

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Why! This Gal's Loaded...in the Land of Milk & ^Money!



Have you met
Miss Tillie Vision,
our trade mark
here at **WBAY?**

...e's stacked with ammunition...
...hannel 2 for greatest coverage...
...ES for greatest Network...
...res of small cities and
...ousands of big dairy farms.
...0,000 Tillie Vision homes!



WBAY
GREEN BAY

DO ATTACKS ON RATINGS MAKE SENSE?

Government threats to probe the numbers stir fears among admen confusion will follow

Page 33

Are summer tv reruns still a good buy?

Page 36

16 ways to improve your radio copy

Page 38

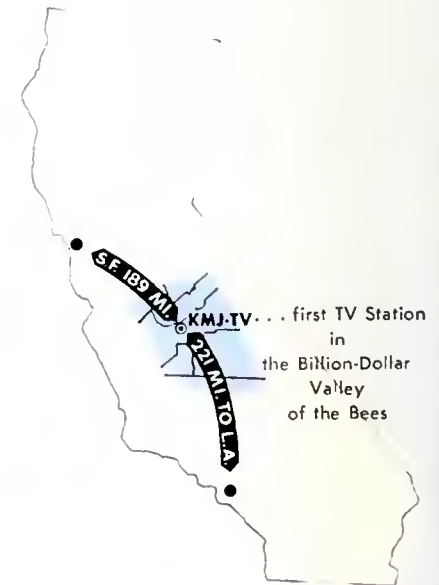
Pity the poor timebuyer— it says here

Page 40



KMJ-TV, Fresno's first television station, has always set the pace in bringing the finest in motion picture entertainment to its viewers. The recent addition of the outstanding WARNER BROTHERS FILMS OF THE 50's to its library which already includes MGM film classics represents a new high in quality programming.

Any way you measure a TV station buy, KMJ-TV rates high. *Take a look* — and remember that this market is worth winning; the Number One agricultural income county of the Nation.



GO FIRST CLASS with **KMJ-TV**
FRESNO
CALIFORNIA

McCLATCHY BROADCASTING COMPANY
 SACRAMENTO, CALIFORNIA
 NATIONAL REPRESENTATIVE
 THE KATZ AGENCY



*buy St. Louis `a la card**



**KTVI rate card your lowest
cost per thousand TV buy in St. Louis*

Nantucket Cove

*Represented
nationally by*



KTVI 2 
CHANNEL
ST. LOUIS

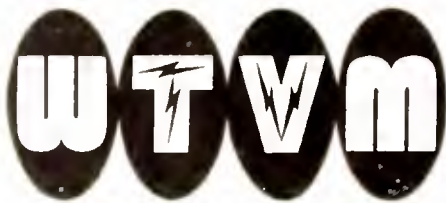
CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, and The Untouchables.
- **The Best of NBC**
Programs like Wagon Train, The Price is Right, Huntley-Brinkley News and Bonanza . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn.

The #1 night-time
station in
Chattanooga!



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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A CHANNEL

5 QUIZ

TEST YOUR MARKETING SKILL
ON THIS FIVE-FINGERED
TELEVISION QUIZ



Q—Which television station in the sports-loving Eastern Michigan area has a hammer lock on wrestling shows?

Q—How many men are on a baseball team and how many outs are in each inning?

Q—Can WNEM-TV sell cars?

Q—Two men play five games of chess and each wins five games. How come?

Q—What station serving Flint-Saginaw-Bay City and all of Northeastern Michigan is a real "homebody"?



WNEM-TV

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

SPONSOR

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A CHANNEL

5 WHIZ

OUR CHANNEL 5 WHIZ IS
ROBERT C. MILLER YOUR
PETRYMAN IN DALLAS



A—WNEM-TV, Channel 5, with its popular Motor City Wrestling show, Saturdays at 1:00 pm.

A—Nine men on a team—six outs in each inning (three for each team).

A—It sure can! More than 285 million dollars were spent for cars last year in the rich 25-county area served by WNEM-TV.

A—They weren't playing each other.

A—The Nov. Nielsen shows that WNEM-TV, Channel 5, reaches more homes in Flint-Saginaw-Bay City, and the entire dollar-rich Northeastern Michigan market, than any other station in the area. And only Channel 5 hits home in all leading time periods.



WNEM-TV

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

The Quinella To Buy!



Sunland Park

1st In West Texas
2nd In New Mexico

KROD-TV

El Paso

KOSA-TV

Midland-Odessa

K-7-TV

Amarillo

The **TV** Buy delivers the largest media audience in West Texas Over a million West Texans in 51 counties. These are the rich Texans you hear about (E.B.I. \$7500):

The **TV** Buy also delivers 250,000 New Mexicans in 11 counties. 94% of these consumers are unduplicated by New Mexico's 1st TV Market.

*Average Effective Buying Income in 4 West Texas Counties.

SOURCES: Survey of Buying Power, May 1961
ARB Nov. 60, U. S. Census.

BUY TV

to sell West Texans . .

Get 34% of New Mexico to boot



3 QUALITY STATIONS / **1** NATIONAL REPRESENTATIVE QUALITY MARKETS / **THE BOLLING COMPANY, INC.**

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

NEWSMAKER of the week

Later this week, Robert C. Wright, advertising manager of the Frigidaire Division of General Motors Corp., retires after 35 years with the company. He's being succeeded 1 April by Robert M. Bell, supervisor of conventions, meetings and special activities for the merchandising dept. of the company which headquarters in Dayton. Ira G. Hawk replaces Bell

The newsmaker: Robert Bell takes over the ad reins from Robert C. Wright, a long-time communications and advertising veteran, heading the commercial and advertising appliance program for Frigidaire.

The company manufactures a wide range of consumer appliance products, most of which are serviced by Dancer-Fitzgerald-Sample advertising agency, New York. The line includes ranges, washers, dryers, freezers, disposers, water heaters, air conditioners and ice makers.



Robert M. Bell

Bell has been associated with this General Motors division for 15 years, when he joined the company as sales training assistant and script writer.

He's moved within and upward from several Frigidaire posts. In 1948 he became assistant sales training manager in the sales promotion department, moving four years later to an assignment as supervisor of sales training in the appliance sales department.

Frigidaire's growth pattern in television, both spot and network has been significant over the past three years. Figures for network gross time billings from Television Bureau of Advertising, Leading National Advertisers and Broadcast Advertisers Reports: for spot gross time billing, TVB and Rorabaugh.

Network: 1960, \$3,811,557; 1959, \$3,016,240; 1958, \$1,696,560
Spot: 1960, \$139,610; 1959, \$51,740; 1958, \$113,730.

Bell has also worked as assistant manager of sales planning, supervisor of dishwasher and water heat merchandising and supervisor of refrigerator and food freezer merchandising.

He is retired from the Navy with the rank of commander, and during World War II was awarded the Distinguished Flying Cross twice as well as the Air Medal. He was graduated from Parsons College with a bachelor of science degree after attending Iowa State. Bell currently is a member of the Masonic Lodge and the Dayton Area Chamber of Commerce.

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

The imagination of the artist, together with his technique and skill, combine to create artistic beauty . . . In the Industrial Piedmont, the popularity and proven dominance of WFMY-TV have combined to create sales for over eleven years.

To successfully sell the nation's 44th market*, include WFMY-TV in your plans. WFMY-TV delivers 2.3 million customers who annually spend \$3.2 billion dollars . . . call your H-R-P Representative today.

*Source: Television Magazine, 1960 Data Book



wfmy-tv

GREENSBORO, N. C.

Now in our 11th year of service!

Represented by Harrington, Richter and Parsons, Inc.
New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit





there is nothing harder

**Network television-watching is up . . .
to the tune-in of 1,190,000 more homes.**

Being a communications art, very much in the public eye, television is bound to attract constant critical fire.

Certainly the targets are most inviting: less entertainment—or more “good” entertainment? What *is* the public interest? Equal time for whom, what and when? Etc.

Most recently, it's being said that all such questions are academic anyway, since television has reached its audience peak and is, indeed, starting down the other side.

Well sir, *that* one we can nail. And *our* authority is none other than Joe Viewer: the mere act of turning on (or off) his set, by the mere turning of the dials, his is the last word. Today's dial-counting figures say he likes more than ever. He's watching evening net programs now in 27,906,000 homes per average minute.* That's an upward trend of 1,190,000 over his 1960 liking.

We would think that this isn't because he suddenly found himself with more time on his hands these evenings. But because these changes in television are becoming more and



to stop than a trend

ording for him.

ously, we're pleased. The more so (and understandably) because the figures go on to show that ABC's increase comes to 73% of the increase.

Reasons for this are as valid as they are obvious: *The Untouchables*. *My Three Sons*. *The Flintstones*. *77 Sunset Strip*. Or, in the public service spectrum: *Winston Churchill: The Valiant Years*, *ABC-TV Close-Up!*, *Expedition*. Or, in the sports arena: *Saturday Night Fights*, *College Football*, *All Star Golf*, *Championship Bowling*. This trend is one we intend to extend. Coming-

soon evidence of our intent includes: *The Bing Crosby Show*, *33rd Annual Academy Award Presentation*, *The Corrupters*, *Bus Stop*, *Top Cat* (new animated series by the producers of *The Flintstones*), *Calvin and the Colonel*.

A closing thought (for the dial-counting advertiser): nothing is harder to stop than a trend. Nothing more profitable to go with.

ABC Television Network

*Source: National Nielsen TV Report, 2 weeks ending Feb. 19, 1961 vs. similar period in 1960. Average audience, Sunday 6:30-11 PM, Mon. through Sat., 7:30-11 PM.

In Rochester, N.Y.

People Are Switching

FROM "TIRED" Radio

TO WVET 1280 KC

- FOR MUSIC THEY LOVE
- NEWS NAMES THEY KNOW
- COMPLETE NEWS COVERAGE

BASIC NBC AFFILIATE

WVET RADIO, Rochester 4, N. Y.
Nat'l Rep.: Robert E. Eastman & Co., Inc.

BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

"LIB" it up!



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

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

WLIB

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

EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK

by John E. McMillin

Commercial commentary

When Life lays an egg

It's too bad. I think, that they won't be giving a special Emmy Citation for the "Worst Tv Program of the 1960-61 Season."

Most of us in the business would be delighted to offer nominations. And maybe a little pitiless publicity might do some good.

My own candidate for Biggest Tv Clambake of the Year would have to be the 90-minute extravaganza presented recently by *Life Magazine*.

In my opinion, *25 Years of Life* did more to stink up our home screens that all the western and private eyes put together.

It was, in fact, one of the most shocking and disgraceful performances of this or any other season. Henry Luce laid an egg. And the *Time-Life* empire disclosed its essential superficiality.

That, of course, was what made *25 Years of Life* so distressing. We had the right to expect so much more.

