduced in late 1958-early 1959. On a market-to-market and ultimately national basis, spot tv was used in big cities, along with newspapers and supplements. In 1959, Borden's (through its agency, Young & Rubicam) spent \$1,000,500 in spot tv alone. In 1960, however, after this successful introduction, all money was pulled off tv and put into four-color ads in national magazines.

"We made use of the flexibility of tv to introduce the product," said a Borden spokesman. "The demonstration value had worn off by the time we came into the picture, but the reach and flexibility of spot tv was perfect for us, especially in the big metro areas.

"But we felt that the use of color

French's Gets a New Copy, Visual Concept

HOUSEWIVES were introduced to French's via tv and the line, "You'll never peel another spud as long as you live." Now that the product has caught on, J. Walter Thompson is stressing appetite-appeal in its filmed spots. Employing a rhythmic sound track and commentary, with quick angle-to-angle changes in closeup shots of the potatoes, Thompson's cameras are brought so close that the texture of the whipped potatoes is clear. The idea is to get as close as a diner gets to his plate.



What the five major instant potato brands spent in tv

	1960			1959		
	First 9 mos.	Spot*	Network†	Total	Spot*	Network
R. T. French	\$1,867,678	1,807,830	59,848	\$2,143,732	1,095,780	1,047,952
General Foods	829,666	740,870	88,796	760,253	739,800	20,453
Pillsbury	378,342	74,510	303,832	186,993	163,580	23,413
General Mills	356,677	278,930	77,747	239,261	————	239,261
Borden's	————	————	————	1,000,500	1,000,500	————

*Source: Spot—TVB Bonabaugh

†Source: Network—LNA BAR, released by TVB

The figures for French's instant potatoes could go as high as \$2,250,000 when the final quarter is added to the 1960 totals, as a major campaign on both spot and network tv was started in September and ran through December. All others except Borden's indicate greater tv expenditures throughout 1961

as of utmost importance to appetite-appeal, and that's what we are selling. Not that appetite-appeal is not possible on tv," he explained. "The cake mixes have proved it is. An important consideration was that with all of our competitors on television, we might stand out more in another medium. If the market gets big enough," he added, "we'll probably be back on television."

French's early lead, which it has held, stems to a large extent from the company's pioneering efforts in developing the product. The original idea of marketing instant potatoes to consumers was spawned in England, where French's overseas affiliate, Beckitt and Colman, in cooperation with Cambridge University and the British government, had done basic research.

As a result, British servicemen were rewarded with a much more enjoyable type of condensed potato than their American counterparts during World War II; it was dehydrated instead of condensed. For consumer use, however, the product had to be uniform in quality, quick and easy to prepare, and contain the same nutritional content and flavor as the raw product.

The first test of the British-devel-

oped consumer product was made in the U. S., where the French people felt that consumers would be more apt to try something new. Rochester (location of the original French potato plant) and other medium-size cities were tested. Distribution was supported by limited advertising, and the product began to sell moderately.

After five years of "moderate to slow" sales, French made some radical improvements, according to a company spokesman. "The major discovery was that Idaho potatoes were better for instant potatoes, so we opened a plant in Sherry, Idaho."

From 1951 through 1953, distribution started to approach the national level. In 1954, the product was prematurely introduced in the South—the climate spoiled the mix. A new foil was developed to keep it from going sour, the mix was modified, and it was reintroduced with the help of a spot tv campaign. It became a success.

Plant expansion was the order of the day throughout 1955-56, and in 1957 the product gained national distribution. "We put most of our faith in tv," said the French executive, "and it did—and is still doing—a marvelous job for us."

Dewey Yeager, French's account

representative at J. Walter Thompson, agreed, adding that "although other media have been tried in the past, sales results came with television. French's has used tv in every state and plans to expand activity in tv during 1961. Network coverage includes 95% of television homes (179 stations in all). And 50% of all tv homes have been exposed to our spot campaigns."

When introducing the potatoes, Yeager said, the Thompson people had expected their acceptance to run along the same lines as that of instant coffee. "The analysis proved correct," he added. "Like instant coffee they went through the stages of technical development and gradual consumer acceptance and then exploded into a multi-million dollar business. Instant potatoes are now well past the developing stage and have been taken into a large share of American homes."

General Mills introduced its "Betty Crocker" instant mashed potatoes two years ago with 80% of the ad funds going to four-color and print, 20% to television. Its agency, Knox Reeves, Minneapolis, was taking advantage of tv's ability to demonstrate the product ("Tv's great plus is movement."

(Please turn to page 53)

INTER-SYNC: MIRACLE OR TOOL?

➤ Nine advertisers start commercials vogue in 1961 by using Ampex editing device—but some producers disagree about Inter-Sync's eventual importance

The most talked-about development in tape commercials in months is the new use of an Ampex device, Inter-Sync, for editing in production.

First used in a Christmas campaign by Reynolds Aluminum, through Clinton Frank (Chicago), in a commercial produced by NTA Telestudios, Inter-Sync has substantially increased the resources of video tape in commercials production.

But right there agreement on the subject ends. Inter-Sync is viewed

glowingly as the instrument which will revolutionize tape production. Inter-Sync is also described in other circles as nothing more than another tool for the video tape producer, in real danger of being oversold.

"With Inter-Sync tape can be produced using one-camera film techniques," George Gould, president of Telestudios, told SPONSOR. "But unlike film the opticals and audio are put in right when you want them, not later. There are still other advantages

to Inter-Sync. It makes location production a lot less unwieldy. And back in the studio you get tremendous control over live titles—such as prices, which can change. And now for the first time it's practical to get 20- and 10-second 'lifts' out of 60-second tape commercials."

During January, Telestudios' initial expectations of an impressive future for Inter-Sync were verified by production orders from nine advertisers through seven agencies. They

Here's storyboard for Reynolds Aluminum tape commercial



1. Start of 'A'



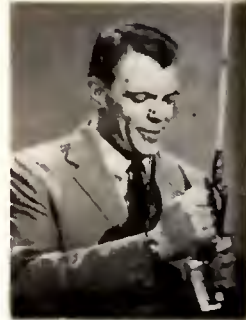
(1) ANNOUNCER: (Voice-over) Here's how to find the perfect gift for the man on your Xmas list . . .



3. Slow dissolve to 'A'



(3) This handsome camera and tripod, for example.



(4) Is he an outdoorsman? He'd really go for this fishing tackle . . .



2. Box wipe to 'B'



4. Dissolve to 'B'



Shown above are 'A' roll (small top photos) and 'B' roll (small lower photos) which

were: GE clocks, mixers, and can openers (Maxon), Heinz (Maxon), Reynolds Wrap (L&N), Schaefer Beer (BBDO), Kellogg's (Burnett), Timex (Doner), Miles Labs (Wade), Du Pont (BBDO), and Crest (B&B).

Videotape Productions was also completing its first assignments for commercials using Inter-Sync. But v.p. John Lanigan had a word of caution.

"Inter-Sync is like plastic when it was first introduced," he said. "It's only good if it's used in the right places. Too much excitement over Inter-Sync can be dangerous," said Lanigan, warning of wrong applications. "There are still tremendous advantages in three- and four-camera techniques. Even though Inter-Sync

is very good, you won't see all tape commercials jobs becoming one-camera ones."

With Inter-Sync individual shots are set up alternately on "A" and "B" rolls, much as film is prepared. Instantaneous live editing and audio mixing are equivalents of the printing, special effects, editing, and mixing steps in film production. As both "A" and "B" rolls are set in motion, the control room selects a composite, just as a live director would get his air picture from several cameras. However, the result is stored on tape.

With Inter-Sync tape shots can be made when practical and then used later. The "total presence" of live production first used in tape — in which everything must be happening

exactly on time during the taping session — is eliminated with Inter-Sync. In the pioneer Reynolds Aluminum commercial the only live activity going on at the moment of production was a camera fixed on a Reynolds logo, supered in at the very close of the commercial. The same actors in different sets during the commercial were taped at varying times beforehand; it wasn't necessary for them to travel from one set to another during the seconds of taping.

Agency tape people declined to predict whether Inter-Sync would be miracle or tool, passing fancy or durable contribution. But in the meantime, it appeared probable that the new device had touched off, in early 1961, a noticeable vogue in tape commercials production.

by Telestudios using Inter-Sync to prepare final composite



5. Cut to 'A'



7. Dissolve to 'A'



(5) Or this bow and arrow set.



(6) And for something really special, an outboard motor.



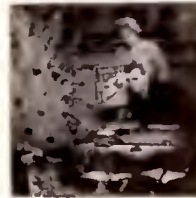
(7) And what man wouldn't want this durable aluminum luggage?



(8) For gifts that will be loved, gifts that will last, choose Reynolds aluminum.



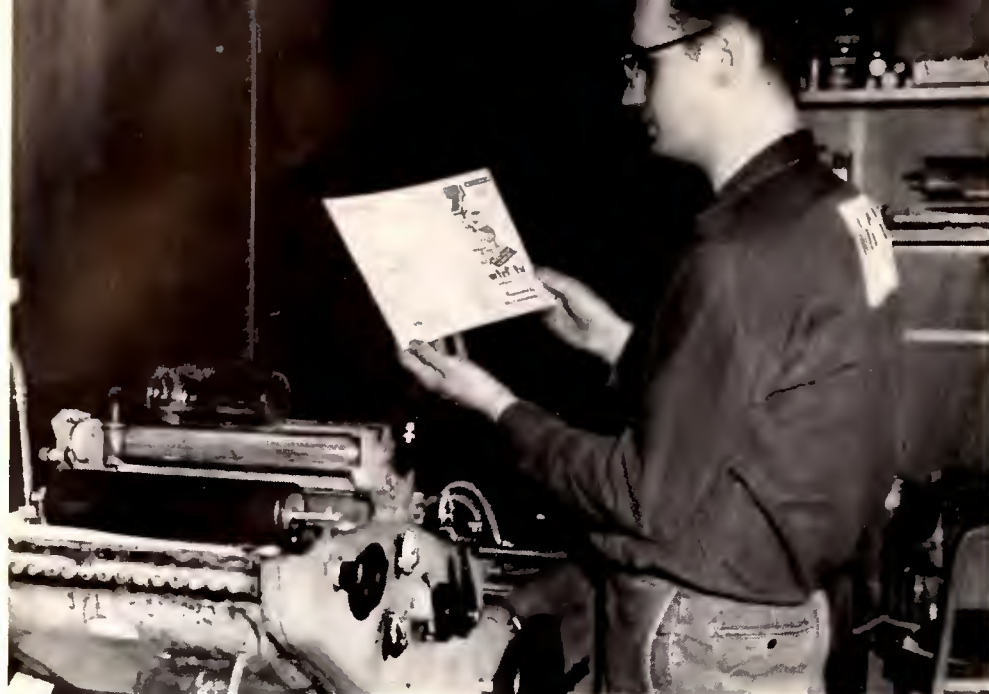
6. Cut to 'B'



8. Box wipe to 'B'



are edited together by Inter-Sync into final composite tape commercial (large photos)



FANCY PROGRAM SCHEDULES, once prohibitive in printer costs, is a weekly feature since the station installed its own Multilith 1290. The station also turns out four-color art work

PRINTING PRESS ROUTS STATION'S BUDGET BLUES

According to Wheeling, West Va., tv station WTRF-TV, there is a cure for those budget-fracturing printer's bill blues. The station's formula is one hefty expenditure: the investment in a Multilith 1290.

About a year ago (before the station's promotion director Jim Knight convinced general manager Robert Ferguson that they could save money by spending money), the printer's charge for top grade papers used in turning out a variety of promotional efforts was something like \$129 for 15,000. Now (since the station installed its Multilith 1290), the station people themselves can run off the same number for less than half—\$50!

Program schedules, which in the past cost \$62.50 for 700, now add up to the small price of \$23. Contest entry blanks used to tally up an eyebrow-raising bill of \$215, while the same item, on the station's printing press, now costs a mere \$75. Promotion stickers, via the printer's route, were \$110 for a comparable amount now put out by the station staff for only \$12.

Aside from the monetary benefits, there are other bonuses to be had

from the station-owned printing device, according to Jim Knight. There is, for example, the matter of time-saving. Hours previously lost waiting for a printer's delivery are no longer a frustrating part of the workday.

But the biggest, and most important plus, to hear Jim Knight tell it, lies in the advantage of having a wealth of material at his disposal to make possible the creation of unusual, and at the same time, comparatively inexpensive promotion matter.

Nowadays, at least 50 different printing jobs are being turned out regularly on the station's Multilith. Among them: flyers, shelf-talkers and in-store promotional material, stickers for cars and windows, program schedules, rate cards.

The station men are especially proud of the fact they can do up four-color art on their machine, and are able to dress up a number of promotion pieces with color and cartoon art—something heretofore quite out of their scope.

As Knight puts it, "About the only thing we can't print is money. But with what we save in printing costs, time, and with deadline jitters, who needs it?"

HOW TV

▼ NBC's Bill Hedges is headed for Hawaii and the Far East for a good long rest

▼ But he pauses to give his predictions on tv's future, based on 39 years in business

Bill Hedges, NBC's veteran sales executive who retired last month after 39 years in the broadcasting vineyard, doesn't plan to write the great American novel, nor does he plan to expose the foibles of broadcasting.

"However, the latter might be fun," he mused, "if done with a constructive approach." Hedges has a lot to say on the subject, and his thoughts poured forth freely while chatting with SPONSOR's reporter.

"I'm glad you're asking me about the future," he said, "because the importance of the past is simply a reason for doing things better in the future." Radio, Hedges said, "will continue to serve the public interest, as it has in the past, but the real energies and monies will be poured into tv."

Before settling down to a comfortable chat, Hedges led the way through his fine two-story Scarsdale home, to point out the locations of five tv sets and seven radio receivers. "As you can see," he said, "I intend to keep up with broadcasting in my retirement, though you might classify me as a selective viewer."

Getting down to business Hedges began by discussing the profit motive and tv.

"Within the framework of the basic obligation of tv to serve the public interest, convenience and necessity, the first obligation of any broadcaster is to make a profit," he said. "The free enterprise system must show the successful fruition of the profit motive," he added. "broadcasters must not be greedy, but must bring in a reasonable return to owners and investors . . . profit making

LOOKS TO A RETIRED VETERAN

is a noble aspiration and if we fail to fulfill this the recourse would be governmental control — government domination by bureaucracy with petty minds dictating the programming fodder with which they would feed the public."

Hedges is a staunch believer in all forms of advertising. "In order to make a profit, tv must compete successfully with other forms of advertising, and each has a function that cannot be supplanted by other media," he pointed out.

What are tv's big problems?

"As I see it the greatest problem confronting tv is the stability of its rates," said Hedges, adding. "there's been a great tendency in the beginning years of modern tv to cut corners and cut rates. Rates have a way of seeking their lowest level. "It's better policy to reduce rates and stick to them than to make them high and cut," he said. "This doesn't mean that tv must stick to old patterns of rate making. I firmly believe there'll be a constant evolution in rates. Premium time will always be recognized as such and command a higher price, but I believe it is detrimental to tv's rate structure to have rates in lesser times which cannot be maintained."

Along with the rate problem, Hedges cited the problem of programming as next in importance.