If you saw the show you will remember it as a confused, mindless mish-mosh in which Bob Hope, Sid Caesar, *Life* photographs, corny choreography, a pompous sermon on the horrors of war, a parade of stage and screen beauties, and some less than convincing "dramatic" sequences with *Time-Life* officials Luce and C. D. Jackson were all scrambled up together in a production that lacked point, purpose, dignity, or integrity.

But boy did it have commercials! I think even Ted Bates and Rosser Reeves must have blanched at the stridency of *Life's* hard sell. Apparently it takes a Luce to out-huckster us hucksters.

Anatomy of a disappointment

Checking trade reactions to the *Life* fiasco, I've run into at least four different types of criticism.

Most common, of course, is the comment, "Who are they to sneer at tv if they can't do any better than this?"

Those of us who remember *Fortune's* scurrilous "Light That Failed" piece, *Life's* holier-than-thou attitude during the quiz show scandals, *Time's* all too snide tv reviews, and Madame Clare Luce's Borgia-like thrusts at the medium, may be forgiven such reactions.

But perhaps a more legitimate criticism of *25 Years of Life* is this: that, in a season which has seen some of the most magnificent public service and documentary programs which television has ever known, the editors of *Life* brought in a piece of documentary tripe.

25 Years of Life looked horrible to all of us who respect the medium because we know what tv, at its best, can do and be.

Apparently *Life* doesn't know. In fact, and this is the third type of criticism I've heard, *Life* seemed to bring to its program a contempt for both tv and the tv audience.

Obviously somebody had persuaded the publishing barons of 6th
(Please turn to page 12)





ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER THAN WTVJ

Comparative Daily Circulation

WTVJ	363,500*
Miami Herald	321,500**
Miami News	147,200**
Station "B"	289,900*
Station "C"	227,900*

*ARB Coverage Study—
January 1, 1960
**Publisher's Statement—
March 31, 1960



Not only does WTVJ outshine the other two television stations, but it reaches more homes than Miami's two newspapers, too! 13.1% more South Florida homes view WTVJ daily than read the area's largest newspaper... 147% more than the second newspaper. And 40.5% more homes watch WTVJ daily than the average of the other two Miami TV stations. If you haven't yet seen Profile III, check with your PGW Colonel right away—it's revealing!

WTVJ



SOUTH FLORIDA

A Wometco Enterprises, Inc., Station



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOS-TV

WFLA-TV
(Allstate)

**WPEN
HAS
THE
STAR
PERSONALITIES**



★ MATURE, ESTABLISHED
PERSONALITIES ★ AWARD
WINNING NEWS ★ EX-
CLUSIVE HELICOPTER
TRAFFIC REPORTS ★
FIGHTING EDITORIALS ★
ADULT MUSIC ★

WPEN

THE STATION OF THE STARS
CALL GILL-PERNA, INC.



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

Commercial commentary (Cont. from p. 10)

Avenue that, in television, "you've got to hoke it up."

And hoke it up they did, with gags, girls, tabloid horror pictures, coruball dramatics, and fruity production numbers.

It was an insult, intentional or not, to all tv viewers.

But it remained for Jack Gould of the *New York Times* to offer the best, most penetrating comment. *25 Years of Life*, wrote Gould acidly, "gave the alarming impression that the magazine is edited by the Music Corporation of America."

This, I think, is the crux of the matter. The most shocking thing about *Life's* program was its indictment of *Life* itself.

Its most distressing feature was its unconscious self-betrayal of one of the most potent forces of modern mass communications. And this should be a sobering thought for all of us.

What about us in 1973?

I am sure that *25 Years of Life* had a special meaning for me because, 25 years ago next month, I attended an AAAA convention at White Sulphur Springs, and heard Henry Luce deliver an impassioned sales pitch for his then 5-month old publication.

Luce, at the Greenbrier, looked like a man in the throes of a violent traumatic experience. "Gentlemen," he said in awestruck tones, "during the next five years I will ask you for \$100 million."

I remember thinking at the time that the grey-jowled *Time-Life* chieftain seemed more overwhelmed by the financial grandeur of it all than by any social, artistic, or editorial considerations.

But until *25 Years of Life* unrolled its indeencies on my tv screen, I hadn't fully grasped the intellectual, philosophic, and spiritual impoverishment of the Luce empire.

What, after all does *Life* stand for? What is, (or should be) its real mission as a mass medium? Is it merely for gaudy hokum?

Bob Hope, on the program, came up with a crack that was etched with vitriol. Commenting on Luce's extensive educational background, Hope said, "Just think—all that education so that he can look at a picture of Bridget Bardot and say 'Print it!'"

But the purpose of this column is not to stomp gleefully on Messrs. Luce, Larsen, Jackson, and the other *Time-Life* operatives, even though many of us in tv often think we'd like to do this.

What bothers me much more is—where will we be after 25 years? Along about 1973 tv will be celebrating its 25th anniversary. Will we be able to look back—with more honor, pride and genuine self-respect than our publishing brethren apparently can—on a quarter century of accomplishments?

Let's hope, at least, we can learn from *Life's* failures, and build more meaning and significance into own own work.

The other day I received from Dave Garroway an important and provocative book titled "Excellence" by John W. Gardner, president of the Carnegie Foundation, who had appeared on the *Today* show.

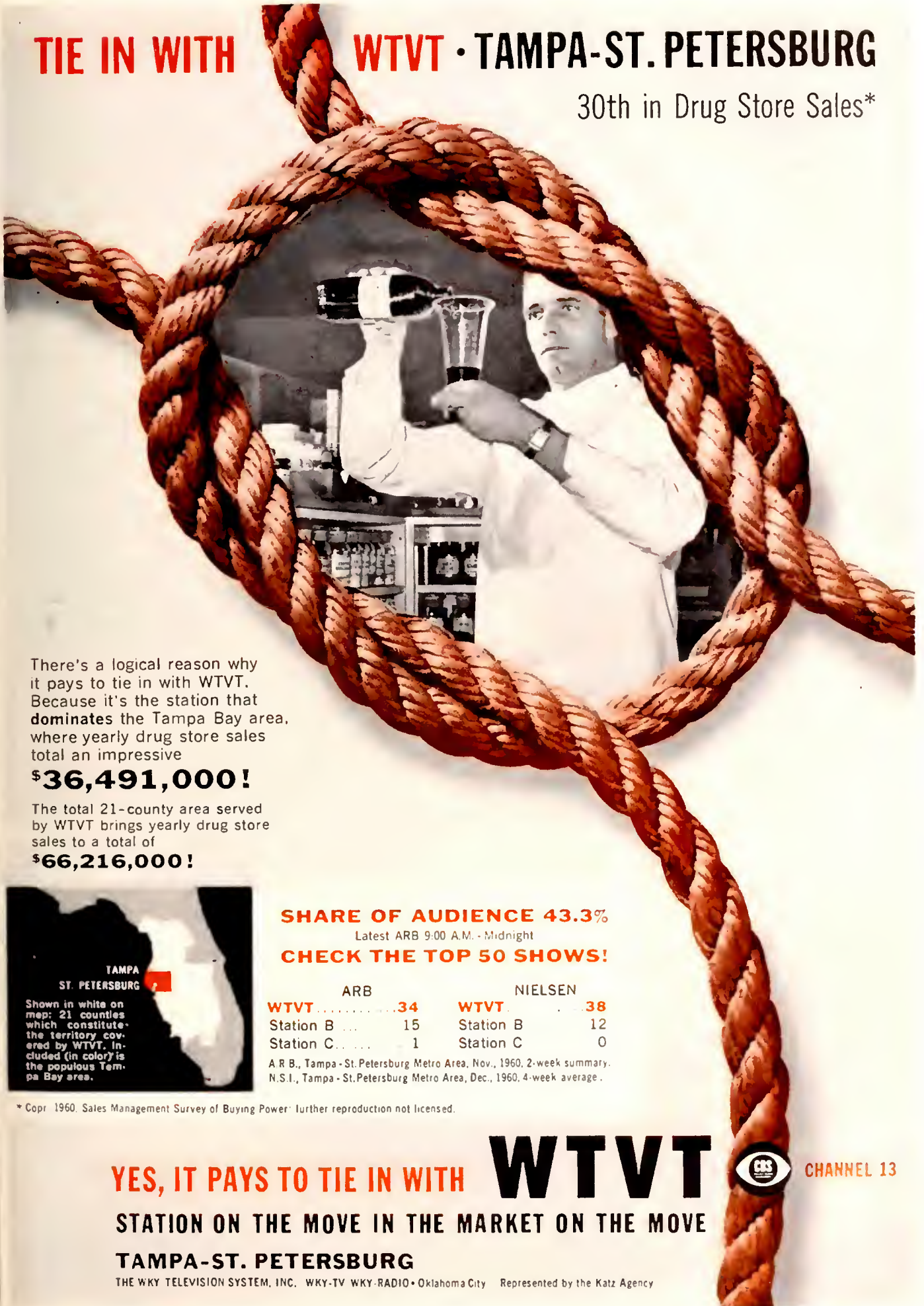
Gardner has many stimulating things to say about the challenges facing America. Among them; "Those who are most deeply devoted to a democratic society must be precisely the ones who insist on excellence. They must demand that kind of performance from themselves and their fellows. They must cherish the 'habitual vision of greatness.'"

Life to the contrary, this is something for all of us in television to remember always.

TIE IN WITH

WTVT • TAMPA-ST. PETERSBURG

30th in Drug Store Sales*

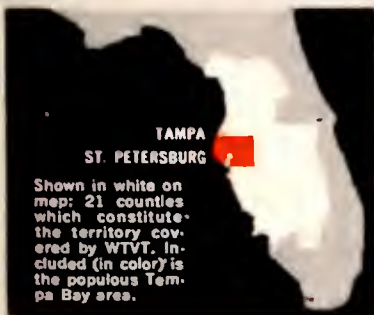


There's a logical reason why it pays to tie in with WTVT. Because it's the station that **dominates** the Tampa Bay area, where yearly drug store sales total an impressive

\$36,491,000!

The total 21-county area served by WTVT brings yearly drug store sales to a total of

\$66,216,000!



**TAMPA
ST. PETERSBURG**
Shown in white on map: 21 counties which constitute the territory covered by WTVT. Included (in color) is the populous Tampa Bay area.

SHARE OF AUDIENCE 43.3%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

	ARB		NIELSEN
WTVT	34	WTVT	38
Station B	15	Station B	12
Station C	1	Station C	0

A.R.B., Tampa-St. Petersburg Metro Area, Nov., 1960, 2-week summary. N.S.I., Tampa-St. Petersburg Metro Area, Dec., 1960, 4-week average.

* Copr. 1960. Sales Management Survey of Buying Power. Further reproduction not licensed.