"Tv is by all odds the most avaricious consumer of the product of man's imagination," Hedges began. "When you consider that there are three networks and almost 500 stations broadcasting between 16 and 24 hours a day, you've got a heck of a lot of time to be filled, and broadcasters are in a dilemma of filling this time regardless of size of the available audience."

Citing the success of Garroway and Paar, Hedges pointed out that there's always an audience, any time of the day and night. "Paar gives proof that there are an awful lot of night owls around, don't you think?"

His own schedule doesn't permit him too many hours of tv viewing a day. "I have my own pet programs."

he said, "but I don't see how any individual can spend more than six or seven hours a day with tv — there are just too many other important things to be done than to open the escape hatch and plunge into tv." High on Hedges' list of musts are "reading, traveling, participation in one's own community."

"One of the most important things tv can do is keep the public informed on news and politics," said Hedges. "The American public, by all odds, is the best informed electorate of any nation, thanks largely to tv and radio," he added.

As for Hedges' own programming (Please turn to page 60)

BILL HEDGES retired from NBC 31 December after 39 years in broadcasting. At the network his last executive position was that of vice president in charge of political broadcast unit



BROADCAST LEADERS BACK UN

► New 'International Zone' series of 13 half-hour tv specials gets blue-ribbon support from industry

► 61 stations already signed for programs produced by Alastair Cooke, underwritten by U. S. broadcasters

Increasing evidence of the growing involvement of U. S. broadcasters in every area of public service came last week with the announcement that a blue-ribbon industry committee is underwriting a series of 13 half-hour tv specials, designed to give human interest treatment to the United Nation's global activities.

The series, titled *International Zone*, is backed by the U. S. broadcasters committee for the United Nations with Tom Shull, v.p. Storer Broadcasting Co. as chairman.

Other members of the committee include David C. Moore, Transcontinent Television; P. S. Sugg, NBC; William J. Kaland, Westinghouse Broadcasting; Roger W. Clipp, Triangle Publications; C. Wrede Petersmeyer, Corinthian Broadcasting; Donald McGannon, Westinghouse; R. E. Dunville, Crosley Broadcasting; George Storer, Jr., Storer Broadcasting; James C. Riddell, ABC; A. Louis Read, WDSU-TV, New Orleans; C. Howard Lane, KOIN-TV, Portland; J. S. Sinclair, WJAR-TV, Providence; Jack Harris, KPRC-TV, Houston; E. K. Wheeler, WWJ-TV, Detroit; and Harold S. Grams, KSD-TV, St. Louis.

Sixty-one stations have already signed to carry the new U.N. *International Zone* series, which will be presented every three weeks over a 39-week period.

Subjects include "Assignment Children," featuring Danny Kaye and UNICEF; "The Man in the Blue Helmet," the story of the U.N. soldier; "The Delegate," a profile of a diplomat; "Sense in the Stratosphere," the U.N.'s part in air safety; "Graduation," the U.N.'s Trusteeship system; and "Continents," the whys and wherefores of international economic cooperation.

Host and producer of the series will be Alastair Cooke, with production under the general supervision of United Nations Television. Executive producer is George Movshon and Frank Jacoby will direct. More information can be obtained from U.S. Broadcasters Committee for the UN, 625 Madison Ave., N. Y. 22. ■



NEWSMEN covering the 15th session of the UN General Assembly will provide highlight film footage for 'The Year and the Men,' one of the new UN 'International Zone' series of tv shows



AMONG THE STARS of 'International Zone' specials, underwritten by committee of U.S. broadcasters, will be (l-r) Nasser of UAR, Sukarno of Indonesia, Nehru of India, Nkruma of Ghana



MEDIA PLANNERS FOR CHEVY AND FORD NAMED AT AUTO AGENCIES



JIM LUCE became the first media planner appointed on a specific auto account when J. Walter Thompson appointed him about five weeks ago. He will operate much like a media dept. head for the Ford account. He will be responsible for over-all media planning and strategy, putting together recommendations for allocations and presenting them to clients. Luce has been with JWT for 17 years. He started as an assistant buyer on all agency accounts, then became a head timebuyer. He then became associate media director working on Ford, later served in that agency's radio/tv department. In his new post he will shuttle between New York and Detroit.

BILL KENNEDY, Campbell-Ewald's media planner on Chevrolet-Corvaair account, was the second auto account media planner to be appointed within the first month of 1961. He will be involved at C-E in broadcast planning and special projects. He came to C-E from the Chicago office of McCann-Erickson where he was media director. Before that he was at J. Walter Thompson. Although C-E doesn't consider Kennedy's appointment "unique," he is one of the first auto account men designated specifically to plan different broadcast techniques in alliance with the media department. Luce, on the other hand, will coordinate all media for the Ford account at JWT.

MORE AUTO \$\$ SET FOR SPOT

- Auto timebuyers see a step-up in Detroit's radio/tv spot spending in 1961; web tv will stay about the same
- Who's who in auto timebuying—on media and account levels at auto agencies—is covered on following two pages

AUTO timebuyers will be greasing up their slide-rules this year getting ready for a step-up in spot radio spending for many of the top American-made autos, SPONSOR uncovered in an "anonymous" cheek of automotive timebuyers last week.

"We are going to call on spot radio to do a tremendous job for us this year," a head timebuyer for a Chrysler line of autos said, while another auto agency executive termed spot radio "a great medium to exploit to the fullest degree of our budgets."

"Radio has changed for the better over the past several years," the Chrysler Corp. spokesman said, "and we feel it is the most effective way of reaching people with multiple messages."

Most auto agencies are spending a great deal of time "looking at spot tv." Up to now the bulk of tv auto activity has been in network. For instance, the "Big 3"—General Motors, Chrysler and Ford, spent approximately \$9.7 million in spot tv for the first nine months of 1960. The same three companies spent a total

of \$35 million in network for the first 10 months of last year. (Spot figures, which include dealer campaigns, are from TvB-Rorabaugh; network figures from LNA-BAR).

Here is a breakdown for spot and network for Chrysler, Ford, and General Motors for the greater part of 1960:

- Spot—Chrysler spent \$1.4 million; Ford, \$3.8 million; and General Motors \$4.4 million for the first nine months.

- Network—Chrysler spent \$7.6 million; Ford, \$9.2 million; and General Motors \$18.1 million for the first 10 months.

Spot tv spending for autos in general was up considerably for the first nine months of 1960 as compared to a similar period 1959. In 1960, American-made autos spent \$12,669 in spot tv during the first nine months, against \$8.2 million for the first nine

months 1959. A similar hike is seen in network tv spending for the first 10 months of 1960 as compared to 1959, for all American-made autos. The 1960 figure is around \$45 million 1959, around \$37.8 million.

The busiest timebuying periods in the auto industry are in the fall, around announcement time, and in the spring months, most timebuyers agree. The summer is also a heavy spot time, especially for those autos which haven't been selling too well. Most timebuyers agreed it was still too early to tell if this summer would see some heavy auto spot campaigns.

Among those cars which have increased their spot tv budgets is Chrysler Corp., which increased its spot spending "tremendously" for 1960-61. Its spot budget was fairly negligible during 1959, however.

Chrysler also was responsible for a very significant broadcast buy during 1960, that of the QXR fm network purchase of an across-the-board news show for 52 weeks. Bought through Paul H. Raymer Co.'s Detroit office, the buy represented \$126,000 of fm business by Chrysler.

A trend which is continuing through 1961 is that of dealer group spot campaigns. Up to about three years ago, most auto companies contributed to dealer campaigns on a cop basis. This system has been dropped by most auto manufacturers. Present dealer campaigns are generally financed as follows: the dealer group is assessed so much per auto. Collected monies are used for regional dealer broadcast advertising.

Among the network shows currently sponsored by American-made autos: Chevrolet: *My Three Sons*, ABC; *Chevy Show*, NBC; and *Route 66*, CBS; Ford: *Ford Show* starring Tennessee Ernie Ford, *Alfred Hitchcock Presents* and *Wagon Train*, all NBC; *Leonard Bernstein and the Philharmonic*, CBS; Dodge: *Lawrence Welk*, ABC.

Also Pontiac: *Surfside Six*, ABC; Oldsmobile, *Hawaiian Eye*, ABC; and *Michael Shayne*, CBS; Chrysler: *Garry Moore Show*, CBS; and Studebaker-Packard; *Pro Football*, CBS.

As was recently reported in "Sponsor-Scope," 30 January 1961, most Detroit giants are expected to return to network tv this fall.

Here's a rundown of who's who on

AGENCY



AMERICAN MOTORS
Rambler

GEYER, MOREY, MADDE
& BALLARD



CHRYSLER CORP.
Corporate
Chrysler-Imperial

LEO BURNETT
YOUNG & RUBICAM



Dodge division
(Dodge-Dart)
Plymouth-Valiant div.

BBDO
N. W. AYER



FORD MOTORS
Corporate
Ford-Falcon-
Thunderbird

KENYON & ECKHARDT
J. WALTER THOMPSON



Lincoln-Mercury
Mercury-Comet
Lincoln-Continental

KENYON & ECKHARDT



GENERAL MOTORS
Corporate

various



Buick-Special

McCANN-ERICKSON



Cadillac

MacMANUS, JOHN &
ADAMS



Chevrolet-Corvaire

CAMPBELL-EWALD

Oldsmobile-F-85

D. P. BROTHER

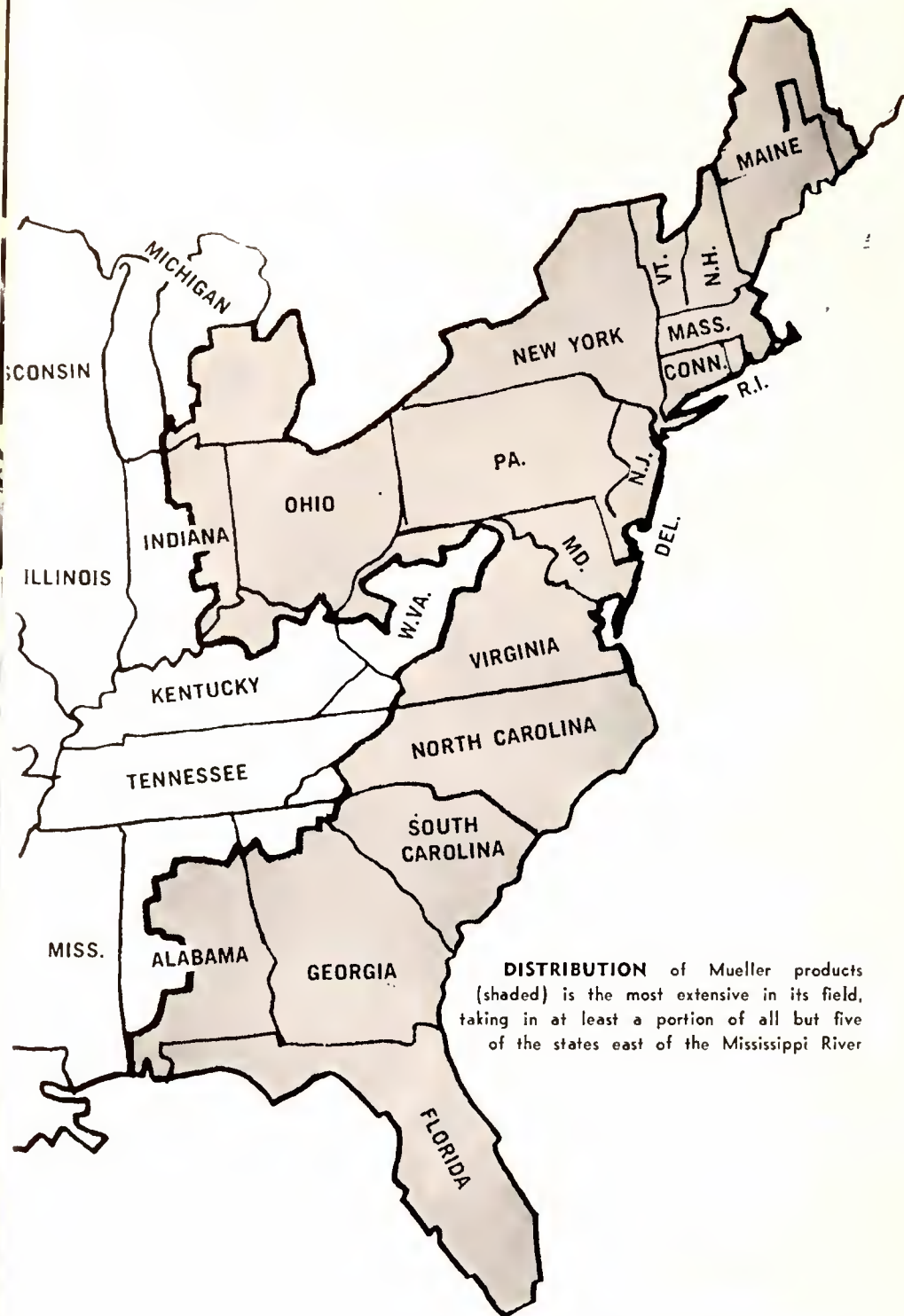


STUDEBAKER-PACKARD
STUDEBAKER-LARK

D'ARCY

Media and account levels at agencies of Detroit-made autos

MEDIA EXECUTIVES	ACCOUNT PERSONNEL	TIMEBUYER
<p><i>Anthony C. De Pierro, v.p., media;</i> <i>Arthur L. Terry, media director,</i> <i>Detroit</i></p>	<p>John F. Henry, Jr., v.p. & account executive</p>	<p>Rolland J. Van Emmerik, assoc. media dir.; Warner R. Kutsche, time-buyer</p>
<p><i>Bill Oberholtzer, media supervisor, Chicago;</i> <i>Leonard Hyde, media supervisor, Detroit</i></p> <p><i>R. Maynard, media director</i></p> <p><i>J. Weinrich, media supervisor;</i> <i>B. Nance, media director</i></p> <p><i>George Burrows, media director;</i> <i>Robert Rowen, media supervisor</i></p>	<p>Struther Kerry, account executive, Chicago; Robert Leonhard, account executive, Detroit</p> <p>Don Foote, Ed Singlyn, Joe Seregny, account executives</p> <p>John McKee, Jr., account supervisor</p> <p>Louis T. Hagopian, account supervisor; Robert Jamrozy, media acct. executive</p>	<p>Don Carlson</p> <p>C. A. Nixon</p> <p>W. B. Crouse</p> <p>Donald Heller, in charge; Mrs. Billie Farren, dealer assn., buying</p>
<p><i>Alph Bachman, media director;</i> <i>James Luce, media planner</i></p> <p><i>T. C. Fry, executive v.p.;</i> <i>B. Baldwin, media director;</i> <i>Jack Ecker, asst. media director;</i> <i>Cliff Wilson, media director, Det.</i></p>	<p>Franklin R. Thomas, v.p. & account supervisor</p> <p>David Gillespie, account supervisor; Robert Ellis, account executive; Douglas Keyes, account executive, Comet</p>	<p>Harold Veltman, group head; Ruth Jones, supervisor, broadcast buying</p> <p>Robert Morton, N.Y., Al Yagley</p>
<p><i>Elso M. Taeger, v.p. & media director;</i> <i>W. J. Davis, media manager;</i> <i>James Brien, assistant media manager, Detroit</i></p> <p><i>Charles Campbell, media director;</i> <i>Ray Reese, media director</i></p> <p><i>Carl Georgi Jr., media director;</i> <i>Bill Crooker, Jr., broadcast supervisor</i></p> <p><i>Lutz Wacker, v.p., director of media</i></p> <p><i>Charles Campbell, media director;</i> <i>Ray Reese, media director</i></p>	<p>E. M. Mulock, Jr., v.p. & account director; Charles P. Flynn, John C. Vivian, account executives</p> <p>Lee Hansen, broadcast supervisor; Bob Field, account executive</p> <p>Colin Campbell, account supervisor; J. L. Thornhill, account executive</p> <p>Sheldon Moyer, senior vice president, account supervisor; Val Corradi, senior v.p., account executive</p> <p>Jim Graham, account supervisor; Colin John, account executive</p>	<p>Judy Anderson</p> <p>Marv Megison</p> <p>R. E. Fischer, time supervisor</p> <p>Jack Walsh, chief timebuyer; Richard Hoffman & Bill Cullingford, timebuyers</p> <p>Dick Sheppard</p>
<p><i>Frank Ott, media director</i></p>	<p>Frank Weber, account supervisor; Gordon Baird, account executive</p>	<p>Richard Hassell</p>



DISTRIBUTION of Mueller products (shaded) is the most extensive in its field, taking in at least a portion of all but five of the states east of the Mississippi River

MUELLER MAPS OUT A RADIO CAMPAIGN

- ◆ Veteran pasta producer blankets its eastern region with spots aimed at economy-minded, young housewives
- ◆ Steady sales-climb spurred by 33-market drive on 52 music-news outlets, Sept.-May, a.m. and afternoon

Economy-minded, young housewives. They're the ones who buy most of Mueller's macaroni, spaghetti, and egg noodles. And should Mueller's slip their minds, they get regular reminders via spot radio, which "reaches the greatest number of 25-35-year-olds at the lowest cost-per-1,000," in the words of Eugene Hulshizer, v.p. of Mueller's agency, Doherty, Clifford Steers & Shenfield, Inc.

Now in its 94th year, the C. F. Mueller Co., Jersey City, is undergoing a plant expansion. This is in keeping with the company's reportedly steady increase in sales which continues to date, this past December topping all previous records for that month. Mueller's distribution, by far the widest in its field, takes in all but five states east of the Mississippi.

Spot radio's part in Mueller's winning ways consists of a 33-market, 52-station drive that runs September through May. Television and newspapers round out the media mix—each receiving about one-third of the advertising appropriation. While a general audience is the object of tv (three markets) and print (24 markets), radio's assignment is to pinpoint that strategic young housewife.

Mueller buys morning and early afternoon slots on stations that specialize in popular music and news-weather. The commercials, all minutes and usually live, for the most part coincide with the heavier grocery shopping days, from Wednesday through Friday. Their frequency averages 25 per week. DCS&S estimates the total weekly impressions achieved by the radio campaign at 27,083,223.

The Mueller radio commercials run in the morning and early afternoon when young homemakers of modest means are busy at their daily chores. As relatively inexpensive products, the macaroni, spaghetti, and noodles appeal primarily to this economic group, and Mueller is especially interested in the younger segment, where the families are larger and brand preferences are more malleable Hulshizer explains.

Older homemakers, he adds, are likely to be further along economically, or at any rate their family group is smaller because grown children are

out on their own, so they're not as good a market in terms of quantity. Additionally, the older housewife usually is more set in her ways, so either she's a Mueller-user already, or she's somewhat reluctant to switch from whatever brand she does use.

Mueller keeps its salesmen fully informed of all aspects of the radio campaign. Fact sheets are distributed regularly, showing coverage of stations involved for each area, number of homes, average number of listeners per set, ratings, total impressions, etc. This evidence of radio support helps to buoy up their spirits and serves as a valuable sales tool.

Most of the Mueller radio spots are in the hard-sell category, opening and closing with a brief recorded jingle, while the copy is delivered live. They all carry the slogan "Tops for Taste," which Mueller utilizes in all media. Each announcement deals with just one of the products, and emphasizes ingredients. If it's macaroni or spaghetti, the copy is sure to mention that two wheats (semolina and farina) are included instead of one, as is the case with most pasta products. With the egg noodles, emphasis is on quantity and quality of eggs, "not just enough, but a full measure."

Mueller's approach to television offers a great deal from the radio

effort. For economic reasons, it's limited to four stations in three major markets, and it was considered too expensive to pinpoint housewives with this medium, so the buys are aimed at the viewing public at large.

The tv commercials, which run a minute or 10 seconds, are placed in feature film shows or adjacent to news shows in the afternoon, evening or late at night. Unlike the radio schedule, there is no morning exposure because, as Hulshizer puts it, "The modest-income housewives are hard at their work until the afternoon, and though they can listen to the radio, they don't have time to stop and watch tv." As is the case with radio, Mueller stays away from Monday and Tuesday, concentrating on Wednesday-Friday.

Because the commercials are viewed by a cross-section audience, they are designed to have wide appeal. Family meal situations and food preparation are depicted in the spots. They are carried, with a frequency averaging 15 per week, by stations WABC-TV and WNEW-TV, both New York; WBZ-TV Boston; WCAU-TV, Philadelphia.

Here's how DCS&S sums up the weekly tv impressions: New York—14,591,687; Boston—3,018,899; Philadelphia—1,671,511.

The newspaper format is twofold, with menu-type ads on women's pages Tuesday and Wednesday, followed by poster-reminder ads on grocery pages Thursday, and to a lesser extent, on Friday. Size is limited to about 100 lines, because the print effort is mostly for reminder purposes, and frequency is more important than size. The campaign covers 24 markets, encompassing 66 newspapers with a combined circulation estimated at 12,792,000.

This is the media lineup with which Mueller takes on the competition. In the egg noodle field it faces local brands in just about every market, usually local bakeries. Macaroni and spaghetti are more expensive to produce and package, so there is not the proliferation of competitors, but even here each of the companies involved operates in only a handful of states. Only Mueller in this area of food production covers a sizable group of states.

While most of the radio commercials are of the hard-sell variety, Mueller lately has been trying periodic changes of pace. For three weeks around the turn of the year, an all-jingle 60-second electrical transcription sang of a new bride's culinary woes. It seems her husband was

(Please turn to page 60)

MUELLER GROUP at Doherty, Clifford, Steers & Shenfield gathers to hear new e.t.'s. They are (l to r): Stuart Eckert, timebuyer; Denise James and Bernice Brilmayer, copywriters; Eugene Hulshizer, v.p.-account executive; Joseph J. Pash, merchandising executive; Kenneth Olshan, assistant media supervisor; Howard S. Foley, vice president-manager of copy department; and Russel Ford, vice president-senior commercial producer





HALF A BILLION \$ FOOD MARKET?

POPULATION 3,179,000

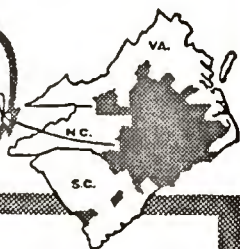
FOOD SALES \$541,043,000. Exceeds the twelfth metro market.

DISTRIBUTION Most food sold in the WPTF market is distributed from Raleigh warehouses (A & P, Colonial Stores, Winn Dixie and Piggly Wiggly serve 215 supermarkets from Raleigh).

Twelve major wholesalers and jobbers, 17 food brokers, representatives of most major food manufacturers, plus offices and warehouses or processing plants for Swift & Co., Armour, Wilson Co., Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries, and many others are in Raleigh.

AD COVERAGE WPTF Radio is the only single mass medium that reaches all of this major food market. Over 50% of the homes in the area listening to WPTF (NCS#2).

**NATION'S
28th RADIO
MARKET**
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

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

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York: Schedules on Breeze begin this month in about 50 markets. Day and late night minutes will run for six weeks, five to 10 spots per week per market. Buyer: Jeanne Sullivan. Agency: SSC&B, New York.

S. C. Johnson & Son, Inc., Racine, Wis.: Campaign for Holiday car wax starts late 27 February in about 20 markets. Schedules are for 17 weeks with fringe night minutes being used to reach a male audience. Buyer: Rita Hall. Agency: Foote, Cone & Belding, Chicago.

Muriel Cigars, Div. of Consolidated Cigar Corp., New York: Schedules for Muriel cigars begin 13 and 20 February, in around 20 markets. Fringe night minutes and some prime 20's are being bought for four weeks, five to eight announcements per week per market. Buyer: Lou Crossin. Agency: Lennen & Newell, Inc., New York.

El Producto Cigar Co., Inc., Sub. of Consolidated Cigar Corp., New York: Going into about 25 markets 12 February with schedules for El Producto cigars. Placements are 13 weeks, prime and fringe night minutes and 20's along with weekend sports show adjacencies. Buyer: Carl Sandberg. Agency: Compton Adv., New York.

RADIO BUYS

Texaco, Inc., New York: Placing schedules in 10-12 western cities to start 24 February. Moderate frequencies of traffic minutes are being set for 52 weeks. Buyer: Bill Santoni. Agency: Cunningham & Walsh, New York.

Rival Packing Co., Div. of Associated Products, Inc., Chicago: Schedules on Rival dog food begin this month in about 10 markets. Day minutes will run for 11 weeks. Buyer: Don De Carlo. Agency: Needham, Louis & Brorby, Chicago.

RADIO/TV BUYS

Q-Tips, Inc., Long Island City, New York: Its tv schedules for Q-Tips cotton swabs start 20 February in its customary markets. Day and night minutes to reach a women's audience are being placed for 13 weeks. In radio, schedules start early March for 13 weeks. Buys are for day and traffic minutes, one station to a market. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner Adv., New York.

The Nestlé Co., Inc., White Plains, N. Y.: Ten-week campaign for Nestlé's Decaf coffee begins 6 February in radio and tv. Thirty three markets get schedules in tv using five to 15 60's per week per market, about 25% day and 75% late night. The radio buy in 12 markets, is for day minutes, Monday through Friday, ranging from 15 to 30 announcements per week per market. Buyer: Emil Cohn. Agency: McCann-Erickson, New York.

JOHN WAYNE CLAIRE TREVOR
LARAINÉ DAY ROBERT STACK
JAN STERLING PHIL HARRIS
ROBERT NEWTON DAVID BRIAN
A Wayne-Fellows Production
Directed by William A. Wellman

THE HIGH AND THE MIGHTY

NOW FOR T.V.

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



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • AOams 9-2855
LOS ANGELES: 11358 Elderwood St. • GRanite 6-1564

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



Can a salesman sell both spot and network effectively?

Herb Maneloveg, vice president & media director, BBDO, New York

Pick a product—food, automotive, dinnerware, transportation. Each of these fields has its own specific sales problems, no two exactly alike. Yet, as an agencyman, I would welcome the salesman with *both* spot and network radio as the man with something to offer each advertiser—total penetration for one, selectivity for another—or *the combination*.



Salesman handling both could well be one of our most important contacts

harnessed for maximum campaign effectiveness.

In buying a radio campaign, we often work under deadline pressure, must meet demands thrust upon us by clients who want decisions made quickly. This sometimes prevents many from doing the thorough job of analysis we would like to do. With the advantage of turning to *one salesman*, selling both spot and network radio, we can more quickly and more accurately evaluate availabilities and research our market, along with the services supplied by our own media analysis section.

The combination spot and network radio salesman could well be one of our most important contacts. He offers us one source of network programing and the flexibility of spot radio adding up to maximum efficiency in our buy plus dominance in a major medium.

In reality, agencies are now buying a form of "network" radio from such spot radio salesmen as those representing the Blair Plan, the Better Music Group, and other groups offered in a package plan. It gives us the opportunity to take advantage of facilities with like programing, appealing to selected listeners in the

96.3% of all radio homes.

To be perfectly frank, it is disconcerting to see radio continuously waging internal battles over the merits of network vs. spot. With a reported 20.1 million radio sets sold during 1960—bringing the total U.S. radio set figure up to more than 156.4 million, radio is too important a factor in our advertising plan for this internal squabbling. We would welcome a stronger *united sales front* for both network and spot radio. From this concerted effort will come the harvest of success for our clients, the advertisers, the stations, their reps, and we in the agency.

Adam Young, president, Adam Young, Inc., New York

If this question were asked even a couple of years ago, the answer would have to be no. However, before giving an answer, let me state in a few words what has taken place.

Since the advent of television on a mass basis, the radio scene has un-



Net radio is not competing, but blending with spot: dual selling compatible

dergone a complete change. What networks were doing was a hangover from a former generation. As we know, radio began to fade, and surveys showed fewer people listening throughout the day. The trend kept going down until a few alert broadcasters began to realize what the public wanted. They soon realized that it was most important to develop a local character, well integrated into the community.

The more progressive independent operators caused "sets-in-use" to increase and they became successful broadcasters. They were so successful that they were copied far and wide. When this movement took

place, network affiliates on the whole lost both audience and business to the "new" radio.

Inasmuch as the network income in recent years has been nil, many stations deserted the networks and became independents. On the other hand, the networks during the last few years have step by step come to grips with the problems realizing that their role should not be that of providing block programs for affiliates. At the same time they realized that they were in a position to provide certain "services" for many stations which were far better than most stations can provide for themselves.

Today all successful radio stations are local in nature whether network affiliates or not. The network on the other hand is not competing but rather blending, so far as possible, with local formats.

Therefore, the selling of independent and network is now compatible, and my answer to the question above is yes.

Robert R. Pauley, v.p. in charge of network radio, American Broadcasting Co., New York

Ideally, perhaps from the buyer's standpoint, one salesman could represent both network and spot radio since the two can rarely be considered competitive and one often complements the other. However, there are several considerations



Net would suffer because salesman would go after spot's quicker sale

which make such a representation impractical.

It would represent very little saving, if any, in manpower for certainly the spot salesman is fully occupied keeping up to date on availabilities, ratings and other ever-

changing marketing information relative to each of his represented stations. The network salesman is also fully occupied with a national lineup of stations, creative program selling and administration, as well as with changes in the national marketing picture. The right man can do both, but then there must be more of these men lest the effort be diluted and the results suffer. Further, the nature of network and spot sales differs greatly; the former is always with national advertisers and constitutes generally a larger budget with sales being less frequent and from a different level than spot. In spot, the frequency of sale is greater and the preparation and groundwork often much less extensive. Network is more involved with marketing decisions of the advertiser, spot frequently with only media decisions.

It is man's inclination to devote his time where he realizes the quickest results. Remember when network radio and network tv were sold by the same group? Radio suffered partially because tv, in its infancy, required a great deal more time on the part of the salesman. Further,

all broadcast salesman should know as much as possible about the overall problems and objectives of the advertiser. Extra time should be devoted to acquiring such information.

Max Friedman, eastern sales manager, H-R Representatives, Inc., New York

There's a great similarity between magazines and network radio, which are head-on competitors for national coverage. Each watches the other for signs of success—the latest appears to be regional networks, in competi-



Yes; salesman is able to offer agencies all the values of both

tion with magazine regional editions.

There also exists competition between local (and spot) radio and newspapers, which battle it out for the budgets of regional and national advertisers, as well as local.

Let's face it, the entire radio industry will be ahead of competition

by joining forces and aiming all its fire power against the common enemy—print.

Once 'spot' and 'network' join forces for the purpose of selling the power of radio, the industry has taken another giant step forward.

In SRD&S there are seven-and-one-half pages of listening under the heading of "Regional Networks and Groups," such as the Yankee Network and the Olympic Metro Group. The concept of the same salesman selling both is not at all new; reps have been selling both for years. Still more proof is found in SRD&S under the individual state listings.