YES, IT PAYS TO TIE IN WITH

WTVT



CHANNEL 13

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

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

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

THE NEXT SOUND YOU

HEAR WILL BE

Ecco- Fonic

Reps at work

Jack Kelley, of H-R, points out that "we are all aware of the recent changes that have occurred in the station rep field in the past year; specifically the active entrance of the networks into the spot business. However, we feel that many stations are missing a very vital issue at hand. Some stations ask us: 'Why has our spot revenue dropped compared to last year?' The answer is simple. These station men cannot burn the revenue candle at both ends. They cannot expect their spot dollars to come out ahead, when they accept the dollars earmarked for spot in network spot carriers. Obviously, when you clear for a network spot carrier you are taking money out of one pocket and placing it in the other (and losing about 50% of the dollar income in the process). This is one key reason for the drop off of national spot revenue at some stations. Advertising expenditures have not been cut to any great extent this year. Budgets are available. The important thing to remember is that if a station clears for network minutes during spot hours, it will cut its own spot revenue."



Bob Goldsholl, Radio Tv Representatives, New York, feels that "Servicing an account is a solid, long-term project that benefits the rep as well as the agency, client and stations. All too often after the order is taken the account is forgotten until the next campaign is set. Our work begins when the account is sold. We keep in close

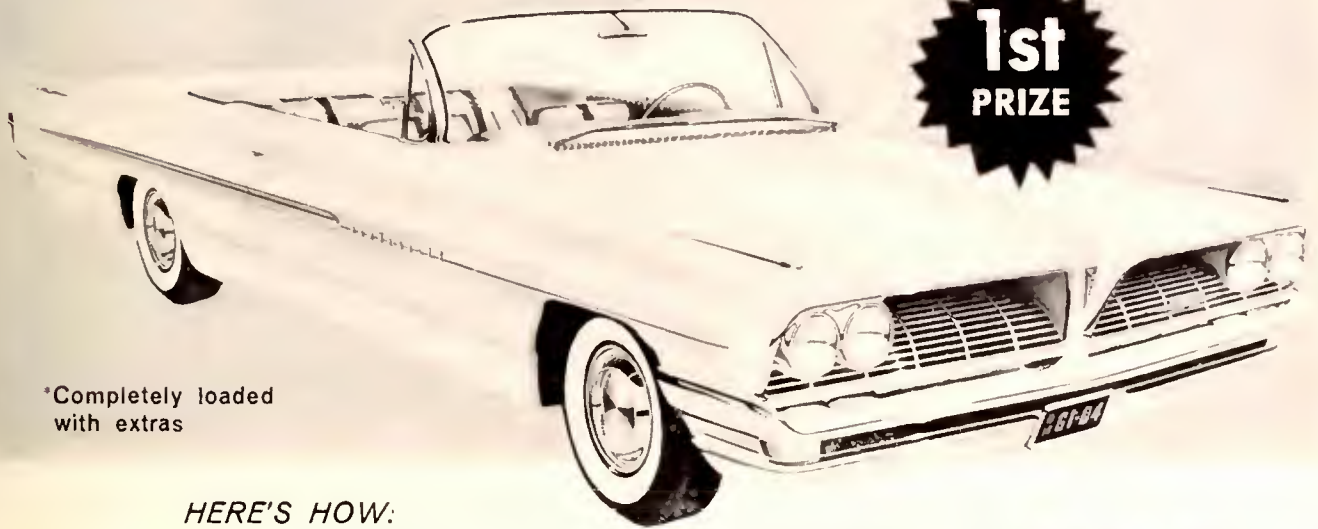


contact with the account and station, constantly endeavoring to better a client's schedule. This close contact keeps us informed as to any new time periods becoming available, immediate audience reaction to particular station contests, promos, and in general, any ideas the station itself may have with regard to servicing clients. Recently, a buyer placed a schedule with one of our stations. However, a week or so after the campaign

was underway, a local program which had been sold out for almost a year, became available. The buyer was advised of this opening, and since this particular show was ideally suited for his client, the switch was made. This illustrates how the rep-station relationship results in protecting the client's best interests."

ADVERTISERS! AGENCY PERSONNEL!...IT'S YOUR CONTEST!

WIN THIS 1961 PONTIAC Bonneville Convertible*



*Completely loaded with extras

HERE'S HOW:

Guess How Many People Will Visit

WFAA-AM-FM-TV

"Communications Center"

between April 5 & April 30



THESE FACTS WILL HELP YOU:

- Tours conducted weekdays 10 a.m. to 5 p.m., weekends 2 p.m. to 5 p.m.
- Newspapers, TV, Radio, Direct Mail to carry the Grand Opening story
- Top stars from ABC-TV and Hollywood will be on hand
- Souvenirs for adults and children who tour this fabulous new building
- 734,000 TV homes in the Channel 8 area... 1,400,000 radio homes under WFAA-820's powerful signal
- 2,500,000 people in the Channel 8 area, and over 5,000,000 blanketed by WFAA-820

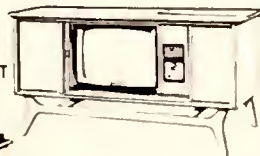
PLUS THESE OTHER VALUABLE PRIZES:

CONTEST RULES

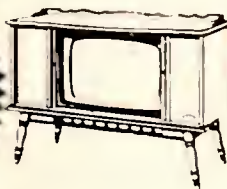
1. Contestants must guess the number of persons who will tour the new WFAA-AM-FM-TV "Communications Center" between April 5 and April 30, 1961.
 2. All entries must be mailed to WFAA-AM-FM-TV, Young and Record Streets, Dallas, Texas on the contestant's business stationery and postmarked not later than midnight, May 5, 1961. Each entry must include the name of the contestant, firm and position held. Winners will be announced on May 15.
 3. Contest is open to bona fide personnel of advertising agencies and their clients. (Southwest area agencies and clients attending Opening Ceremonies will participate in local event.) Employees of WFAA-AM-FM-TV, The Dallas Morning News, Edward Petry Co., and their advertising agencies are not eligible.
1. Decision of the judges is final. In the event of a tie, entry with the earliest postmark will be declared winner.

2nd PRIZE

Packard Bell
HOME ENTERTAINMENT
CENTER



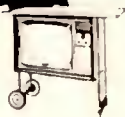
3rd PRIZE



Packard Bell
CONSOLE
TV

Packard Bell
TEACART
PORTABLE
TV

4th PRIZE



5th PRIZE



Packard Bell
AM-FM RADIO

**6th
7th, 8th
PRIZES**



Packard Bell
TRANSISTOR
RADIOS

WFAA AM-FM-TV
DALLAS

Broadcast Services of The Dallas Morning News

49th and Madison

Need for good advertising

I would like to have permission to reprint your entire page 29, SPONSOR-WEEK, in the issue of 13 February.

I have been making strenuous efforts during the past year or two to get the milk industry in Pennsylvania to recognize the need for good advertising. Certainly this declaration of intent on the part of one of the large beverage competitors would be a stimulant to my efforts. I would, therefore, like to print it in my March Milk Promotion Bulletin.

John A. Smith, *director*
Governor's Milk Promotion Program
Commonwealth of Pennsylvania
Harrisburg, Pa.

● SPONSOR is pleased to permit the reprinting of the "Sponsor Week's" item. Those who request the same should write a letter to the publisher

More Ohio memories

In reference to a letter to your "49th and Madison," 13 March issue, from Jim Brown of BBDO recalling some of the old WLW greats, I believe the convict-pianist he could not recall was Harry Snodgrass.

During those years I lived in West Tennessee and it seems that Snodgrass had a Saturday night program which we listened to regularly. It has been a long time and my memory may not be exact, but the name does stick in my mind.

F. H. Corbett
WGAP radio
Maryville, Tennessee

● These remembrances were awakened by SPONSOR's 13 February article "Talented Grads Join Salute to WLW"

Deft approach

Your three-part article on broadcast union negotiations, "A report on unions and tv ad costs," beginning 20 February, was the finest piece of work in that regard, that has been put together in many years.

Its virtues are even more apparent when contrasted with the inept and distorted efforts of other trade publications who, in grappling with this problem, have only succeeded in making their entire contents suspect.

Richard Zimbert
business mgr.
Leo Burnett Company, Inc.
Chicago, Illinois

Puzzling problem

As a former member of the old NAB Standards of Good Practice, and a current member of the NAB Radio Code, I have read with avid interest the new regulations and plans.

The principles are essentially the same in the Code as before and are excellent.

There is one "regulation" which puzzles me. It is the "Maximum time to be used by a single sponsor" in a given time period. This is like regulating the length of the buggy whip to be used on the 1961 cars. At least 95% of all radio advertising placed today is unaffected.

It would seem to me that a single sponsor would have more privilege to use commercials in, say a 60 minute segment, than would a hodge-podge of sponsors. Regardless of that, it is evading one of the main criticisms of radio—over spotting.

The FCC has passed the word along that they consider three spots per quarter hour as "in line" with proper programming. Let's set up our own criteria and "sell" it to the FCC and all others involved, or adopt the FCC yardstick—if this is to be a CODE OF OPERATIONS.

If we're too timid to attack this huge problem of over-spotting, then let's throw out the archaic "single sponsor" commercial content table. It's not fooling anyone.

Verl Thomson
president
National Ass'n of Broadcasters
Washington, D. C.

● SPONSOR would be interested in commentary on the views of Mr. Thomson.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,186,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: Eastgate Shopping Center, one of four major shopping centers in Monroe, Louisiana.

LANSING NIX ALL PIX BUT SIX!

Wednesday, March 1, 1961

VARIETY

TV-FILMS

VARIETY - ARB SYNDICATION CHART

LANSING, MICH.

STATIONS: WJIM, WILX, WMBS. *SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION				
BR	PROGRAM-DAY-TIME	STA.	AV. RTG.	PRG.-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Rawhide (Fri. 7:30-8:30)	WJIM	42	1. Huckleberry Hound (Mon. 6:00)	WJIM	Screen Gems	31	74	Issues In Education	WMBS	2
2.	Dobie Gillis (Tues. 7:00-7:30)	WJIM	39	2. Quick Draw McGraw (Fri. 6:00)	WJIM	Screen Gems	27	73	Stuartian Sports	WMBS	3
3.	Gunsmoke (Sat. 10:00-10:30)	WJIM	38	3. Manhunt (Fri. 9:30)	WJIM	Screen Gems	24	47	Bell Hour, Davey Place	WILX	8
4.	Have Gun, Will Travel (Sat. 9:30-10)	WJIM	34	4. Sea Hunt (Sat. 7:00)	WILX	Ziv-UA	24	50	Performance Look	WJIM	11
5.	Checkmate (Sat. 8:30-9:30)	WJIM	34	5. Johnny Midnight (Sat. 10:30)	WJIM	Ziv-UA	22	54	Jackpot Bowling	WILX	7
6.	Dennis The Menace (Fri. 7:00-7:30)	WJIM	31	6. Coronado 9 (Tues. 7:30)	WJIM	Ziv-UA	21	40	Laramie	WILX	20
7.	The Flintstones (Tues. 6:00-6:30)	WJIM	31	7. Shotgun Slade (Sun. 9:00)	WJIM	Ziv-UA	20	32	Chevy Show	WILX	22
8.	Andy Griffith (Mon. 9:30-10:00)	WJIM	31	8. Four Just Men (Tues. 8:30)	WJIM	CNP	14	25	Alfred Hitchcock	WILX	23
9.	Red Skelton (Tues. 9:30-10:00)	WJIM	31	9. Jim Backus (Thurs. 10:00)	WJIM	Ziv-UA	13	25	Groucho Marx	WILX	17
10.	Boule 65 (Fri. 8:30-9:30)	WJIM	31	10. This Man Dawson (Sun. 10:30)	WILX	Ziv-UA	12	23	My Lane, Belafonte	WJIM	28

MIAMI

STATIONS: WTVJ, WKCT, WPST. *SURVEY DATES: NOVEMBER 10-23, 1960.