The salesman selling a combination of regional network and spot will have tremendous advantages over his predecessors. He will be able to offer agencies and clients all the values of both.

The combined efforts of stations, representative and network are limitless. For years we've all agreed that radio is a vital force and a primary medium for moving merchandise. We're all for anything that will benefit radio. If now is the time to combine forces, let's go! ▾

**WFLA
TV**

Reach

WFLA-TV offers BIGGEST AUDIENCES* when people watch TV most! Monday through Friday, 6 p.m. midnight.

ARB, NOV. 1960

in the land of Profitability!

AVERAGE 1/4-HOUR HOMES REACHED

CHECK TOP 15 SYNDICATED FILMS

	WFLA-TV Sta "A"	Sta "B"
Sign on-noon	17,000	16,300
Noon-6 p.m.	19,700	21,300
6 p.m.-midnight	62,600	55,500

WFLA-TV	10
STA "A"	5
STA "B"	0

WFLA-TV delivers MOST TV Homes in 28 Counties of Central and West Coast Florida — including the Tampa-St. Petersburg Metropolitan market. (Jan. 1960 ARB TV ownership est.)

Source: ARB, NOV. 1960 (Homes Reached)

wfla-tv
TAMPA - ST. PETERSBURG



Channel 8

NATIONAL REPRESENTATIVES, **BLAIR-TV**



RADIO RESULTS

FURNITURE

SPONSOR: Martin Strange Furniture Store AGENCY: Direct

Capsule case history: All-night radio programing paid off handsomely for the Martin Strange Furniture Store of Indianapolis. A new store in the city, it needed unusual exposure to attract customers and Robert Ohleyer, station manager for WISH, sold the outlet on the idea of an experimental all-night remote program from the store itself. Scheduled from 11:30 p.m. to 6 a.m., listeners were alerted to sale items and told that the store would be open during the entire remote show. Results: The adver. brought over 500 people to the store during the early hours of the morning in the first few weeks alone, and the sponsor found that there was a wide open market for a store that could service buyers who ordinarily cannot shop at regular hours. Volume was so tremendous that the furniture store had a difficult time at first handling the orders. The store has now geared a good part of its selling to nighttime, and with the help of WISH, has become a leading furniture outlet.

WISH, Indianapolis

Program

WATCHES

SPONSOR: Rogers Jewelers

AGENCY: Direct

Capsule case history: For more than 10 years, Rogers Jewelers of Evansville, Indiana, has been a steady user of WJPS. During this time, it has met with continued success in jewelry sales, employing both special promotions and regularly scheduled spot announcements. At the same time Rogers has used newspaper but with negligible success as was the case with a recent Christmas promotion run to hypo sales for Elgin watches. Prior to both media purchases, watch buying had been decidedly slack. The concentrated radio campaign reversed the over-all outlook and turned in a tremendous record. Watch business for December, 1960, compared to the same month in 1959 was 40% higher and the company is "100% sure it was due to the WJPS promotion for \$19.95 Elgin watches," Mike Ellenstein, executive of Rogers, reported. "The people asked for the Elgin watches advertised on radio. It has been our most successful promotion in the last 10 years."

WJPS, Evansville

Announcements

TRAVEL

SPONSOR: A & B Travel Agency

AGENCY: Direct

Capsule case history: WELI, New Haven, Conn., has proved for two years that radio can sell high-priced luxury items. During the month of September, the A & B Travel Agency ran 120 announcements on the WELI *Bud Finch Show* telling New Haven listeners of a Sunline Cruise on the S. S. Independence. The American Export Lines allotted 40 rooms for WELI listeners who wanted to take this 23-day trip to such ports as the Canary Islands and Casablanca. Prices ranged from \$510 to \$668. Within the first seven days all these rooms were committed and there was a waiting list of 200 people. An additional allotment brought the total number of rooms up to 55. On 31 January, Bud Finch, Dick Davis, pres. and general manager of WELI, plus 105 persons, alerted to the cruise via WELI, will set sail from New York. What this adds up to in dollar terms is that a \$2,000 advertising expenditure attracted \$60,000 worth of business. Last year's trip was equally successful.

WELI, New Haven

Announcements

HOUSEHOLD APPLIANCES

SPONSOR: Conde Hardware Co.

AGENCY: Direct

Capsule case history: Conde Hardware store of Watertown, New York, purchased two remote broadcasts over WWNY featuring the station's women's commentator, Dorothy Parr, to promote a big two-day appliance sale. The programs were on the air both days of the promotion, from 9:30 to 10:30 a.m. F. Ehrenzeller, mgr. of the store's appliance division, reported: "We were amazed by the results from Dorothy Parr's broadcasts. Her announcement that our new Frigidaire was so frost-free that even the frozen grapes we placed in them would not stick together, resulted in over 50% of the people coming into the store asking to try the grapes. This was only on the remote broadcast that morning and it had a direct bearing on our Frigidaire sales. It was a good sales device, but it also required Dorothy Parr's impact to make it felt." The sale was also advertised in the newspapers, but the WWNY segments, costing considerably less, produced most of the sales for the store.

WWNY, Watertown, N. Y.

Programs

(This ad appeared as a full page in Jan. 20 Washington Post and Washington Star)



WELCOME

to the historic house at one end of Pennsylvania Avenue—to the two slightly more hectic Houses at the other end—and to the pleasant, pulsating community that lies in between and all around.

Welcome, every member of the new Administration. Whether your duties are top secret or typically secretarial—whether your dining takes you to a supper club or a soda counter—whether your diversion runs to touch football or professional baseball (we've got a new team there, too!)—you'll find most people and most things in Washington just about the way you want them to be.

As one good neighbor to another, we'd like to introduce ourselves. Our name is

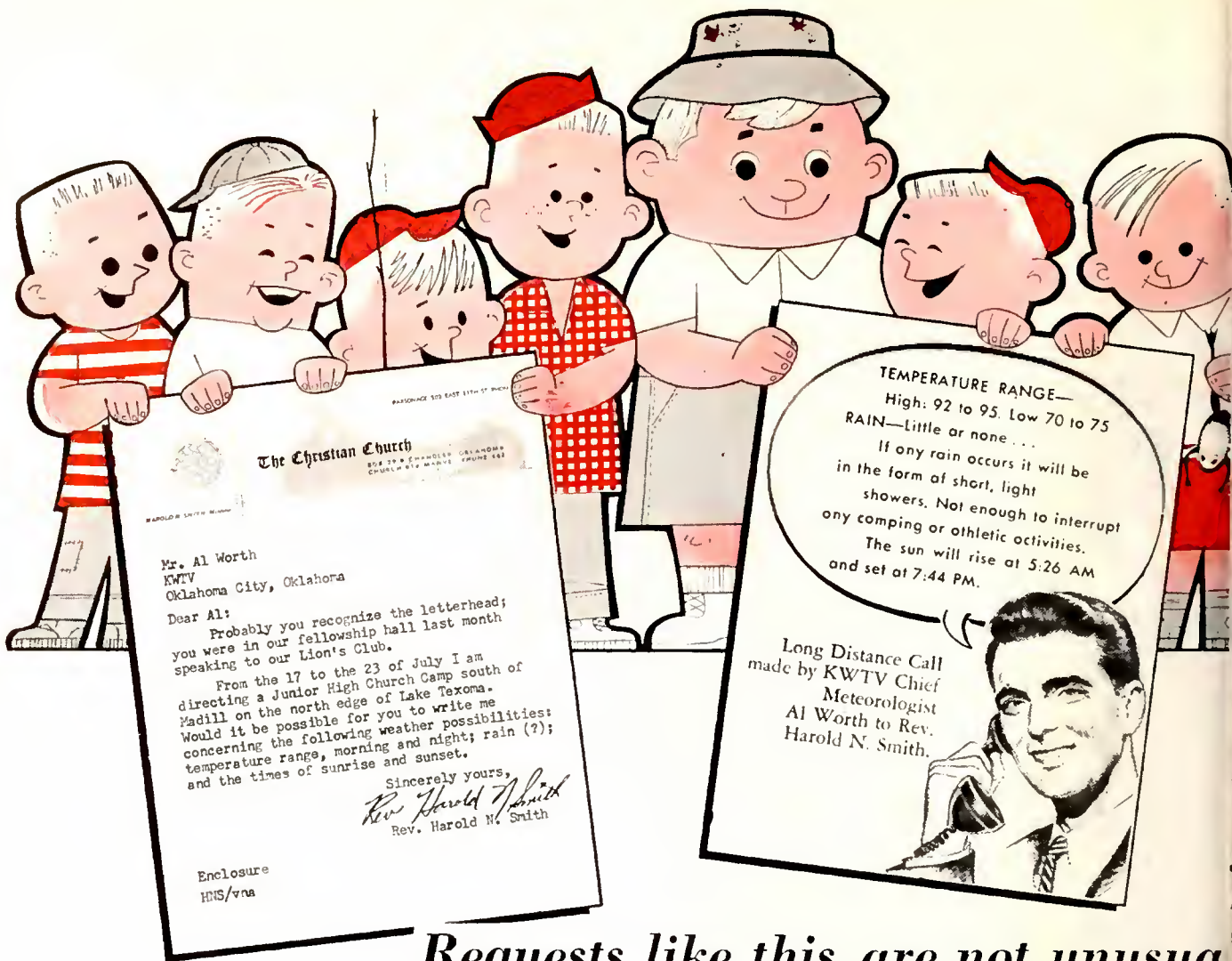
WWDC. Our address is 1260 on your radio dial, 24 hours every day. We are Washington's most-listened-to station from 6 A.M. to midnight, Monday through Sunday.* We provide you with the fastest and most complete local news coverage. We were the first station to present radio editorials on matters of importance to the D.C. area, for which we have been commended by national and local authorities alike. We have what we honestly believe is the friendliest announcing staff in Washington, bringing you the liveliest and best-balanced programming. We are, above all else, "the station that keeps you in mind."

We wish each of you well in your important undertaking. And we wish you a warm welcome to Washington. It's a wonderful town.

*Pulse, Inc. 5 County Metropolitan Area Survey -- November, 1960

WWDC RADIO 1260 on your dial 24 hours every day

(WASHINGTON, D. C.—Represented Nationally by John Blair & Company)



Requests like this are not unusual in the KWTV Weather Department.

Oklahomans in all walks . . . pilots, farmers and ranchers, businessmen, building contractors, sportsmen and wash-line worriers . . . look to KWTV for reliable weather facts.

In addition to interpreting and reporting Oklahoma's universal conversation-piece . . . weather . . . KWTV's Chief Meteorologist Al Worth is in constant demand as a civic speaker. Here is reflected the vital importance of weather in Oklahoma, and the popularity of KWTV's 6 daily weathercasts.

Oklahoma's Weather Eye-

KWTV



OKLAHOMA CITY

The TOWER with SALESpower in Oklahoma!

EDGAR T. BELL, General Manager

JACK DELIER, Sales Manager

INSTANT POTATOES

(Continued from page 35)

said account executive Thomas Flewharty), but it also knew that three other brands had introduced their product this way.

"We went in heavily for magazine color, therefore, to show the housewife what the product really looked like, and to get maximum appetite-appeal," said Flewharty. "We wanted to make sure that the housewife knew exactly what to look for."

But Flewharty explained that the current ratio has moved to 70:30 in favor of print, and that as soon as the introduction phase is completed, the original 80:20 print to television ratio will probably be completely reversed. Scalloped and an gratin potatoes were introduced nationally between spring and September, 1960. "The more the product is recognized by shopper and store owner, the more we move away from magazines and into television."

Betty Crocker has used all three networks, but at present participates in five NBC TV daytime shows and sponsors a five-minute newscast, *Day Report*, on that network. "We use spot nationally," said Flewharty. "in the nighttime as well as in the daytime. This is a product, after all, that can make everybody's mouth water, and the others do have some influence with mother."

What does a latecomer to a booming young industry do for recognition? Pillsbury's original idea was to introduce its instant potatoes without television as the major medium. Its opening campaign concentrated on print in large metropolitan markets and color in national women's magazines. This didn't work well enough, however, and within a few months Pillsbury was on spot and network television.

"It's tv that spurred sales for us," said Campbell-Mithun account executive William G. Weigold. "Also, being the fifth product introduced into a highly competitive market, we had some distribution problems. This, too, was solved by extensive television advertising which created interest and rapidly got our product shelf space."

Pillsbury is now a steady tv user. Its last campaign was launched on spot and network tv in the spring of 1960 and is still running. "We expect to top all previous years of spot

and network tv use in 1961," revealed Weigold.

Pillsbury had introduced hash brown potatoes simultaneously with its mashed potatoes instead of following-up with the new product after the mashed had caught on. "Being the newcomer, we had to have a fresh product," said the account executive. "It was a success, and we have now followed up with instant scalloped potatoes, with other types to follow in the future."

The original product, French's, obviously considers its introductory stage complete, and this month its agency released a new batch of filmed commercials that reflect what one spokesman called "the second stage."

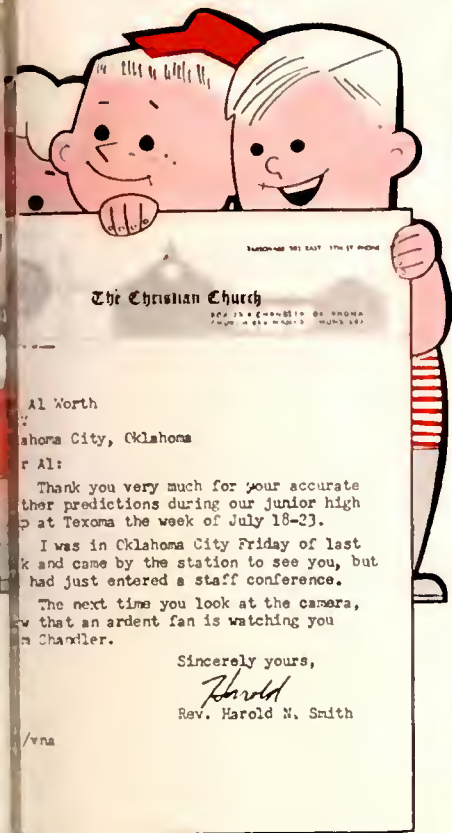
"The whole notion," revealed Marie Gordon, J. Walter Thompson producer, "is to get so close that the viewer can actually see the texture of the potatoes—as close or closer than a diner would be with a plate of food in front of him or a spoon of whipped potatoes going past his nose."

The new spots feature a rhythmic sound track, a rhythmic commentary by the announcer and rhythmic split-second cuts from angle to angle. Even the potatoes are whipped in rhythm, although the butter is allowed to melt into the potatoes at its own "delicious" pace.

"We are concentrating on appetite appeal now," said Miss Gordon. "The original commercials introducing the product demonstrated the ease of making potatoes this way and the convenience. Although the new commercials retain the step-by-step preparation of the potatoes, they feature tight shots of the creamy, fluffy potatoes—really, they are beauty shots," she exclaimed, "showing the fluffy, white qualities with high key lighting, no deep shadows."

"The concentration of the camera (like the concentration of the diner's eye on a plate of food) gives the full import of appetite-appeal," Miss Gordon declared. "If you like potatoes, you can't see these commercials without going away hungry."

Miss Gordon said that a great deal of experimentation in JWT's film and tape workshop was conducted to find the best consistency to get the best appetite-appeal on film. "But the actual product was used and the actual directions on the package were followed."



weather-conscious Oklahoma viewers have come to depend on the accuracy of KWTV's completely equipped weather station, and the interpretive talents of KWTV's professional meteorologists Al Worth and Ray Booker. These two experienced weathercasters draw their information from:

- KWTV's own on-camera radar installation.
- A facsimile weather map machine.
- A battery of high-speed weather teletypes.
- An on-camera Bendix Friez instrument panel which automatically registers outside weather conditions.

KWTV's modern meteorological equipment, plus the interpretive skills of two professional meteorologists make KWTV "Oklahoma's Weather Eye."

Represented by



The Original Station Representative



GO FIRST CLASS

with **KMJ-TV**

FRESNO

CALIFORNIA

NATIONAL REPRESENTATIVE
THE KATZ AGENCY



KMJ-TV, Fresno's first television station, offers a wide variety of programming to satisfy the tastes and needs of Fresno viewers. The accent is on quality, with local programs produced with first class skills and equipment.

Any way you measure a TV buy, KMJ-TV rates high. Take a look. And remember, this wealthy market's worth winning: the Number One agricultural income county of the nation.



WASHINGTON WEEK

6 FEBRUARY 1961

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PUBLICATIONS INC.

The survey on tv rating services conducted for the House Commerce Committee should see the light of day very shortly: At that time, it is quite possible, even probable, that the Committee will announce plans for a probe or for hearings.

There is a disposition from this combination of facts for flights into pure fancy. Some have predicted efforts to do away with the ratings, as anchors on good programing, as inaccurate, etc.

The inaccuracy of this sort of talk borders on the fantastic. Key legislators have always felt any efforts to ban tv ratings would be unconstitutional. Main Congressional critic of ratings has always been Sen. A. S. Mike Monroney (D., Okla.). Monroney has always conceded **Congress lacks power to do anything but publicize their shortcomings.**

The FCC certainly lacks legal power to do anything about it. The FTC could move, but only if it could prove fraud and then only against the services guilty of such fraud.

The areas in which Congress could act boil down more to persuasion than to prevention. This is exactly the case with the FCC, also. But for Congress to move even in this limited area, there would be a prior requirement for some appearance of a showing of inaccuracy. The FCC could work through its general strictures in favor of **better programing**, admonishing licensees to make programing decisions in terms of public interest, rather than ratings.

Even though Westinghouse had the only good words for proposed new rules against "trafficking in licenses," it doesn't appear that the FCC will be dissuaded from adopting the new rules.

The broadcasting industry and station brokers were almost unanimously opposed to a proposal that a new station or newly bought station must be held for three years, barring certain emergencies, before they may be sold.

Objections ranged from an argument (a) that station operators would have no spur to build stations through better programing, to (b) it would be a blow to the American free enterprise system of broadcasting, to (c) Congress never gave the FCC the legal power for such rules, to (d) the FCC already has the legal power to bar sales if it suspects the motives.

Westinghouse, however, agreed that **buying and selling for profit should be stopped, that the practice is at variance with the need of stations to operate in the public interest.**

Clamping down on rapid sales of stations was due to be the next step in the FCC's process of "getting tough." And if the FCC should waver, it had in the back of its collective mind the realization that the Harris Committee is preparing to consider legislation forcing adoption of such rules.

The word now is that Earl Kintner has been definitely refused an extension of his chairmanship of the Federal Trade Commission and that he will be leaving that body even if he is offered reappointment as plain Mr. Commissioner.

This is not apt to mean any change of regulatory direction, since Kintner believed in a hard stick under the velvet glove and new appointments are expected to believe in "hard" regulation.

Kintner is reported to believe he can make much more money in private law practice than he could on the FTC.

FILM-SCOPE

6 FEBRUARY 1961

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Station managers and feature film buyers are sitting up to take notice of early ratings of the post-1948 Screen Gems package which premiered with *All The King's Men* on five CBS o&o's on 28 January.

A special Trendex showed how far specially selected recent feature films can succeed in the ratings race if they are saturation-promoted.

In New York, where overnight Niensens were also available, the new feature on WCBSTV scored 28.3 average audience (11:15 p.m. to 1 a.m.) and 70.4% share—more than an 80% increase over the previous 4-week average for the time period: 15.5 ratings and 44.4% share.

All The King's Men also won the ratings contest easily in Chicago on WBBM-TV and in Los Angeles on KNXT, according to the special Trendex.

In Philadelphia on WCAU-TV the new picture won over a serious contender, another Screen Gems entry, *It Happened One Night*, one in the low twenties and the other in the high teens in Trendexes, as sets-in-use shot up.

But in St. Louis on KMOX-TX the new Screen Gems release lost the Trendex match to Seven Arts' *Hondo* with John Wayne.

Since the same Screen Gems picture premiered in five cities simultaneously, three lessons can be drawn from CBS' experience with saturation promotion of post-1948's:

- 1) Phenomenally high ratings are possible against "normal" competition.
- 2) Strong ratings are even possible over hand-picked competition, if sets-in-use expand.
- 3) Features programed identically for station groups may run into trouble in certain markets if a competing strategy appeals more to local tastes.

WHEN-TV, Syracuse, a Meredith station, has abandoned its late afternoon feature film policy after many years in favor of half-hour programing.

The station is opening 15 half-hours a week to syndication and what's unusual also is that it's not switching to a strip-run policy, but is buying 15 shows.

CBS Films seems to have capitalized most on the opportunity so far; it sold these five shows for 5-6:30 p.m. showing: *San Francisco Beat*, *Deputy Dawg*, *Trackdown*, *Navy Log*, and *Assignment Foreign Legion*.

CNP is trying name stars in six new pilots, part of a national and regional sales push for 1961-62.

Names include Basil Rathbone, Hoagy Carmichael, and Corinne Calvet for *Warbirds*, and Richard Carlson for *Police Doctor*.

International syndication profits carried the burden of domestic operations for some companies in 1960.

At ABC Films, for example, a 61.8 per cent increase in international business, including brighter Canadian grosses, was said to have more than made up for any disappointments in domestic syndication.

But ABC Films reported one of its best fourth quarters to date in 1960 and is optimistic about 1961.

Incidentally, sales v.p. Howard B. Anderson has hired back an ABC Films alumnus as new southern manager in Houston: James F. Delaney.

Re-runs and feature films dominated syndication sales activity this week.

They are:

- **MCA's M-Squad** added on 14 station sales to boost its list to 30; stations are: KYW-TV, Cleveland; KPIX, San Francisco; WHEN-TV, Syracuse; WHIO-TV, Dayton; WFMJ-TV, Youngstown; KOOK-TV, Billings; KHSL-TV, Chico; KCPX-TV, Salt Lake City; WWJ-TV, Detroit; KEZI-TV, Eugene; WCIS-TV, Charleston; KFDA-TV, Amarillo; KGMB-TV, Honolulu, and KIFI-TV, Idaho Falls.
- **Seven Arts** sold 40 post-1950 Warner Bros. films to KSYD-TV, Wichita Falls, and WSOC-TV, Charlotte; also, ten films went to CKLW-TV, Detroit.
- **MGM** signed 150 Best of MGM features to WJRT, Flint.
- **UAA** added sales in Chicago, Evansville, and Albuquerque to its Boxoffice 26 station list for a total on the package of nearly 60 stations.

Lincoln-Mercury dealers (Kenyon & Eckhardt) are becoming increasingly important buyers of local syndication.

One such recent buy was Ziv-UA's *Man and The Challenge* and *Miami Undercover* on WGN-TV, Chicago, by the district dealers association on behalf of 45 dealers.

Elsewhere the dealers are using NP's Jim Backus in Philadelphia.

Walter Kingsley, president of ITC, has resigned in a policy dispute.

His departure follows by only a few months the exit of Earl Rettig as president of CNP and also comes in the wake of a wide series of moves by v.p.'s of other syndicators.

A Nielsen analysis of audience flow indicates that it's possible to increase commercial impressions by as much as 10 per cent simply by placing commercials correctly.

The two things to watch are flow of audience size and composition.

Early evening audiences increase constantly to around 9 p.m. and fall off later in the evening. Commercials late in shows in early hours and early in shows in late hours usually have bigger audiences available than those at other moments within the same programs.

The Nielsen study also found a coat-tail effect: commercials nearer to higher-rated shows, or further away from lower-rated shows often had better opportunities for reaching larger audiences.

When it came to reaching special types of viewers, the same rules applied: for best results commercials should be nearest to adjacent shows with the desired audience or furthest from shows with undesired composition.

In a series of commercial placement studies extra audiences of 10 per cent were common for such better-placed commercials even though the ratings were the same.

In brief, think of audience as a constantly twisting stream—not as a set of blocks that change like clockwork at station breaks.

Veterans of CBS Production Sales not already transferred to other CBS arms are quickly being taken up by competitors.

Videotape Productions, for example, has put on a few technicians formerly with the CBS unit, which had been one of the pioneers in the development and perfection of tape commercials.

The CBS unit shut down last month. (See SPONSOR, 30 January, p. 38.)

SPONSOR HEARS

6 FEBRUARY 1961
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The rumor factory connected with the new Washington administration hasn't gone into high gear yet, but there's one report concerning new FCC chairman Newton Minow which has a wealth of import for tv stations.

The networks will be asked to submit logs showing what affiliates have been carrying or not carrying network-originated public affairs programs and the reasons given for rejecting them.

It will be recalled that at the CBS TV affiliates meeting in Washington, Rep. Oren Harris remarked that he understood that some stations were not carrying a substantial proportion of the public service programs provided them.

There are rumbles along Madison Avenue about Coty, which bills between \$750,000 and a million, and its present agency, BBDO.

Another report involving the same agency: du Pont is contemplating spinning off the finishes division.

A rep firm 10 years ago put out a tv data sheet showing all markets available, total stations in operation, total tv homes and estimated cost-per-1,000.

Here are the figures issued then and the parallel data that would be obtainable from the same firm as of now:

PERIOD	MARKETS	TOTAL STATIONS	U.S. TV HOMES	CPM PER MINUTE PRIME SPOT
1 Feb. 1951	62	107	10,320,000	55¢
1 Feb. 1961	230	496	46,451,500	77¢

Call it conflict of interest or nepotism, this condition exists within a toiletries company that uses a lot of tv.

The chief executive's son has a piece of the time-barter firm with which his father's company does business.

Sometimes an agency that's loaded to the gills with account men can find that the situation breeds embarrassment.

Like getting a call recently from a client asking who that account man is who calls him about every two weeks—that is, in addition to his regular contact.

The marketing and ad managers of a major account located on Fifth Ave. have become extremely hesitant about making any outside lunch dates.

They have good cause. Their boss, regarded as the No. One autocrat in his field, has no compunction to summon them to a one o'clock luncheon meeting around noon.

Because of the economics of his business, the rep is often impelled toward greater expansion but it seems that there is one factor he can't escape.

Station representation is still a personal service business and the rep's prime necessity is to keep his biggest and best stations happy.

On The Gulf Coast

THE **BIG** ONE



Takes the *Measure*

WKRG-TV

CHANNEL 5 MOBILE, ALA.

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

HEDGES

(Continued from page 39)

tastes, he was quick to point out that "Although I was brought up in western Colorado, I'm not a sitting duck for westerns, although there are some outstanding ones, such as *Wagon Train*."

"One of the lamented types of programs that should be brought back are quiz programs, made burglar-proof, if you please," he said. "The quiz show has tremendous educational value, more people benefited from them than were harmed."

"We also need a resurgence of comedy—we have all too little of it. Nowhere in sight do I see a successor to Hope, Benny, Skelton, or Bergen."

The American public, Hedges feels, has a taste for superb entertainment. "There are so many good things being done in present day tv that are lost sight of amid criticism," he said.

The tv industry must rise to the challenge of continuing to improve programing fare. Hedges went on, "and it's going to be a hard struggle. Too few advertisers are willing to experiment. They are more prone

to look for a proved formula than to venture into new and untried fields.

"This is where salesmanship comes in," Hedges asserted. "There are a good many excellent salesmen, but the best salesman in the whole business is the one who can translate to the client the effect that his participation in tv advertising will have upon him and his products."

Hedges expressed deep confidence in the future, "which is bound to be better than the past." For one thing, "creative selling will be more imaginative and more constructive . . . the type of human mind that can devise atomic fission and develop Salk vaccine is the type of mind we're going to seek more and more for tv, particularly in the programing field where completely new concepts should be the natural product of such minds."

Hedges plans an "active retirement" for himself. "My immediate plans involve getting my own affairs organized." Pointing to an overstuffed filing cabinet, he chuckled, "I guess I'd fire any file clerk who kept my files in that order." He added that the one person he misses most is his secretary, as he turns out

16-20 letters a day. He also hopes to do some writing.

Hedges plans to do a small amount of consulting work. All this after a trip to Hawaii and the Far East for the international Rotary convention. A past presidency of the N. Y. Rotary is one of the many such titles he has held for such organizations as NAB, RTES, and the Broadcast Pioneers.

"Although I've been in every state of the union, except Hawaii which will shortly be added, there are an awful lot of things right here in New York that I haven't seen or done," said Hedges. When he and his wife Meg return from their trip and settle down to "normal living again," he plans to "finally take in New York."

Hedges began his broadcasting career as manager of KYW Chicago and continued with that station when it was sold to NBC and became WMAQ. Subsequently he was general manager of KDKA in 1933, when that station was operated under lease by NBC, and the following year came to N. Y. as manager of NBC's o&o's.

MUELLER

(Continued from page 45)

leaving portions of her macaroni on his plate. The entreaty issued by her husband:

*Honey, there must be a brand
That cooks up tender—and tastes
just grand.*

Whereupon she asks a friend, who tells her about Mueller's.

*Muller's uses two kinds of wheat,
not one*

*This wise gal said. That's what
they've done—*

*They add fine farina from the very
best wheat.*

*And no matter how you serve it,
it's a treat to eat.*

The bride followed this advice and bought Mueller's. The outcome of her decision:

*The macaroni was so tender, diges-
tible, delish -*

*The bridegroom insisted on a sec-
ond dish!*

Mueller has resumed its live, hard-sell commercials and based on the favorable reception of the first change-of-pace jingle, plans to run a new one, about a mother who has trouble satisfying her family's tastes until she tries Mueller's products.

"Look South for new economic strength . . . look at the Jackson TV market area for solid growth and a sound future."



Served, 1954-1957, as
Head of Largest World-wide
Masonic Organization
(Royal Arch Masons)

TOM Q. ELLIS

Clerk, Supreme Court
of Mississippi

WLBT Hollingbery **3**

WJTV Katz **12**

Serving the Jackson, Miss., Television Area

“Your grandchildren will grow up under Communism!”

says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag? “Never!” you say. But are you sure? How can you oppose Communism? One sure way is to help Radio Free Europe.

The voice is that of Nikita Khrushchev. The audience is American.

“Your grandchildren will grow up under Communism!” he shouts.

Will your children live to see the Free World die?

Forget God? Salute the Soviet flag?

“Never!” you say. But are you sure?

What can you do to oppose Communism?

There is one sure way.

Help Radio Free Europe.

What does it do?

Every day, to 79 million captive people

behind the Iron Curtain, it broadcasts news of the outside world.