Call Blair today

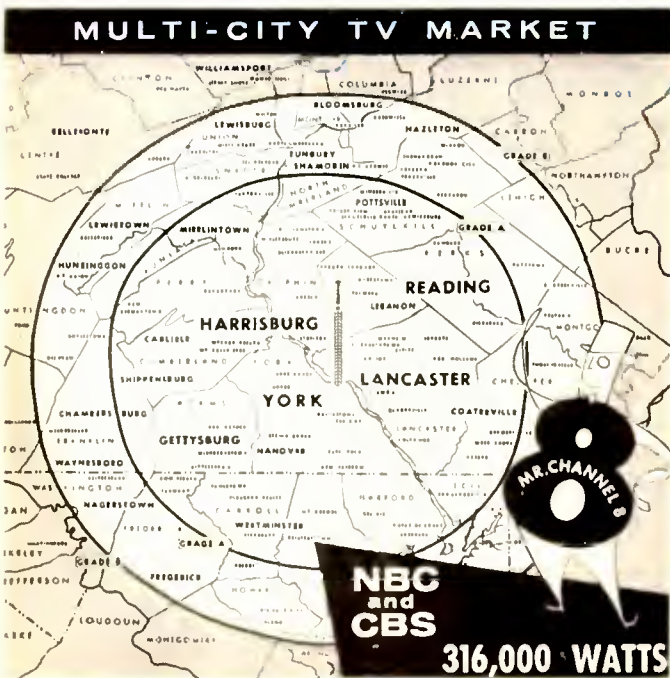
Variety analyzes ARB report!
Indicates WJIM-TV (Channel 6)
has complete audience dom-
ination in network shows and
syndicated programs!

WJIM-TV

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV, WJIM Radio by MASLA



Outstanding value in the prosperous Lancaster-Harrisburg-York TV market; most popular with viewers in these three metropolitan markets and in numerous other cities and towns.

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-SCOPE

27 MARCH 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

New national spot tv sales started taking on a distinctly bright hue last week, and it now looks as though it will be a pretty good April for the medium after all.

Requests for availabilities and confirmations had the reps hopping as they haven't hopped for a row of months, and the activity included the following accounts and brands:

New York: Post Toasties (B&B); El Producto and La Vera cigars (Compton); General Mills Twinkles (DFS); Maxwell House instant and Yuban (B&B); Jack Frost Sugar (Y&R); Carter Products, multiple, (SSCB), 26 weeks; Best Foods' Hellmann's Mayonnaise, nine weeks in flights; Dash (DFS); Zest (B&B); Bumble Bee Tuna (Man-off), eight weeks, starting May.

Chicago and other midwest points: Mr. Clean (Tatham & Laird); All-State (Burnett); S. C. Johnson's Holiday ice cream (FCB); Butternut coffee (Tatham & Laird); Lever's Swan (NL&B); Brown Shoe (Burnett); Purina Dog Chow (Gardner St. Louis).

Radio reps likewise last week found something to be cheery about: availability calls and confirmations came in abundance out of New York and the mid-west.

The new business flow included these accounts:

New York: Beech-Nut coffee (Charles Hoyt); Hills Bros. coffee (Ayer); Seabrook Farms (Al Paul Lefton); DeCaf (McCann-Erickson); Ohio Oil (Ayer).

Chicago, etc.: Amoco (D'Arcy); Cream O' Wheat (BBDO Minneapolis), asking for spring avails but will stay for summer and fall; Skelly Oil (Bruce Brewer Kansas City); Ball Bros. Mason Jars (Applegate Muncie, Ind.); Zenith Hearing Aids (MacFarland Aveyard); Gooch Feed Mills (Allen & Reynolds Omaha).

P.S.: There's a good possibility of the Tea Council (Burnett), which is now in print, coming into radio for the summer.

A couple rifts in the blue: Chevrolet (Campbell-Ewald) cut back its radio and Leming (Esty) cancelled the last two weeks of its current campaign—eliminates April.

As far as tv is concerned you can never tell in what direction the automotives will swing their programing whims.

For example, no sooner does General Motors back out of its heavy sports bundle with NBC TV than it becomes manifest that Ford is moving in the opposite way.

That Ford buy of a quarter of the pro football games on CBS TV is no random gesture. It's part of a long-range plan to diversify its tv audience with a heavy accent on sports fans. In other words, there may be several more buys of a similar nature before the 1961-62 season has uncoiled.

Within the week Ford will decide whether it wants to recapture Wagon Train and accept the reduced schedule Tennessee Ernie wants next season.

If you're looking for a tv success story with no ifs or buts, cast your attention on Scott Paper (JWT), which next season will be spending more than ever on both network and spot.

This fast-growth company—with several new products in tow—will have network nighttime niches Monday, Tuesday and Wednesday, a flock of network daytime participations and quite a load of spot tv for testing of newcomer and support of problem markets.

All in all the tv billings may run well over the \$10-million mark.

The nighttimers: the new Robert Young show, the old Robert Young show and Quinn Martin's the New Breed (ABC TV), a Dragnet in which the cops are Ivy League grads who majored in the sciences.

General Mills has entered the dietary formula field with a product of its own called Subtract, which it will market through the grocery trade.

It'll be using spot radio for the brand via Knox-Reeves.

The tv networks are still finding very slim pickings among the durables for business in the fall.

However, it looks as though much of the loss from this sector will be made up from increased billings by the package goods manufacturers and the siphoning off of business from spot.

ABC TV is betting that the comedy trend will continue for another two or three years.

The tipoff: it's putting up \$2 million for pilots of that category for next season alone.

And strange as it may seem, it's not investing at the same time a dollar for new westerns.

With the new shows on the board and what it's got on the shelf, it is ABC's claim that it will have enough shows come the early part of next year to program the three networks.

Talking about westerns, ABC will have just two hours of westerns next season, as compared to five hours on CBS and five and a half hours on NBC.

Timebuying when practiced on the level it should nowadays offers an unusual challenge for the talented and the ambitious.

It is important for a buyer not only to plot out the best buy for an account or particular brand but to be able to translate and sell what he or she has put together so that it integrates snugly into the over-all media or marketing plan.

The knack for documenting and selling has become the line that separates the traditional practitioner of timebuying from the dynamic functionary in that area.

What has happened is this: with the development of the nighttime minute participations and the scatterplans the tv department is no longer the only facet of an agency that executes or sells a network plan. A skilled timebuyer can also fulfill this role, but he also must be able to blend such buys with a spot plan so that the two offer a cohesive and properly balanced whole for the client's or brand's needs.

Of course, there's the personality factor. A strong personality with a flair for presentation and conviction will fare more successfully than the type that keeps his light hidden under a bushel basket.

Merely as an academic exercise, it's interesting to note that of the more populous program categories the type that suffered the biggest percentage loss among the 1960-61 newcomers was situation comedy.

The breakdown of survivors vs. casualties by type:

CATEGORY	CONTINUING THIS FALL	CASUALTIES	% CASUALTIES
Situation comedy	7	11	61%
Adventure	5	7	59%
Suspense-crime	5	4	44%
Western	2	2	50%
Anthology drama	0	2	100%
Others	0	4	100%
Total	19	31	62%

(For four-year history of network program casualty rate see 6 March SPONSOR-SCOPE.)

Eastman Kodak has assurances from NBC TV that come the fall practically all the Sunday night programs will be broadcast in color.

The tinted span will run at least from 7 to 10 and the network may go so far as to make it a full night, that is, up to 11 p.m.

A pertinent footnote as to why Kodak quit Ed Sullivan to go Disney on NBC: for a year the Rochester giant had urged CBS to put color into the Sullivan show, explaining that because of its new Kolorchrome film, it has a huge stake in support of color tv.

Schlitz (JWT Chicago) has definitely committed itself to this network tv programming policy for the 1961-62 season: sports and news only.

In network it'll be the Sunday afternoon spectacles on CBS TV and the Doug Edwards news and for regional spot the buys will be inside or adjacent to programs of news and spots content.

The Madison Avenue agencies are looking askance at the tactics being pursued by the networks in scheduling some of their one-hour shows.

The reference: freezing a 60-minute series on the basis of merely an order for a weekly minute from one account.

Agency tv specialists are terming this strategem "forced scheduling" and a none-too subtle device for making the period unavailable to an account that would like to bring in a show of its own selection.

The network rejoinder: we think these hour shows are good properties and at least equally as attractive as anything that an advertiser might pick up on the market. Also, we're better equipped to exercise program balance and scheduling against the competition.

NBC TV has virtually filled out the Wednesday night stretch for the fall.

The set-up following Wagon Train: a situation comedy likely with Lever and American Tobacco sharing it, the Perry Como show, a weekly Bob Newhart half-hour exclusively the property of Scaltest.

The 10:30-11 p.m. period is still open.

Are the tv networks depreciating the value of daytime with advertisers by continuing price juggling, as the radio networks did with radio a few years back?

You can hear this question raised frequently among Madison Avenue admen when gathered around a lunch table or in media group meetings.

The concern prominently voiced on such occasions is that the client may decide that these downward shifting prices reflect a lessening importance of daytime as a whole.

Implied in the trend is a paradox of deep concern to spot: agency men note that their clients are perplexed by the fact that whereas network daytime rates keep coming down tv station rates here and there are going up.

Another tendency that people who do the recommending in agencies find difficult to explain to clients: is the stress put on selling formulas by the networks as compared to the quality of the daytime programming itself. In other words, the pride is in the price and not in the product.

P&G opened up its purse strings wide enough last week to take ABC TV completely off the hook as far as next month's Motion Picture Academy Award show is concerned.

The Cincinnati giant will underwrite three-quarters of the hour and a half, with Kitchens of Sara Lee sponsoring the rest of the better than a \$1-million package.

A couple months ago P&G had agreed to take all but a quarter of the special, but this plan became a cropper when the Academy tabooed the inclusion of a deodorant, Secret, among the commercials.

Last week P&G dug up another brand to take Secret's place.

Things are hotsy-totsy between CBS TV and Westinghouse again. CBS will produce and carry a batch of dramatic shows which will be part of the 18 specials that Westinghouse will sponsor on the three networks between October and next summer.

The over-all cost for the 18 events, compiled by McCann-Erickson Productions' Jack Van Volkenburg, will cost Westinghouse around \$8 million.

It's the biggest Westinghouse tv obligation since the inception of the original Desilu series three years back.

(For more details see SPONSOR-WEEK, page 25.)

Liggett & Myers' pullout from ABC TV, according to trade reports, reflects a growing concern by the company with its position in the medium.

The tobacco firm hasn't been hitting the profits stride it would have liked, compared to its competitors. The indications are that it is taking a hard look at its advertising spectrum along with other things.

This also must be born in mind: it was not so long ago that top L&M management underwent a change and the new regime had been seemingly content (up to now) to go along with the ways and policies of the old.

A group of tv reps in St. Louis may be able to take credit for saving International Shoe (Krupnick) from moving into network tv.

The way it looked last week the decision will be to make spot tv the spearhead for the 1961-62 seasonal promotions.

International Shoe found this exceptionally effective for school opening and Christmas pushes the past year.

Apparently ABC TV is giving up the idea of selling reruns of its hour-long Warner Bros. product after 11 p.m. Instead, it's going to experiment with late news.

It'll be a two-city hookup at the beginning (June) linking New York and Washington. The time will be 11-11:15, Monday through Friday.

Though the period is station time, the network will try to extend the operation later on if enough affiliates are available and there are sponsors for the strip.

Buick (McCann-Erickson) has apparently turned to a participation policy a la Pontiac and Oldsmobile for the 1961-62 network tv season.

It's already committed itself for an alternate half-hour of the Mitch Miller Sing Along show. The next move will be to pick up a covey of minutes, also on NBC TV.

Alberto-Culver (Compton) is the latest substantial buyer of nighttime network to go from alternate half-hours to a minute spread, with ABC TV the beneficiary.

The buy, effective in the fall, is a weekly minute each on Untouchables, Corrupters, Adventures in Paradise and Bus Stop. It comes to about \$120,000 a week.

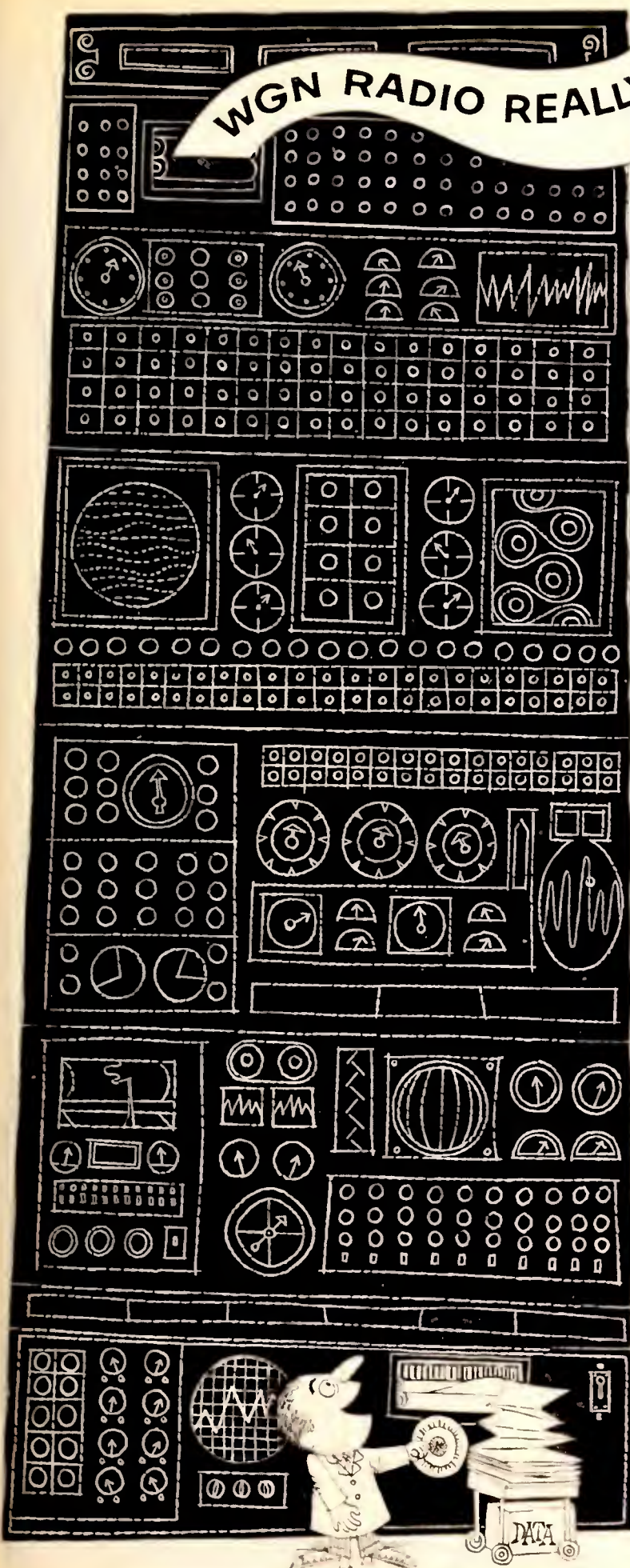
Some tv stations that don't carry sports are changing their rate structure for Saturday and Sunday afternoons.

They're putting into effect "D" rates for those time spans, which is a switch away from the "C" rate.

The drop in price is about 35%.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Spot Buys, page 50; Sponsor Week Wrap-Up, page 58; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 72; and Film-Scope, page 64.

WGN RADIO REALLY RATES IN CHICAGO



Latest rating figures* show:

WGN Radio has Chicago's most favorable image!

WGN Radio reaches more people!

WGN Radio has the highest average quarter-hour audience for entire week!

WGN Radio is No. 1 Chicago station in total audience!

WGN Radio has highest average hourly share of audience—12 midnight—6 a.m.

WGN Radio delivers an adult audience! More than 9 of every 10 listeners are adults!

For full facts on why adult listeners like WGN Radio's sound, advertising and programming, write to WGN Research for a study by Market Facts, Inc., on the images of Chicago radio stations.

*Nielsen — Dec./Jan., 1961. Pulse — Dec., 1960, Post-midnight study. Pulse — 1960, Audience composition reports.

In Chicago

WGN RADIO

*means quality programming
and dedicated community service*

Chicago: 2501 Bradley Place,
L.A. Review 8-2311

New York: 220 E. 42nd Street,
Murray Hill 2-7545

Represented by Eduard Petry & Co., Inc.,
except in Chicago, New York, Philadelphia
and Milwaukee

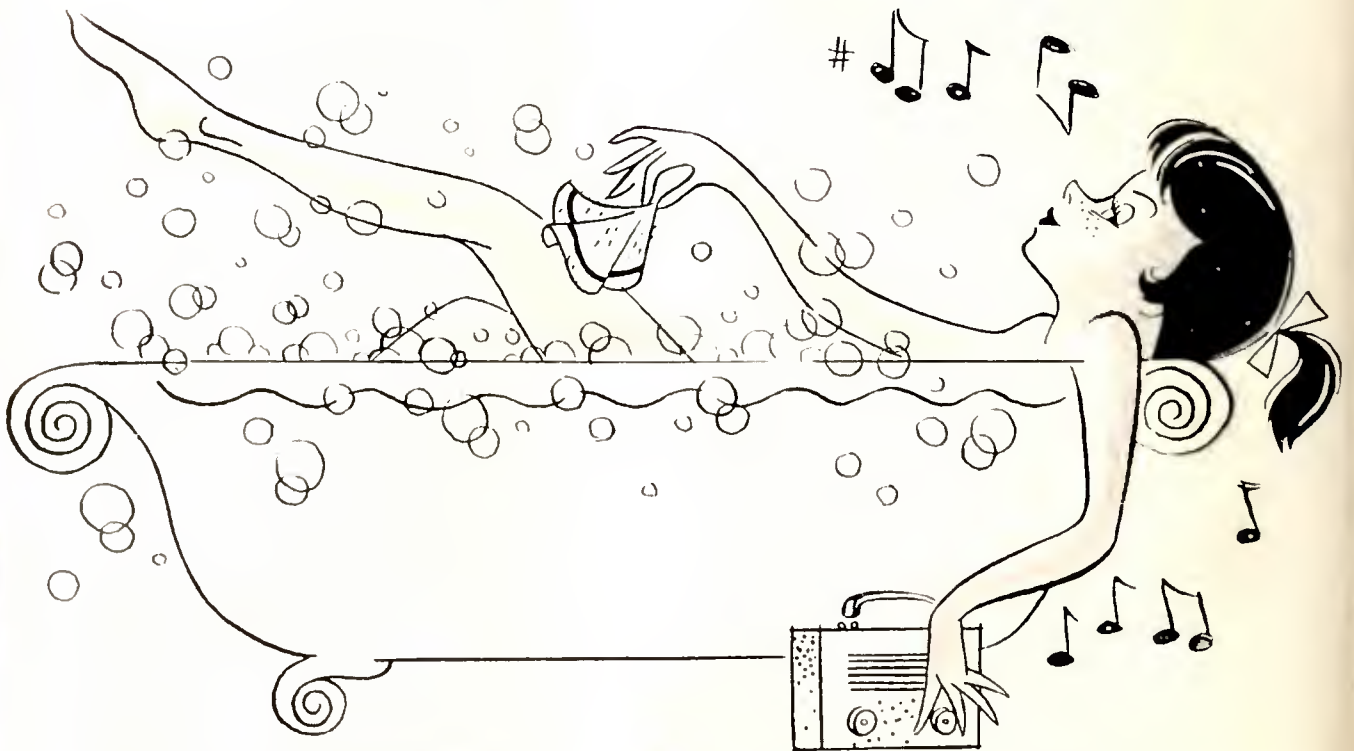


Member of Quality Radio Group, Inc.

people who like people . . .

Scrub away the old ideas and these facts glisten like freckles on a farm girl!

- (1) Of six Kansas counties gaining population in 1960—FOUR are in KTOP's prosperous 750,000 - population Northeast Kansas market.
- (2) BOTH Pulse and Hooper put KTOP right on top with a stunning 40% of the total audience!
- (3) KTOP reaches more Northeast Kansas buyers at the lowest cost per thousand of any available media — print, TV, or radio!