It helps keep these people from turning to Communism. The Poles, Czechs,

Bulgarians, Rumanians and Hungarians. It keeps alive their friendship for

America. It reaches over 90% of these people, despite Communist jamming.

Thousands of letters echo the plea:

“*God Bless You! Please keep Radio Free Europe on the air!*”

These people are the buffers between Russia and the Free World.

They pose a major obstacle to the Russians starting any war. *And Radio Free Europe is their strongest link with the Free World.*

But Radio Free Europe depends on individual Americans for its existence. How about it?

Will you help? . . . Give a dollar?

. . . Give five dollars? . . . or more?

Surely your heart tells you to give something so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . . RADIO FREE EUROPE

The American People's Counter-Voice to Communism

Mail your contributions to: Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York

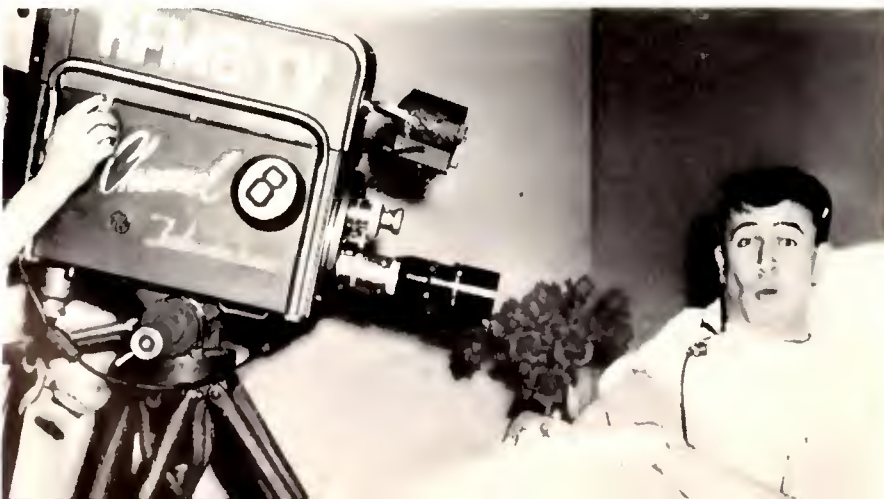


SPONSOR WEEK WRAP-UP

LOTTA LOOT—in form of \$1,000 check and trophy cup—is presented to China Grove, N. C., Mayor Carl Sloop (r) by WBT managing director Paul B. Marion. Town won prizes in station's annual 'Community Pride Award' contest and will use money to expand recreational facilities



'IT ONLY HURTS WHEN I LAUGH,' says KFMB-TV (San Diego) personality Bob Dale, who insisted on hosting 'Early Show' just barely after an emergency appendectomy. Station obliged by moving a complete mobile unit to Dale's hospital room, and the show went on as usual



LANDIS

(Continued from page 30)

is a country of private enterprise, existence of which is essential to economic growth. Regulatory agencies, in efforts to cure monopoly, conspiracy and other unfair trade practices, are promoting the theory of private enterprise."

Turning to current problems, within the agencies, Landis said systems have not proved efficient. "Delays, delays, delays characterize the action of nearly all of them." An important part of his assignment will be to devise ways to handle agency problems which are "shorter, speedier and still accurate."

He stressed there has been "too much of an effort to handle every problem by the bureaucratic method." The second part of his assignment, which Landis termed "much more difficult," is to try to develop broad national policy for each of the fields covered by the various agencies. He said: "There has been too much fragmentation in the handling of their problems."

Landis denied that any immediate



MISS AMERICA JOINS SNOW TURTLES. Welcoming beautiful Nancy Ann Fleming as honorary member of San Francisco's Snow Turtle Club is KSFO d.j.-supreme snow turtle Jim Lange. Over 800 turned out for event

attempt would be made to set up national "ministries" covering such matters as communications "we don't yet know enough to do this." Instead, he'll attempt "a persuasive process of coordination."

As to his own role, Landis said: "Please don't regard my function as that of a czar. I don't like them and you don't either. I hope to make a little dent in the problem. If I can, I think all of you will benefit."

Sitting on the dais at the luncheon were retiring FCC Chairman Frederick W. Ford and retiring FTC Chairman Earl Kintner. Kintner, who unlike Ford leaves government service when his successor is sworn in, received an enthusiastic ovation when introduced.

ADVERTISERS

Minnesota Mining (BBDO Minneapolis) keeps parleying its products: it's testing a new one, starting 20 February, in a few selected tv markets.

The item: Magic Tape, an im-

proved version of scotch tape, moisture resistant and containing other versatile factors.

Campaigns:

- **Arm & Hammer Soda Bicarbonate** has a radio spot campaign going this week in support of National Children's Dental Health Week. A total of 16 spots—16 minutes and 30 -30's over Mutual Broadcasting stations carry the theme urging regular dental check-ups for youngsters. Agency: Charles W. Hoyt.

- **Roman Products** has a heavy spot radio campaign rolling now and thru 22 April for its Italian frozen foods products. Minutes (39 weekly) on six New York City stations, and 80 minutes weekly on two Philadelphia stations. Agency: Smith Greenland.

- **Transogram** (toys, children's games) planning a heavy tv campaign in over 50 tv markets. Agency: Mogul, Williams & Saylor.

- **General Motors** began, this week, a radio spot saturation in 50 top U.S. markets for its Fisher Body Division. Agency: Kudner.

- **Tilt-Tip Pen, Scripto**, to saturate the Midwest with minute tv spots. The theme—*greatest advance in writing since the quill*—will be pushed via news programs, local shows and in fringe time for its regional market introduction.

- **Sanitary Paper Mills** readying a heavy spot tv schedule on selected New England stations for its Doyalettes. Agency: E. J. Hughes, Springfield, Mass.

PEOPLE ON THE MOVE: Arthur F. Dries, from advertising manager, to manager of public relations and advertising, Stran-Steel, division National Steel, Detroit . . . **Morton Schneider**, from sales promotion manager and showroom sales manager, to newly created post director of tv promotion, Ideal Toy.

This 'n' data: Wolper-Sterling Productions and F and M Brewing (BBDO) has signed an agreement to sponsor an hour-long tv documentary entitled *Biography of a Baseball Rookie* scheduled for eastern market regional showing in April . . .



HONORING BROADCASTERS for their support of United Fund-Community Chest campaigns was occasion for luncheon in N.Y. recently. Accepting citation from John Hayes (r), v. chmn., Oliver Willits, nat'l chmn., United Community Campaigns of Amer., is NAB v.p. Charles Tower (l)

26-MILE HIKE, promoting Mother's March for local March of Dimes, is undertaken by 'WBZ' (Boston) Dave Maynard, shown training with his colleague-trainer Carl deSuze



COVERING MOTOR BOAT SHOW for WNBC, at N.Y.'s Coliseum, gave station's Jim Lowe chance to chat with attractive show queen Alice Wakefield

Irving W. Hoff, v.p. and general products director for the Products Division of Warner-Lambert Pharmaceutical, has been appointed chairman of the American Cancer Society's advertising advisory committee.

AGENCIES

In Chicago last week, before a meeting of that city's AMA group, Tatham-Laird's Dr. Donald Kanter and Gross-Thumin Research president Edwin J. Gross, debated this question: *should advertising agencies get out of the research business?*

Highlights of the duo's pro and con views:

Gross:

- Agencies should concentrate more on qualitative research for particular products, as a background to determine an understanding of consumer attitudes.

- Advertising pre-testing for the agency's own evaluation of a campaign is not done often enough.

- Agencies are supposed to be experts in mass communications but instead they're leaving this sort of

thing up to universities and other non-profit organizations. If they don't re-establish their position as experts, agencies will find themselves losing control in mass media decisions.

Kanter:

- The question is not whether to use outside research facilities, but how, when, and for what purpose can they best be used. Decisions to use outside researchers are often not based merely on the questions of cost, internal communications, and agency bias, but more often revolve around such factors as timing and client security.

- The fact seems to be ignored that clients expect imagination, creativity and depth, from their agencies, in all phases of advertising operations—including research. This requires effort in all stages of the research problem, including definition, data-processing, interpretation and report writing. This can't be done, in all cases, by an outside firm which is, as a matter of necessary security, relatively unfamiliar with client strategic considerations.

RAB released last week its an-

nal awards for 1960's ten most effective commercials.

The winners: Budweiser (D'Arcy), Chun King (BBDO, Minneapolis), Ford (JWT), L&M (Dancer-Fitzgerald-Sample), Lucky Strike (BBDO), Nescafe (Esty), Northwest Orient Airlines (Campbell-Mithun), Schlitz (JWT), Winston (Esty), and Wrigley's Doublemint (Arthur H. Meyerhoff).

Agency appointments: Lewis Research Laboratories (Stain-Aid, Drain-Aid, Septi-Kleen, Swish-Kleen, Swim-Kleen) to **Frank B. Sawdon** . . . Boyle & Company (over \$100,000) to **Gumpertz, Bentley & Dolan, L.A.** . . . Kidde Manufacturing, Bloomfield, N. J., consumer and commercial division, to **Cayton**, New York City . . . Lever's Air-wick, from Foote, Cone & Belding, and its Dinner-Redy from K&E, both to **JWT** . . . Andes Coffee to **Smith/Greenland**, for its Brown Gold, 100% Colombian Coffee (\$350,000) . . . Danish Bakers, L.A., to **Beekman, Koblitz, L.A.** . . . Harbison's Dairies, Philadelphia, to **W. S. Roberts**, Philadelphia . . . Sardeau Corp. to **Chester Gore**, for its Sardo bath oil and Sardoettes . . . Sanitary Paper Mills (Dovalettes Paper Products) to **E. J. Hughes**, Springfield, Mass. . . . Pittsburgh Brewing to **Ketchum, MacLeod & Grove**, for all its advertising . . . Transogram Co. from **Wexton**, to **Mogul, Williams and Saylor**.

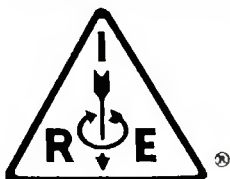
TV STATIONS

Twenty-eight percent of U.S. homes are able to reach three tv stations, and 20% four stations.

Following is a special tab from the ARB national report for March showing the percent of homes able to receive one to nine stations:

NO. STATIONS RECEIVED	% U.S. HOMES
1	3%
2	13
3	28
4	20
5	15
6	6
7	12
8	2
9	1
	100%

For that



NEW IDEA

visit the

IRE SHOW

March 20-23, 1961

New York

Coliseum and Waldorf-Astoria Hotel

Members \$1.00, Non-members \$3.00

Age limit—over 18

Ideas at work:

• **WKBN-TV**, Youngstown, Ohio, is focusing attention to the 100th anniversary of the American Civil War by using a series of I.D.'s depicting scenes of that historical period. The I.D.'s, original sketches created by the station's art director, Al Parella, shows various land and sea battles, camp scenes, Civil War personalities, etc.

• **WTVN-TV**, Columbus, Ohio, promoted the premiere of the syndicates series, *San Francisco Beat* by running promo slides of six "wanted" persons. The audio portion designed to pique viewer interest, went like this: "this person is wanted — to watch the premiere of *San Francisco Beat*. Can you identify him? — stay tuned to channel six for other wanted people throughout the week." Prizes were offered to those able to correctly identify the wanted sextette. Personalities who posed for the wanted posters included the Mayor, and tv editors of local newspapers.

PEOPLE ON THE MOVE: **John Comas**, WSJS-TV, Winston-Salem, N. C., executive director of programming, elected v.p. Triangle Broadcast Corp. . . . **Todd Ganlocher** from eastern sales manager, Crosley Broadcasting, to account executive, WCBS-TV, New York City . . . **Ginny Griffin**, KSTV, Steubenville, Ohio, personality, named merchandising manager, that station . . . **Jack F. Brembeck**, promotion-publicity director, KABC-TV, Hollywood, taking on additional duties of newly created post. director of community services . . . **William A. Gietz** from local sales manager to general sales manager, WTAR-TV, Norfolk, Va. . . . **Richard W. Ostrander** from manager, WTVN, Columbus, Ohio, to national sales manager, WTVN-TV, that city . . . **Mark Mandala** from operations division to on-the-air promotion writer, and **Ed Crane** from guest relations staff, to administrative assistant, promotion department, both at KNXT, L. A.

MORE PEOPLE ON THE MOVE: **Don V. Lindsey** from regional sales manager to commercial manager, WTVP, Decatur, Ill. . . . **Thomas King** to director of promotion and public relations, KOOL, Phoenix, Ariz. . . . **William de Tournillon**

from sales staff, KNOE-TV, Monroe, La., to account executive, KTVE, El Dorado, Ark. . . . **Ridge Bond** from sales manager, Vincent Marine Company, to account executive, KTUL-TV, Tulsa, Okla. . . . **Kenneth L. Bagwell**, from national sales manager, WTVJ, Miami, to station manager, WAGA-TV, Atlanta, Ga.

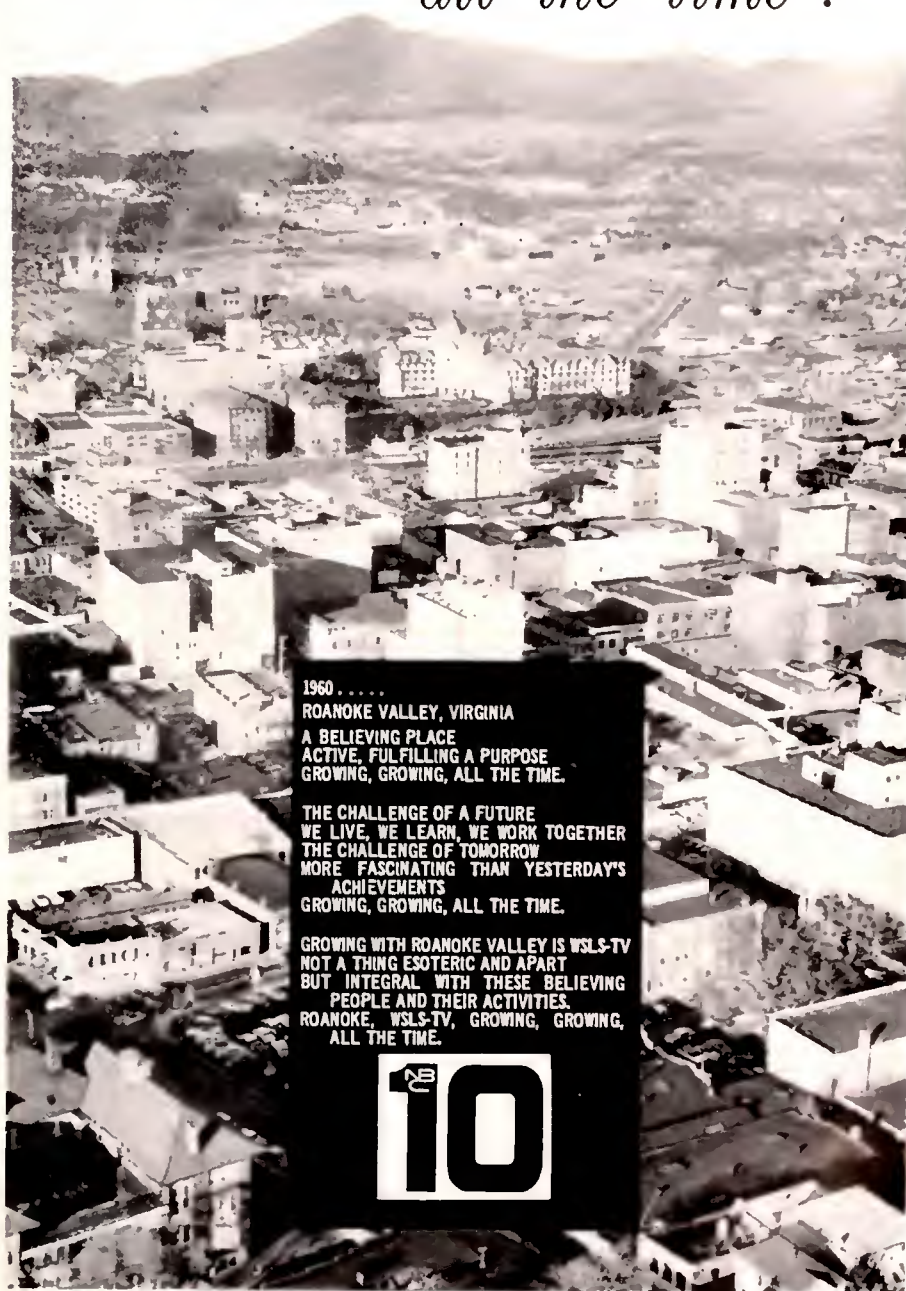
Kudos: **WOW-TV**, Meredith, Omaha, recipient of *Outstanding Citizenship Award* from the Omaha United Community Services for its

support of the United Red Feather-Red Cross Campaign . . . **WTVN-TV**, Columbus, Ohio, presented award to Ohio State University Professor Henry Sims for his activities as president of the Columbus Civil War Roundtable Group.