- Pulse (Oct. '60)—rates KTOP avg. of 40% from 7 a.m. to midnight.
- Hooper (Nov.-Jan.)—34.9% 7 a.m. to noon 40.4% —noon to 6 p.m.

•TOP Topeka, Kansas
REPRESENTED BY FORJOE AND COMPANY, INC.

27 March 1961

SPONSOR-WEEK

- **Armour is second of 'Untouchables' 4 sponsors to see boycott**
- **Spot radio's '60 billings are 58% ahead of 5 years ago**
- **MCA earns \$57.5 million in film/studio rentals**

WESTINGHOUSE BACK IN TV CLOVER

Purchase of an \$8 million network tv show package covering 15 months was revealed last week by J. H. Jewel, marketing vice president of Westinghouse Electric.

Sum is earmarked for 18 60- and 90-minute specials on all three networks from October, 1960, through September, 1962—a switch from sponsor's current half-hour program pattern and a return to the "big show" concept.



J. H. Jewel

At the same time, Jewel said Westinghouse will slot a series of 12 half-hour comedy films—all pilots produced by New York and Hollywood show makers—this summer on NBC TV Friday nights (9:30-10), replacing "Westinghouse Play-

house" with Nanette Fabray.

The big move to specials marks a return for the sponsor to identification with "bigger" shows, such as "Studio One" and "Desilu Playhouse" which it's had in the past.

Roger Bolin, advertising director of the company, said management decided there "would be more impact with longer programs after experimentation with shorter ones."

The specials will be slotted at the rate of two per month from October through March and one monthly from April through September at prime times—though days and times are not set.

CBS TV will get six or seven, specializing in the dramatic portions of the series; NBC is slated for six or

seven, hitting on the news/documentary/public service theme, with ABC airing the remaining five as specials along musical, unusual events and sports themes (among them, a winter carnival, the Nutcracker Suite). ABC starting date reportedly will be 21 November, with all Westinghouse specials in a 10-11 p.m. slot.

Longest special set thus far will be a production of Leland Heyward on CBS 12 January, based on the current book, "The Good Years." Shows will feature top performers, with networks as well as outside producers handling them. Gordon Duff is executive producer of the CBS dramatic series.

Westinghouse will continue to keep its pattern of commercial time largely for its variety of consumer products, with incidental mentions of such corporate projects as research, engineering and atomic power.

Agencies involved are McCann-Erickson and Grey, latter handling only the radio/tv set portion of the consumer account.

Million \$ gas campaign for radio

SSCB has launched the third phase of its Gasoline Tax Education Committee drive to combat state taxes, with radio getting bulk of budget for estimated \$1 million in spot time.

Current flight calls for seven weeks of saturation radio at rate of 20 announcements weekly for six weeks, 40 per week for seventh, on 255 radio stations in 136 markets.

Basic theme of the all-media campaign: "the gasoline you buy is taxed too high."

QUALITY BROADCASTING SELLS RICH, RICH SOUTHERN NEW ENGLAND



QUALITY IN THE SADDLER'S CRAFT IS REPRESENTED BY THE WORLD FAMOUS SMITH-WORTHINGTON FORWARD SEAT SADDLE, CUSTOM MADE IN HARTFORD, CONNECTICUT. A HARTFORD FIRM SINCE 1794, THE SMITH-WORTHINGTON SADDLERY COMPANY IS THE OLDEST ORGANIZATION OF ITS KIND IN THE NATION.

QUALITY IN BROADCASTING IS THE HALLMARK OF WTIC TELEVISION AND RADIO WHOSE FIRST CONSIDERATION IS ALWAYS THE VIEWER AND LISTENER.

WTIC-TV 3 CBS Affiliate

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts NBC Affiliate

REPRESENTED BY THE HENRY I. CRISTAL COMPANY

Spot radio zooms up 58% in the last 5 years, rises in '60, SRA reports

Spot radio billings are up 58% from five years ago, and the growth rate between 1959 and 1960 is \$2.5 million despite a lackluster general economy last year.



Larry Webb

This was reported last week by Larry Webb, managing director of Station Representatives Assn., in comparing the four quarters of '59 (official FCC figures) with those of '60 (Price Waterhouse figures for SRA).

Here's how the spot radio comparison checks:

Quarter	1960 (add 000)	1959 (add 000)
First	\$43,779	\$42,707
Second	50,228	49,643
Third	46,470	47,066
Fourth	50,190	48,727
Total	\$190,667	\$188,143

SHULTON BUYS RADIO FLIGHT

Spring radio push for Shulton's two air freshener scents involves nine weeks of weekend advertising in a 13-week flight buy through Ralph Allum agency, New York.

Schedule of transcribed minutes calls for daytime slotting in 26 markets to reach an automobile audience with commercials for Floral and Spice scents. No fall broadcast plans have been made.

Amsco Sponge Cloth takes inventive tack in explaining unusual product via tv

Inventive television solution to problem of getting an unusual product concept across to the viewer has been found by Daniel & Charles agency, New York, for its client, American Sponge & Chamois and its Amsco Sponge Cloth.

Minute tape commercials now being aired in 10 primary Northeast markets show the air marriage of man and woman—a dish cloth and a sponge—with the resulting sponge cloth as their offspring.

Spring campaign is coordinated with newspapers and magazines, probably will be followed with similar clean-up effort in the fall. Demonstration minutes are aired for maximum women's audience—daytime and late night—at a saturation rate of 10 to 16 per week, says Joe Mintzer, account executive.

Three-year-old item is getting its biggest tv push currently.

GREETING CARDS, CEREALS SIGN FOR TV/RADIO SHORTIE SHOWS

Sales success of short show segments was pointed up for two new series last week, one for radio and the other for tv.

1. **Radio:** American Greetings Corp., Cleveland manufacturer of greeting cards, brought 130 separate quickie 45-second radio vignettes, "The Right Thing to Do," through Fuller & Smith & Ross, also Cleveland.

Manners pro Amy Vanderbilt is featured in the radio series, which was produced by Alan Sands for Victor & Richards, New York. Capsules are offered to 50,000 card dealers on a co-op basis, with show free if dealers use co-op ad money to purchase radio time.

2. **Tv:** Second top-selling five-minute tv series produced by UPA Pictures for Television Personalities is "Dick Tracy Show," with 15 stations in top markets picking up series of 130 quickies in past two weeks.

So reports Henry G. Saperstein, TPI president, who says Tracy series has grossed \$750,000 in sales so far. General Foods' Post Cereals division has tied in with TPI to buy announcement time on stations airing the five-minute show.

Still another quickie entry on the radio scene is "The Solly Hemus Show," a five-minute sports feature produced by W & A Productions, St. Louis. It features Hemus, manager of the St. Louis Cardinals, in a baseball feature aimed for summer use by stations.

Art Directors cite tv commercials made by DDB, Y&R and JWT in annual contest

Eight tv commercials won special citation last week from the Art Directors Club of New York, with three earning medal awards and another five receiving distinctive merit awards.

The top three:

1. Film, live action commercial for Volkswagen of America through Doyle Dane Bernbach, produced by Robert Lawrence.

2. Film, live action announcement for Bristol-Myers through Young & Rubicam, produced by Tom Ford.

3. Full animation for Ford Dealers of Southern California through J. Walter Thompson, produced by Playhouse Pictures.

The other five clients, agencies and producers were General Foods, Ogilvy, Benson & Mather, Television Graphics; CBS TV Network with Elliot, Unger & Elliot and Gerald Productions; U. S. Navy Recruiting with Playhouse Pictures; Personal Products Corp. through Y&R with Audio Productions; NBC (for stills).

Entries and winners are being shown through the 30th at 500 Park Ave., New York, in the Plaza Gallery.



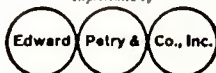
In Providence, **WJAR-TV's** new one-two punch delivers a feature film knockout!

Adding to their Million Dollar film library, WJAR-TV announces the two biggest buys in feature films: NTA's "61 for 61" and Warner Brothers' "Post '50 Package" to be seen Mon. thru Fri. at 9 A.M., 1 P.M., 5 P.M. and Sat. and Sun. at 11:10 P.M. Some of the titles and stars: A STAR IS BORN • VIVA ZAPATA • ALL ABOUT EVE • THE HIGH AND THE MIGHTY • COME TO THE STABLE • REBEL WITHOUT A CAUSE • THE PRINCE AND THE SHOWGIRL • HONDO • COME FILL THE CUP • THE BIG LIFT • DOWN TO THE SEA IN SHIPS • PINKY TO THREE WIVES • YELLOW SKY • THE SEARCHERS LAND OF THE PHARAOHS • Marilyn Monroe • Anita Clift • Burt Lancaster • John Wayne • James Dean • Sal Stewart • Maria Schell • Kirk Douglas • Joan Crawford James Cagney • Spencer Tracy • James Mason • Glenn



TWELVE O'CLOCK HIGH • THE BIG TREES • A LETTER STRANGERS ON A TRAIN • SPRINGFIELD RIFLE Ekberg • Marlon Brando • Judy Garland • Montgomery Mineo • Doris Day • Robert Stack • Bette Davis • James Tab Hunter • Cary Grant • Lauren Bacall • Gregory Peck Ford • Peter Sellers • Gary Cooper • Natalie Wood

Represented by



MCA sees huge gain in rental \$\$\$

Music Corp. of America last week reported 1960 income 17% ahead of '59 and '59 was 20% ahead of '58.

Annual report indicates fast rising income from rental of tv film and studios, to \$57.5 million in '60 from \$48.1 million in '59 and \$38.6 in '58.

Interesting decline is seen in talent commissions, dropping sharply to \$16,551 in '60 from \$243,804 in '58. Net income for 1960 was \$6,692,203, contrasted with \$5,431,400 in previous year.

Heavyweight bout sponsors reached 62.5 million at 53¢ an impression: ABC Radio

Twelve commercials for three sponsors netted a 53-cent c.p.m. per commercial listener impression during the recent ABC Radio broadcast of the Patterson-Johansson heavyweight championship fight.

ABC delivered 62.5 million listeners to these clients: Mennen, through Warwick & Legler; Carling Brewing, through Lang, Fisher & Stashower, and Studebaker-Packard through D'Arcy. They reportedly paid \$400,000-plus for the package.

Show was aired on 550 stations, contrasted with 454 for the previous heavyweight bout. This year's audience outnumbered the previous radio peak by 1.5 million persons, ABC says.

ISRAEL ELECTED TVAR PRESIDENT

Don McGannon, president of Westinghouse Broadcasting Co., becomes board chairman of the WBC subsidiary, Television Advertising Representatives', with election last week of Larry Israel as president of the rep firm.

Israel, former general manager, helped launch the company two years ago after working as general manager of WJZ-TV, Baltimore. Two other new Tvar officers are Robert M. McGredy, executive v.p., and Lamont Thompson, v.p. in Chicago.



Larry Israel

Bill Howard to LaRoche as president

William H. Howard this week becomes president of C. J. LaRoche agency, replacing the late James Webb in a position vacant for several months. LaRoche becomes board chairman. Howard is former v.p. at JWT, senior v.p. at Y&R.

Armour hit with Italian-American boycott in second pressure plunge

Two down and two to go is score for the Italian-American pressure group and its planned boycotts against sponsors of ABC TV's "Untouchables." Two of four advertisers have been hit thus far.

Last week the group announced its continuing boycott against Liggett & Myers, with a heavy-up picket line planned for the stockholders meeting tomorrow in Jersey City followed by picketing of Armour offices and plants "at later dates."

At the same time, The Federation of the Italian-American Democratic Organizations of New York State voted to "expand" the boycott against Chesterfield, Oasis, L&M and Duke cigarettes and to "sanction boycott of Armour's beef, meat and provisions."

Untouched as yet are two other "Untouchables" sponsors—Beecham Labs., for Brylcreem, and Whitehall Pharmacal, which advertises a wide range of products on the show.

The pressure group contends Italian-Americans have been placed in an unfavorable light and defamed by the show.

Liggett & Myers cancelled sponsorship of its portion of the show (see SPONSOR-WEEK 20 March) but not because of propaganda pressure: it disliked a time switch slated by the network.

DISNEY TO AB-PT: \$5.5 MILLION

Walt Disney paid off his \$7.5 million bill to American Broadcasting-Paramount Theatres in two years instead of the agreed-on five.

His last of two installments was made last week, a whopping \$5,497,500, as final payment by Walt Disney Productions for the AB-PT stock interest in Disneyland. AB-PT retains only a few food concessions at the amusement park.

Sales Spotters sell markets, not stations









A group of former rep sales executives have embarked on a market selling operation for tv and radio stations under the firm name of Sales Spotters.

The idea: (1) to prepare a presentation on the market, with all stations in the marketing subscribing; (2) expose the presentation to spot buying agencies; (3) leave it to the individual stations in the market to scramble for the business stimulated.

Sales Spotters will not function as reps.


**AT THE
RISK
OF
REPEATING
OURSELVES
OURSELVES
OURSELVES
OURSELVES
OURSELVES**

NIELSEN'S NEW TOP 10
(Two weeks ending February 19^{AA})

GUNSMOKE		40.1
WAGON TRAIN	NBC	36.2
HAVE GUN-WILL TRAVEL		31.0
DU PONT SHOW		30.5
CANDID CAMERA		30.2
RAWHIDE		30.1
ANDY GRIFFITH		30.0
DENNIS THE MENACE		29.1
ED SULLIVAN		28.4
UNTOUCHABLES	ABC	28.2

**A Frenchman once said
the more things change
the more they stay the same.
This seems to be borne
out by the latest Nielsen
report which credits the
CBS Television Network
with broadcasting 8 out of
the 10 most popular
programs in television.
Actually, this network has
achieved, or surpassed,
this performance 35 times
in the past five-and-a-
half years. During the same
period no other network
has matched this performance
even once. Could it be a trend?**

CBS 



WITH
WBT RADIO
YOU FOCUS
ON THE
ONE WHO
PAYS THE
BILLS

"Nice looking car, Jimmy. Who bought it for you?" Probably his father in the background... one of the nation's adults, who receive and control 98% of the U.S. income. WBT, for over 20 years the Charlotte radio station with the biggest general audience, also has the highest percentage of adult listeners. They turn to WBT because of responsible programming, outstanding service and fine entertainment. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money. If you want to make more sales for your clients, clearly the radio station to specify is the one that reaches more of the adult listeners... **WBT RADIO CHARLOTTE**. Represented nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company



SHADOWS OVER RATINGS-DO THEY MAKE SENSE?

- Washington, a state legislature, and critics in and out of the industry have stepped-up attacks on ratings
- They loudly deplore 'influence,' question 'accuracy,' but lack of media-agency know-how may confuse them

Reports from Washington last week indicated that Congress was being stirred by anti-rating services partisans to some sort of action that could put another big sting on the eye of tv, and affect radio, too.

Chances for a Congressional investigation were 50-50 at this writing, but the results of a study into the statistical validity of the services commissioned by the Legislative Oversight Subcommittee—due out since January and expected at any moment—could push the House Commerce Committee into action.

Reaction among the top people of the networks, agencies, stations and the rating services themselves has been running to wariness and weariness. Generally, they were concerned that Congress, in its search for an issue—however honest—would fall

DETRACTORS DEPLORE THE INFLUENCE OF RATINGS



Sen. A. S. (Mike) Monroney

"The networks, stations, Madison Avenue—all are victims of the ratings systems. Efforts to produce something new are strangled in their infancy by the viciousness of ratings." Mr. Monroney is the strongest Congressional voice to challenge the validity of the various services. Others who have made ratings a whipping-boy are Senator Warren Magnuson and Representatives Oren Harris and Morgan Moulder.



Gov. Leroy Collins

The new NAB president has said that ratings, in effect, are "determining in large measure not only what the American broadcasting diet will be, but also at what times the meals will be served. And yet, NAB has no checkrein or oversee-status whatever over what the raters do, or how they do it. Broadcasting is, therefore, allowing an outsider to become master of its own house. . . ."



Legislator A. Bruce Manley

Assemblyman Manley introduced a bill in N. Y. Legislature making it unlawful to issue ratings for the purpose of influencing advertising without fully stating manner in which figures on times, dates, persons contacted, etc. were obtained. Dr. Frank Stanton, CBS President, made known his opposition to the bill on almost all points in wires to every legislature member. Adjournment rush may delay action.



Chmn. Newton N. Minow

During his Senate confirmation hearings, the new FCC chairman agreed in part with Senator Monroney's criticism, and stated that ratings "are a proper area of concern for the FCC." In answer to another question he declared that since the various systems "differed so widely—they can't all be right." He also added that it was his feeling that they "underestimate the American people."

victim to the few who are looking for a scape-goat, who court sensationalism (and they had no doubt that the tabloids would happily supply the headlines). They were weary of the attacks because they felt, as professionals in a technical business, that the legislators didn't exactly know what they were talking about.

In these emotional outbursts in Washington and elsewhere, they were quick to note, there was an initial confusion as to just what was being attacked, because the critics in their oratory had tangled together two separate questions: Are the ratings accurate? and—Are the ratings properly used?

The recent Congressional pressure has come from the committees headed by Representatives Harris and Moulder and Sen. Magnuson and from an old critic of the rating systems, Sen. A. S. Mike Monroney (D-Okla.). He has again challenged the validity of the various services, accusing them of stifling the development of better programing. At the Minow confirmation hearings he charged that "the networks, stations, Madison Avenue—all are victims of the rating systems. Efforts to produce something new are strangled in their infancy by the viciousness of ratings" which, he implied, dominate the industry.

And other pressure continued from these diverse interests and directions:

- The N.Y. State Legislature was expected, at presstime, to take action in a matter of days on a bill, introduced by Assemblyman A. Bruce Manley (R-Fredonia) that would put ratings under the Penal Law. It would be unlawful to issue ratings for the purpose of influencing the sale of advertising without fully stating: (1) the exact manner in which the figures were obtained; (2) a description of the methods used; (3) the number of persons contacted, the times and dates when contacted, their location, and the exact area covered.

- An Italian-American group, led by a Congressman, has continued its pressure (picketing and sponsor-boycott) against *The Untouchables*, Leg-

BUT DEFENDERS CALL CRITICS CONFUSED, MISGUIDED

islaters see this high-rated show, one which many feel is overly violent and not in the public interest, as an example of undue influence over programming by the ratings.

• Gov. LeRoy Collins, president of the NAB, has not retracted his warning against ratings pronounced before the NAB board of directors last month, but he has, significantly, refrained from repeating it in subsequent speeches. He said in February: "I do not quarrel with the validity of these services, but I am shocked by their far-reaching influence in the whole broadcasting industry. In effect, their reporting is determining in large measure not only what the American broadcasting diet will be, but also at what times the meals will be served. And yet, NAB has no checkrein or over-see-status whatever over what the raters do, or how they do it. Broadcasting is, therefore, allowing an outsider to become master of its own house, and does not even check his health card."

• Newton N. Minow, new chairman of the FCC, has stated that ratings "are a proper area of concern for the FCC." He declared in his nomination hearing that the systems, because "they differed so widely—they can't all be right. My feeling is that they underestimate the American people."

• Charles E. Claggett, president of Gardner Advertising Co., an agency that bills \$16 million in television, has recently called ratings "those mysterious specters that haunt media, clients and agencies alike. Cold, clinical statistics that purport to analyze the listening market—at least numerically—and can kill off a program as deftly as a dyspeptic critic can murder a Broadway play."

The rating services themselves agreed that they would gladly answer to their accuracy, but that it was for the networks, agencies and stations to refute the impression that they were ruled by the numbers.

A stumbling block to explaining their accuracy, the services said, was that most critics have little concept of how sampling works. It is a sci-

Oliver Treyz, pres., ABC TV

"Ratings are only one way of telling how successfully we are achieving our objective. But to say that ratings 'rule' (us) is to give lip-service to an injustice. A congressman serves his constituents by learning what they want, by sampling public opinion in various ways—through visitors to Washington, through mail and surveys. But he's 'ruled' by nothing save his conscience."



James Aubrey, pres., CBS TV

"It should be understood that ratings are not our only guide. Value judgements concerning good taste and significance also guide our policies. We recognize that tv, regardless of ratings, must serve as an instrument of information and enlightenment. We are convinced that ratings are sufficiently accurate to justify the use we make of them. We don't regard them as final; we use them as a guidepost."



Lee Rich, Benton & Bowles

"Accurate? On the basis of our research department's recommendations, we use ratings as an indication of a program's strength, of what it delivers. Our researchers say they are projectable and accurate," said the v.p. and radio/tv program-media chief. "Undue influence? Malarkey! There have been many instances where a show not highly rated sold merchandise and was a success. Ratings are only one tool."



Walter Scott, v.p., NBC TV

"Popularity and our ratings are not the sole criteria for judging a program. Many which attract a relatively small audience meet the demands of networks and sponsors and enjoy long runs. The present ratings systems are . . . the best available guide to the number and kinds of people who watch. Often (*i.e.* news specials) a program goes into the heart of the schedule that we know will be outrated."



ence, it involves knowledge of mathematics and statistics, and most people don't understand it—including Congressmen. And most people, by the way, shouldn't be expected to understand it.

What most "anti" groups fail to realize, the services noted, is that when results differ it does not necessarily mean someone is inaccurate. The point is that different methods are not necessarily measuring the same thing.