New quarters: **WAGA-TV**, Atlanta, Ga., broke ground for the construction of an addition to its present site.

Social note: **WNEW-TV**, New

*growing, growing . . .
all the time!*



1960
ROANOKE VALLEY, VIRGINIA
A BELIEVING PLACE
ACTIVE, FULFILLING A PURPOSE
GROWING, GROWING, ALL THE TIME.

THE CHALLENGE OF A FUTURE
WE LIVE, WE LEARN, WE WORK TOGETHER
THE CHALLENGE OF TOMORROW
MORE FASCINATING THAN YESTERDAY'S
ACHIEVEMENTS
GROWING, GROWING, ALL THE TIME.

GROWING WITH ROANOKE VALLEY IS WSLs-TV
NOT A THING ESOTERIC AND APART
BUT INTEGRAL WITH THESE BELIEVING
PEOPLE AND THEIR ACTIVITIES.
ROANOKE, WSLs-TV, GROWING, GROWING,
ALL THE TIME.



WSLS-TV * National Representatives, Avery-Knodel, Inc.

York City, hosted a group of mid-western ad men and advertisers at a reception and briefing session in Chicago's Kungsholm restaurant, last week.

RADIO STATIONS

Sacramento, Calif., radio station **KRAK**, turned a much-discussed news event into a station promotion gimmick.

The news item: the pirating of the Portuguese liner.

The station's tie-in: A *Find The Pirates* contest—inviting listeners to guess the exact time that the ship would be found.

Ideas at work:

- **KALL**, Salt Lake City, Utah, with tongue in cheek, is offering its listeners a "double their money back" guarantee. The guarantee: listeners satisfaction of everything they hear on the station. The idea: listeners are asked to pick up a KALL Good Music list at their favorite record store, then to listen to the station for one full day and check off any record appearing on the list they may have disliked. The station then gives them "double their money back" for what it cost them to listen. The cost is evaluated like this: one-cent for the electricity used and four-cents for postage to mail an entry. The disgruntled listener receives ten new shiny copper pennies, plus two more days of free listening to KALL.

Daffydil department: **KBEA**, Kansas City, stirred up a turmoil of perplexity in its listening area when its announcers suddenly began reading, in an aimless and seemingly disheartened fashion, names from the phone book. The name-reading marathon, spread over a couple of days, roused comments like "why are the announcers so sad?" and "they just called my name, what did I do wrong?" The not-so-daffy idea behind the idea: to prime the audience for the announcement of a new programming "sound."

Off-beat sales: Raytheon (Fuller & Smith & Ross) to sponsor stereo broadcasts of the Boston Symphony Orchestra on **WGMS**, Washington . . . Dine Downtown Association (12 Portland,

Ore., downtown restaurants) has signed for sponsorship of Candlelight and Silver, a dinner-hour program of light classical music on **KPFM**, Portland, for a 26 weeks period. The rep firm: Goodrich & Snyder.

Station acquisition: **WBOX**, Bogalus, La., sold by Joe A. Oswald to the Magic City Corporation, St. Louis, for \$80,000. Sale brokered by Hamilton-Laudis & Associates . . . **WBEC**, Pittsfield, Mass., to Richard C. Jackson for \$95,000. Jackson was formerly with J. M. Matthes.

Call letter change: **WMBM**, Miami, Fla., changed to **WFUN** . . . **Consolidated Radio Enterprises** to **KTUL Radio, Inc.**

PEOPLE ON THE MOVE: **Jack R. Gelzer** from account executive to local sales manager, **WGR-AM-FM**, Buffalo, N. Y. . . **Steve Crowley** from general sales manager, **KVI**, Seattle, to eastern sales rep, the station's parent company, Golden West Broadcasters . . . **Don French** from program director, **KDWB**, Minneapolis-St. Paul, to program director, **WAGM**, New York City . . . **Ted Randal**, from **KEWB**, San Francisco, to program director, **KDWB**, Minneapolis-St. Paul . . . **Charles W. Purcell** to managing director, **WCAO-FM**, Baltimore . . . **Arthur W. Carlson** to newly created post, general manager, radio division, Susquehanna Broadcasting . . . **Irvine J. Vidacovich, Jr.**, to program director, **WWL**, New Orleans . . . **Orville J. Sather** from director technical operations, CBS, to director of engineering **WOR** division of **RKO General** . . . **Bill Mogge** to sales manager, **WYDE**, Birmingham, Ala. . . **Bert Noble** from commercial manager to station manager **WABQ**, Cleveland, Ohio.

Kndos: **KGO**, San Francisco, **Ann Holden**, recipient of special award from the American Cancer Society, for her "outstanding contribution to the 1960 fund-raising and educational drive" . . . **KPHO**, Phoenix, Ariz., director of promotion, **Steve Shannon**, elected president of the Sales Promotion Executives Association, Phoenix chapter . . . **Roy E. Morgan**, executive v.p., Wyoming Valley Broadcasting, recipient of Kiwanis Award for Outstanding Community Service.

Happy birthday: **WBIR**, Knoxville, Tenn., celebrated its 20th anniversary, 21 January . . . **WOR**, New York City, personality **Alfred McCann**, celebrated his 30th year in broadcasting, 27 January.

NETWORKS

CBS Radio, in its year-end review, highlighted these points:

- The introduction of 19 especially developed informational programs comprising 43 individual broadcasts per week.

- Its 77 on-the-hour news and analysis broadcasts in the weekly schedule were expanded from five to ten minutes in length.

- Ten five-minute sports broadcasts—*Coleman on Sports*—were introduced.

- The adoption of the proposal, by a committee representing the network's affiliates, to a shift from entertainment to information programming as a major ingredient of daytime broadcasting.

- The technical development of a system to increase the network's speed and flexibility of its *NetAlert*, an electronic means for instantaneous communication between the net and local stations.

- Its audience attraction (31% more than its nearest competitor, according to Nielsen reports for the first ten months of 1960).

- Its network affiliate count: 195 in the continental U.S. and 207 including Canada, Alaska, Hawaii and the Philippines.

Net tv sales: Max Factor (K&E) bought participations in NBC's *The Americans*, *Michael Shayne*, *Play Your Hunch*, *The Jan Murray Show*, and *From These Roots* . . . Fedders, Inc. (Hicks & Greist) in NBC's *The Americans* . . . Manger Hotels Coffee (Wexton) in NBC's *Garroway's Today Show* . . . B. T. Babbitt (GMM&B) participations in ABC's *A Day in Court*, *Queen for a Day*, *Who Do You Trust?* and *About Faces*.

Net radio affiliates: **KBUY**, Amarillo, Tex., back to CBS, after an absence of a year-and-a-half.

Net tv affiliates: **KMSP-TV**, Minneapolis-St. Paul, with ABC, 16

A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL
ON THIS FIVE-FINGERED
TELEVISION QUIZ



Q—You go to bed at eight o'clock in the evening and set the alarm to get up at nine in the morning. How many hours of sleep will this allow you?

Q—Who owns the sharpest "nose for news" in Eastern Michigan?

Q—One month has 28 days. Of the remaining 11 months, how many have thirty days?

Q—Besides bath night, what else does Saturday mean to TV viewers in the Soginow-Boy City-Flint area?

Q—Who owns dominance of local strip programs, 7 to 7:30, Monday through Friday?



WNEM-TV

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

April . . . WISN-TV, Milwaukee, with CBS, in April. (For details see SPONSOR-WEEK.)

PEOPLE ON THE MOVE: Lester Gottlieb from GAC to director, special programs, NBC TV . . . David Fuchs from manager, sales presentations, to director of sales presentations, CBS TV.

REPRESENTATIVES

Bolling, whose acquisition of Headley-Reed triggered a large-scale expansion program, is setting up new offices in Atlanta and Philadelphia.

The Philadelphia branch will be managed by Frank A. Cason, Jr.; the Atlanta office by Robert S. Dome.

Bolling also added to its Dallas sales office staff, Edward R. Robbins, who, for the past 18 months, has been national sales manager for KOCO-TV, Oklahoma City.

Rep appointments: CKY, Winnipeg, Manitoba, to Devney-O'Connell, for United States representation . . . WGL, Fort Wayne, Ind., to Ve-nard, Rintoul & McConnell.

PEOPLE ON THE MOVE: Fred von Hofen from national sales manager, KOL, Seattle, to national manager, Heritage Stations Representatives . . . Wayne L. Anderson from Branham, Atlanta, to tv sales staff, Peters, Griffin, Woodward, Atlanta . . . Raymond R. Kaelin from radio account executive, Robert E. Eastman, to radio staff, New York office, Branham.

New offices: Broadcast Time Sales, Chicago, in the Lincoln Towers Building.

FILM

Three Ziv-UA Economec "Men" shows were awarded Department of Defense special certificates of commendation this week.

The awards went to *Men into Space*, *Men of Annapolis*, and *Men of West Point* for "outstanding service in ably presenting Armed Forces activities and achievement to the public."

A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS
AL MASINI, YOUR
PETRYMAN IN NEW YORK



A—One hour—the alarm will ring an hour after you set it.

A—WNEM-TV news programs nose out all competition, with the "Top Of The News", Mondays through Fridays, at 6 p.m., attracting 124% more TV viewers than the area's other two newscasts combined. (Neilsen, Nov., 1960)

A—All of the other months have at least thirty days.

A—Channel 5 washes oway all competition with a high of 87,900 viewing families on Saturday nights. (ARB, Nov., 1960)

A—Channel 5 outstrips all competition in the 7-7:30 p.m., segment, Monday through Friday, by delivering a high of 82,000 viewing families. (ARB, Nov., 1960)



WNEM-TV

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

Murray Snyder, assistant secretary of defense, public affairs, made the award to **Robert W. Friedheim**, Ziv-VA administrative v.p.

Sales: ABC Films reports 61.8% increase of international business in 1960 . . . MCA's *M-Squad* to 11 more stations . . . UAA's *Boxoffice 26* nearing total of 60 stations sold . . . Best of MGM to WJRT, Flint . . . Seven Arts' *Films of the 50's* to a total of 35 markets . . . Trans-Lux TV's *Ameri-*

can Civil War, produced by WBC, sold to the entire Armed Forces Network.

International: Charles Michelson adds information to ratings report on U. S. telefilm in Sydney (FILM-SCOPE, 30 January) that eight of the top 11 shows listed are on TCN, channel 9.

Programs and producers: CNP rolling at once on four pilots: *War*

Birds, 7 *Cannery Row*, *Cottage 51*, and *Police Doctor*.

Commercials: Paul Garrison introducing *Montageograph*, a high-quality, low-cost film production process . . . Fred Niles reports five nominations in live action and animation at Hollywood Advertising Club's International Broadcasting Awards: commercials are for Ken-L-Ration (JWT), Dishmobile (Kircher, Helton & Collett), Riverside Tires, and Durkee's Onions and Spices (Meldrum-Fewsmith).

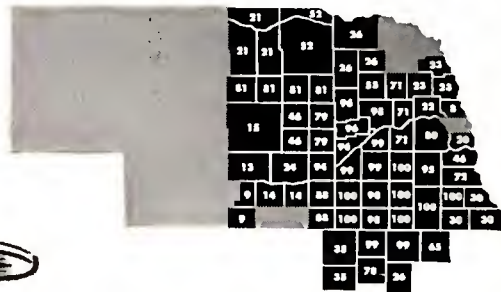
Research: CBS Films notes time period victories for *Deputy Dawg* in advance November ARB or Nielsen ratings in Atlanta, Baton Rouge, Boston, Charlotte, Columbia, Greensboro, Greenville, Knoxville, Louisville, Memphis, Mobile, Norfolk, Peoria, Richmond, Seattle-Tacoma, and Washington, D. C.

PEOPLE ON THE MOVE: Lester S. Ready to UAA as southwest account executive . . . Walter Kingsley resigns as president of ITC . . . James F. Delaney re-joins ABC Films as southern division manager in Houston.



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

If you've been "prospecting" around Nebraska for big television markets, you know there are just two. One is in the extreme East where *three* top TV stations have "staked their claims."

The other is Lincoln-Land where just *one* station—KOLN-TV—holds sway. And this big market has more than half the buying power of the entire state.

According to latest Nielsen, more than 57,000 Lincoln-Land homes tune in KOLN-TV during prime 6 to 9 p.m. viewing time. Compare this with any other station in Nebraska. Then compare cost-per-thousand figures for nighttime network shows.

Ask Avery-Knodel for all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke 69,700 homes
 Father Knows Best . . 77,700 homes
 6:00 p.m. News . . . 76,000 homes
 10:00 p.m. News . . 64,000 homes

*February Lincoln MSI

The Feltzer Stations

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



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
 COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
 Avery-Knodel, Inc., Exclusive National Representatives

PUBLIC SERVICE

Public service programming continues to hold a strong attraction to advertisers.

A good case in point: WISE, Asheville, N.C., whose day-long public service broadcast of the opening of the city's new airport, was snapped up for sponsorship by 41 of the area's largest advertisers.

Three-quarters of the air-time (from 9:30 a.m. to 3 p.m.) was bought by hours; the rest went in quarter-hour blocks.

Public service in action: WPEN, Philadelphia, has launched an editorial campaign calling for the establishment of a minimum speed law in Pennsylvania . . . WTOP-TV, Washington, D. C., in cooperation with the University of Maryland, has begun telecasting a course on the behavior of young children entitled *Classroom 9: Human Development I* . . . WDOX, Cleveland, is staging a campaign urging Clevelanders to make

themselves better-informed citizens by joining a world politics discussion group . . . **KGW-TV**, Portland, Ore., together with the State Executive Committee of Great Decisions, will sponsor *Great Decisions 1961* to be telecast weekly . . . **WWDC**, Washington, with the cooperation of the Civil Defense Office, originated 15 continuous hours of broadcasting directly from a fallout shelter . . . **WIP**, Philadelphia, and **WCAM**, Camden, are joining forces in a March of Dimes campaign.

Kudos: **WBAL-AM**, Baltimore, recipient of the Award of Achievement from the Department of the Army, "in recognition of meritorious contributions to the National Defense in fostering better public understanding of the role and mission of the U. S. Army and its Reserve Components."

TRADE DATES

The National Association of Tv and Radio Farn Directors have

chosen Washington, D. C., as meeting place for their mid-year get-together, next July.

The two-day session, 10-12 July, will be held at Washington's Shoreham Hotel.

Association president, George Roesner, KPRC-TV, Houston, Tex., will preside.

Other trade dates.

22-23 February, 6th annual NAB Conference of State Broadcaster Assn. Presidents, Washington, D. C.

3 May, Annual Station Representatives Association's Silver Nail Time-buyer of the Year Award luncheon, Waldorf-Astoria, New York City.

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

INTERNATIONAL

Benton & Bowles' British subsidiary, Lamb & Robinson-Benton & Bowles, has added the following accounts to its roster:

Buxted Chicken Co. Ltd.; The Reed

Construction Group; C. W. F. France & Son Ltd.

New assignments have come from S. C. Johnson & Son, and J. Lyons & Co.

McCann-Erickson (International) has branched out in the Pacific area by merging with **Hakuhodo, Inc.**

The new agency McCann-Erickson-Hakuhodo, Inc., will be headquartered in Tokyo.

PEOPLE ON THE MOVE: **Thomas Aitken, Jr.**, v.p. and general manager of the Buenos Aires office, McCann-Erickson, to the company's New York office to direct and coordinate activities of the company's offices in the southern portion of Latin America . . . **Alfred W. de Jonge** from BBDO, Switzerland, to Benton & Bowles, as deputy to Charles A. Pooler, senior v.p. in charge of administration and international operations . . . **Michael Sklar** named executive producer of the American wing of the International Television Federation.



WXLW CLIENT LOG		
Luckies	Hills Bros. Coffee	Camels
Pall Mall	Miller Brewing	Winston
Tareyton	Falstaff Beer	Campbell's Soup
Cadillac	Nat'l Tea Stores	Ford
Chevrolet	Kroger Stores	Mercury
Fels & Co	Schlitz Beer	Oldsmobile
Jello	Swift Allsweet	Chrysler

Your Product is Known by the Company it Keeps

As you can see, your product enjoys the best of company on WXLW. And the list of national advertisers continues to grow as time buyers recognize the value of showing their product off in the best light. By this we mean on the right station . . . at the right time . . . to the right audience. WXLW has proven to be the right station in Indianapolis as attested to by this ever-increasing list of national advertisers. WXLW's well-balanced, exclusive adult programming lets you select the right time . . . and the right audience. In addition, your product image is never destroyed by the type of music featured on many stations. Instead, your message reaches

the consumer who has been put into a receptive frame of mind by pleasant music, a consumer who will remember your message. So buy the audience that can and will buy your product. Always include WXLW in your Indianapolis buy.



950 ON YOUR DIAL
RADIO INDIANAPOLIS

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE

how does a tattoo



concern you ?

Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

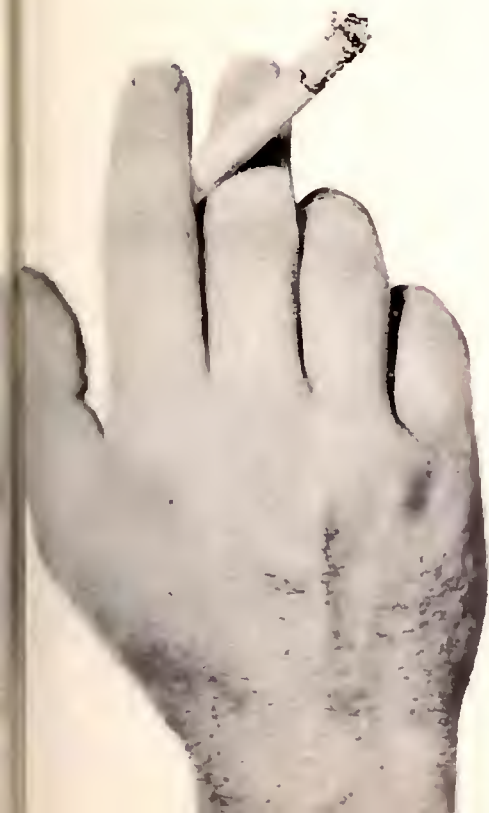
SPONSOR reaches practically everyone involved in the purchase of time — of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

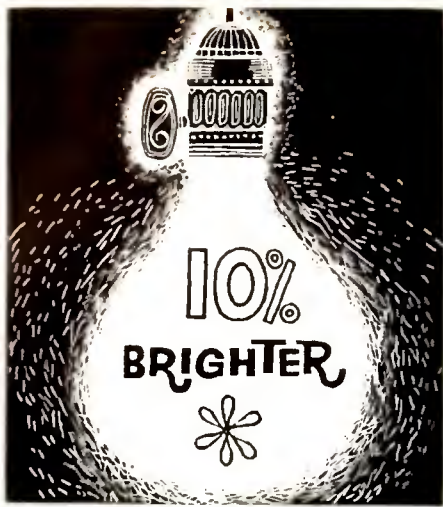
That's our sales "tattoo" — substantiated by every independent survey made.

▶ **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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





* Picture, in the Oklahoma City Area!

KOCO-TV



OKLAHOMA CITY



Rooms & Suites

... to please the most discerning at the BELMONT

Overlooking Lake Michigan and Belmont Yacht Harbor. 12 minutes from the loop—direct busses at the door. Spacious parking. New Banquet and Meeting rooms accommodate up to 400 persons. Charming, new Mansion House Dining Room and unique Cocktail Room—The Dam Site.

700 Rooms & Suites
TRANSIENT
& PERMANENT

Full Hotel Services
Singles . . . from \$9
Doubles . . . from \$13

F. J. PETITMAIRE
General Manager

Belmont Hotel

BITTERSWEET 8-2100
3172 NORTH SHERIDAN ROAD

CHICAGO

Tv and radio NEWSMAKERS



Roger LaReau, an account executive in Petry's New York office for the past five years, has been named v.p. and director of the rep firm's newly created client relations department. In his new position, LaReau's responsibilities will embrace both radio and tv. Prior to joining Petry, LaReau was associated with Crosley Broadcasting. Before that, he was station manager of WRDW-TV, Augusta, Ga. Earlier, he served as general sales manager of WTVN-TV, Columbus, Ohio. LaReau, married, lives in N.Y.C.

Wallace J. Jorgenson has been appointed managing director of the Jefferson Standard Charlotte, N. C. tv station, WBTV. He replaces Kenneth I. Tredwell, Jr., who, this week, joins Wachovia Bank & Trust Co. as v.p. in charge of advertising. Jorgenson, a broadcasting industry veteran of some 20 years, joined Jefferson Standard as a local salesman, 12 years ago. He was elevated to general sales manager in 1953, and one year later, to assistant managing director. He began his career as an announcer in 1941 in Mnpls.



Martin Weldon, news and special events director of Metropolitan's N.Y.C. station, WNEW, has been named director of news and special events for the parent company. Weldon, who created WNEW's news and special events department when he joined the station in 1953 (and won for it the Peabody Award, three months later), will be immediately concerned with the development of an exchange and integration of NBC station's news and news specials. Before joining WNEW, Weldon was with WCBS.

Robert S. Hix, former manager of radio station KHOW, Denver, Colo., has formed a regional advertising and sales rep company. Headquartered in Denver, the firm will function as a sales representative in the Denver, and other key Rocky Mountain area markets for broadcast stations in 11 western states. Hix, a veteran radio man, sold his stock interest at KHOW, and resigned as manager, to head up the new company. Hix joined KHOW three years ago. Prior he served KOA, Denver, in management.



The seller's viewpoint

Two types of buyers are targets for criticism in this piece by Stephen A. Machcinski, executive vice president of Adam Young & Co., N. Y. C. Namely, the "emotion buyer," (a term he uses for the guy who buys on the basis of his own subjective thinking), and the buyer who shies away from new outlets, regardless of ratings. The first type, says Machcinski, manifests his prejudice in anti-rock 'n' roll—often a misnomer for stations programing "upbeat" music—while the second submits too easily to the "bought audience," label some operators attach to a station's dramatic ratings rise.



Let the individual product guide your buy

There has been much written and discussed about the so-called "rating buyers," media people who slavishly adhere to the numbers when selecting a station. Accolades are heaped on buyers who use the figures merely as a guide, and take into strong consideration such criteria as public affairs programing and community service.

But scarcely a voice is raised about that very small but potent minority who make buys on the basis of their own subjective thinking—I call them "emotion buyers." While comparatively few in number, the group includes some very important buyers, and in the aggregate controls millions of dollars of annual billing.

The most prevalent form of buyer prejudice manifests itself in anti-rock 'n' roll attitudes. Most timebuyers are part of an upper socio-cultural group which largely prefers "good music"—symphonic, show tunes, album types. Therefore, to a segment of buyers, rock 'n' roll stations are degraded.

But the word "rock 'n' roll" has become an emotion-tinged catch phrase without real meaning. To many buyers, a rock 'n' roll station is any outlet which programs a good percentage of upbeat numbers—even if the station never spins true raunchy rock records. And remember, close to 60% of all radio listeners prefer upbeat music.

Be that as it may, a buyer who bypasses a station merely because it violates his own taste in music might well be violating his client's trust. It is the buyer's express duty to get the best possible buy for the individual product.

It is a rare buyer who does not consider himself to be a programing expert. Many possibly are. But media men listen to radio differently than does the general public. They give too much attention to the musical selections and endow them with inordinate importance. Remember, music is on for only about 30-35 minutes per hour on the best run stations. The impression that listeners get of a station results

from a distillation of all its components—its public service, commercial content, news delivery, etc., and music, too, as one ingredient of the total sound image.

Many buyers resent their old favorites becoming eclipsed in the ratings. Some view it as a personal affront when an "upstart" station begins to pull away large segments of audience from the status quo operation. And some buyers won't put their money on that brash new outlet, no siree, not even if it means short-changing the client. But clients are by no means immune from this type of thinking. Many times they force the agency to conform to their own biases.

Naturally, the non-creative operators encourage this kind of thinking and action as best they can. They often sell negatively, and castigate the newer outlets. Buyers should beware when station men and their reps talk down other stations. Beware of such negative-selling words as "juke box radio," "screamer," etc.

Another outcropping of this prejudice is the refusal to be convinced when a station comes up with a dramatic ratings rise. Many times the buyer will mutter the derisive phrase, "bought audience." It is a tenet of our business that the best advertising in the world cannot continue to sell an inferior product. Similarly, the most intensive promotion cannot make listeners *stay on* a station if the basic ingredients are lacking.

In other words, there's no such thing as "bought audience." A listener is just as valid a sales prospect no matter what originally induced him to dial a station. At any rate, in some instances it takes up to a year to overcome the buyer's suspicion caused by a rapid rating rise—all the while his client is getting a second-best deal.

The key to a radio station's success is its ability to integrate itself into, and gain acceptance in its community. And that is the best criterion for buying.

SPONSOR SPEAKS

Behind Radio Free Europe

You sit at a crowded luncheon table (crowded with representatives of the networks and the trade press). You listen to Don McGannon of Westinghouse, Henry Schachte of Lever, and William (Bev) Murphy of Campbell Soup talk about Radio Free Europe.

You think about last year when you sat at the same table and discussed the same urgent project with the same men. You wonder how last year went.

You learn that the radio and tv facilities of America delivered three billion RFE impressions to listeners and viewers. You learn that broadcasters, despite their huge contributions in other public service, adopted RFE as their pet project and developed a minute-man corps of top station managers that worked wonders.

You learn that besides Don McGannon, chairman, the prime movers in our field this year are Leonard Goldenson, Frank Stanton, Robert Sarnoff, Robert Hurleigh, Sol Taishoff, and Clair McCollough.

You listen to explanations of the invaluable role that RFE plays in countering communist propaganda and you think. You think that this kind of service cannot be measured on a station log. It can't be calculated in hours. It is an expression of dedicated service by a whole industry far beyond the call of duty.

The Presidential press conference

President Kennedy's first live tv press conference elicited, as might be expected, mixed reactions from a number of the nation's newspapers.

Though most comments were favorable, there was a strong undercurrent to the effect that this wasn't the way things were ordered in the "good old days."

Well, it certainly wasn't, and we for one are delighted that our new president has seen fit to break with tradition and give the country the benefit of up-to-the minute electronic reporting.

In his obvious sympathy for the power and importance of radio and tv, Mr. Kennedy has set a pattern that we trust will be followed by his entire administration and we hope, the Congress.

10-SECOND SPOTS

Solution: Honest to Marconi, this came in on a January NBC TV network program supplement: "4-5 p.m.—Kill: Purex special for women—*The Ordeal of the Single Woman*. Reinstate: *Make Room for Daddy*."

Consumption: Jackie Gleason tells of a guy who goes up to a bartender and asks, "Did I come in here last night and spend my entire pay check?" The bartender replies, "You sure did." "*Wheew!*" says the guy. "*I was afraid I'd lost it.*"

Radio's Reach: A small grocery store, the Shop Rite Market in Evansville, Ind., was running five minute spots on WJPS to promote the fact that they were now open on Sundays. The owners of the store reported to the station after the second week that the response to the ads had been "marvelous." In fact, they said, on the first week a man called after hearing the spots, inquired where the store was located, and arrived a few minutes later to cash a \$45 check. Shop Rite's owners called back a little later to inform WJPS that the check was forged and that "*you certainly have a diversified audience.*"

It's lighter, too: The AP reported that the government will start hearings next month on a new process that could lead to the sale of beer in dehydrated form similar to concentrated orange juice. Union Carbide, who makes it, said users would convert the product into regular beer "by adding water and carbon dioxide." *Sounds great, but where do you get the carbon dioxide?*

Udder bliss: KOMO, Seattle, morning man Bruce Vanderhoof received a fan letter from "the heart of the dairy country," Chimacum. He had remarked on his show that it was so early that possibly only the engineer was listening. This prompted a listener to write that at least 10,000 cows listen to his program every morning. "The smooth music soothes the cows," he wrote, "*and they let their milk down better.*"

Same thing? From CBS—"Insert Jan. 30: President's address to Congress. Delete: *Search for Tomorrow.*"

**...of service to the
entertainment industry.**



**1931
1961**



SESAC INC.

THE COLISEUM TOWER • 10 COLUMBUS CIRCLE • N.Y. 19, N.Y.

SOUNDSMANSHIP

DEFINITION: Today's radio business. The business of creating that different, can't-be-copied sound-image for your radio station. The sound-image that produces peak sales. **SOUNDSMANSHIP = RADIO SALESMANSHIP**

How do you get **SOUNDSMANSHIP?**

EASY. Call your Ullman-Man. He'll tell you the facts about



the program and production service that digs more dollars for you

IMN JINGLES and **TARGET JINGLES**

the station jingles with the most ear appeal for every format

SPOTMASTER tape cartridge equipment

the complete hi-fi, low-cost recorder-playback unit

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