An "audience" derived from a personal interview method, an "audience" derived from a diary method, an "audience" derived from a mechanical method, an "audience" derived from a telephone method—each is a different animal. They needn't necessarily correlate with each other. The services asserted that responsible persons within the industry using the material know how each service's reports should be analyzed and used. When all sampling claims to be accurate, they know this refers to precision—that statistical validity applies within a technique, not between them.

The networks were also quick to point out that "accuracy," and "influence" were separate questions. The presidents of ABC TV and CBS TV, and the executive v.p. of NBC TV concurred in the opinion that the ratings as they used them were *one tool* among many. Each pointed out recent strides in public service programming and in programming of limited appeal shows to indicate that other considerations also help govern their decisions.

Agency programming chiefs were virtually all in agreement that ratings were merely "one tool" (and a costly one) to be used in making a sponsorship decision. As to accuracy, most noted that their agencies had competent researchers of their own who, naturally, checked the rating services figures and found them valid.

Mary McKenna, highly respected v.p. and director of research for the Metropolitan Broadcasting Corp., stated the case for the independent, and most station and rep researchers fully agreed with her thoughts. On the matter of the accuracy of the rating services, she commented:

(Please turn to page 56)

DO SUMMER RERUNS MAKE A GOOD BUY?

- Nielsen's latest major analysis of reruns indicates that original and rerun shares of audience are similar
- Comparisons of originals and rerun in the areas of cost, frequency, program type and time are highlights

The newest major analysis of summer reruns has been released this week by A. C. Nielsen Co. Agency executives interested in comparisons of reruns vs. originals in the areas of audience shares, cost, frequency distribution, program type and time of night, will find much meat for thought in the study.

Essentially the findings of this analysis are similar to those of Nielsen's past summer rerun studies.

But an outstanding feature of the new analysis is the audience size and cost comparison (see accompanying

chart). This is due, mainly, to the restructuring of summer discounts by the networks in 1960.

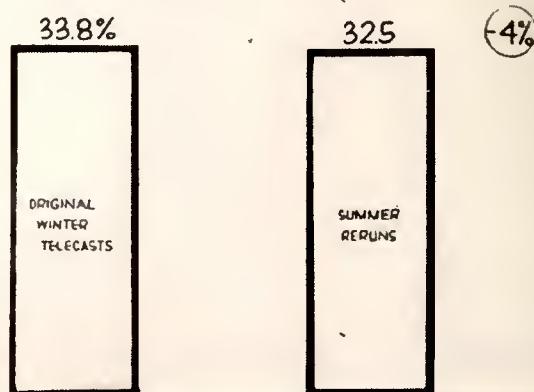
In all time periods the decrease in summer time charges under the latest network rate structures is greater than the audience loss in summer, Nielsen points out.

It should also be remembered that the talent and production costs incurred in airing reruns are usually much lower than the cost of the original telecast.

If production costs for the reruns are 40% below the cost of the orig-

SUMMER RERUN ANALYSIS - 1960 ORIGINAL VERSUS RERUN COMPARISON

SHARE OF AUDIENCE BASIS



HERE is Nielsen's original vs. rerun share of audience comparison based on 57 programs showing 4% overall decline in summer. Winter-summer range: 56.2-15.1 during winter—55.4-3.4 in summer.

How originals vs. reruns compare by program type

		AVERAGE SHARES				
		No. Programs	No. Episodes	Original Winter T Cs	Summer Reruns	Percent Change
ADVENTURE	30 Mins.	2	16	22.9%	24.0%	+ 5%
MYSTERY DRAMA	30 Mins.	4	40	33.3	34.1	+ 2
MYSTERY DRAMA	60 Mins.	5	57	34.1	34.8	+ 2
ADVENTURE	60 Mins.	2	29	30.6	31.0	+ 1
SUSPENSE DRAMA	30 Mins.	3	31	31.7	31.0	- 2
COMEDY SITUATION	30 Mins.	8	88	35.0	33.6	- 4
EVENING WESTERN	60 Mins.	7	93	38.6	37.2	- 4
EVENING WESTERN	30 Mins.	16	170	34.7	32.6	- 6
GENERAL DRAMA	30 Mins.	5	61	34.6	31.0	-10

USING share of audience figures as basis of comparison Nielsen illustrates how reruns fared against originals by type of program. The highest plus and minus scores summer vs. winter are only 15 points apart.

inal telecast, then the total cost of airing the rerun will be at least 10% lower than the original and the rerun will represent as good a buy as the original on a cost per thousand basis, explains Nielsen.

While the findings are based on network shows, they are applicable to syndicated reruns as well.

The study was made by comparing the rerun and the original telecast of the same episode of a program by share of audience. The shares were used instead of ratings to eliminate seasonal differences.

Matched episodes were compared for rerun episodes of 57 programs during the year October 1959-September 1960. Most original telecasts were aired October-May, most reruns May-September. A total of 631 pairs of matched episodes were examined.

Here are some addition-

al highlights of the analysis:

- Rerun shares of audience average 1% below the original telecast.
- By program type, average shares of the reruns range from 5% above to 10% below the original.
- The loss of share, rerun versus

original telecast, is the same late evening as it is during early and prime evening hours.

- Reruns deliver a substantial percentage of homes that did not see original.

In the area of frequency distribution of share differences, rerun vs. original telecasts, Nielsen points out that "since averages tend to hide the degree of variation in the data averaged, the following distribution of share differences between the original and the rerun provide a measure of the range by which individual episodes gained a higher or lower share on the rerun than on the original.

While the Nielsen figures range from a 50% and over change for less than one percent of the total episodes, plus and minus, the majority of episodes were affected by a 10% or less change in

Summer discounts offset drop in audience rating

	Decrease in A A Rating	Avg. decrease In Time Charges
6:00- 8:30 PM	37%	18%
8:30- 9:00 PM	33	15
9:00-10:30 PM	21	10
10:30-11:00 PM	15	4

WHILE average audience (A A) ratings decrease in summer, the discount in time charges is great enough to make reruns highly efficient.

Reruns deliver a large number of homes that didn't see original, says Nielsen in new study

share. For instance, 23.5% of the episodes received from plus 0.1% to plus 9.9% share, while 26.8% of the total episodes received from minus 0.1% to minus 9.9% share.

As illustrated by this, individual reruns can vary considerably above or below the original telecast. Nielsen points out that this could be due to many factors such as change in competition; change in preceding or following program; weather; advertising repeat as result of good reviews of original telecast.

In general, however, the frequency distribution confirms the fact that on the average there is a slight share loss, Nielsen concluded.

The loss of share, rerun versus original telecast, appears to be the same during late evening as it is during early and prime evening hours, according to the study.

Again on a share of audience basis, Nielsen found that for original winter telecasts shown before 10 p.m., the share was 33.6% (based on 30 programs) while during summer it was 32.2%. By the same token, winter telecasts shown after 10 p.m., had a 31.1 share, as compared to a 32.7 share during summer (based on 27 programs).

The difference in both instances is minus four percent.

So far the study has shown that in terms of available audience, reruns do almost as well as originals. However, Nielsen pointed out, the fact that reruns cannot deliver as large audiences as originals cannot be ignored in view of the cost of tv advertising. Since the total volume of viewing during the summer is 30% less than it is during the winter peak, equal shares will result in audiences 30% smaller during the summer than in the winter. This prompted the networks to introduce new discount structures in 1960.

As mentioned above, under the new discount structures, the summer buy is still highly cost efficient, despite decrease in average audience rating.

Another area of question is whether or not reruns are capable of de-

livering *new* audiences or do they only add frequency in homes already reached by the original telecast. To determine this Nielsen compared the audience to one original and its rerun episode for five average-rated evening programs.

While the results show that some of the homes which saw the rerun had viewed the original episode, the greater part of them (9.6% of 15.8%) had not. At least half of the rerun audience was new in each of the five cases studied, the lowest being 53%. Although this example is obtained from only five cases, Nielsen claims its conclusion has been verified in similar analyses.

In concluding its analyses, Nielsen stresses that "each case has to be judged on its own merits." However the following general conclusions are drawn from the study:

- Reruns deliver only 4% less of the *available* audience in summer than in winter.
- They deliver from 15% to 37% fewer homes because of lower levels of set usage in the summer (when most reruns are aired).
- Over half the audience reached by reruns (in the cases studied) is new.
- Network time charges decrease more than program audiences during the summer. If production and talent costs decrease to the same extent reruns are as efficient as originals on a cost per 1,000 basis.

Nielsen's summer rerun studies are made annually, and don't always cover the same ground. Last year's study, for instance, compared summer rerun performance in relation to competitive environment. It demonstrated that shows facing the same competition during summer as during winter lost 7% in share of audience on an average. Shows facing different competition between July-Aug. and Jan.-Feb. lost only 2% of the share. There is a wide range involved in this computation. Nielsen pointed out that the number of viewers was down 38% during summer, but audience composition remained "pretty well unchanged." ▀

16 WAYS

▀ Here's a handy check list of bright ideas for those who may have fallen into a rut

Don't let yourself get bogged down with monotonous straight announcements or jingles. There are literally hundreds of ways to sell creatively

1. PRODUCT-IN-ACTION SOUND EFFECTS: Coffee comes to life in the percolator, as Maxwell House proved in its radio commercials. There are sounds relevant to just about every product, waiting to be employed as creative tools. Beyond the sound itself, how it's used can also make a big difference.

5. CALL ON COMEDY STARS: For truly entertaining spots, you can use the guys whose job it is to be funny, such as Bob and Ray who've been quite active in this field. But don't let it fall flat; get real comedy material, either from the performer, if he writes, or from his writers.

9. SPEED UPS—SLOW DOWNS: Often you can capture attention by tampering with the speed of sounds in radio commercials. If the "nutty squirls" could do so well on consumer phono records, why not in commercials? Caution: take care that important words don't get garbled in the process.

13. PUBLICITY-HUNGRY STARS: No need to spend a fortune to enlist big names in your radio commercial cause. Check into which show business luminaries are a little short on work, and anxious to get back into the limelight. Chances are you can work out a satisfactory arrangement.


TO IMPROVE YOUR RADIO COPY

on radio. Those set down here are just a handful, but they are a start. From them you can branch out in many directions all leading to improved quality, attention value and impact for your radio message. The routine, run-of-the-mill commercial doesn't have much chance. It takes ingenuity to get past the defenses listeners build after hearing so many

commercials that sound the same. It is hoped that this check list can help provide the spark needed for commercials that break the listener resistance barrier.

Or, as McCann-Erickson v.p. Joe Stone characterizes the situation: "You need something a little different to get the commercial off its tail. First, you have to open that auto-

matic shut-off valve in the listener's ear. Follow that with a crow bar to keep the valve open.

"Hit 'em where they ain't," Stone advises. "Sing when everyone else is talking; talk when they're singing. And if you use music, make sure it's good music. It should sound like a consumer record, not like a commercial." 

- 2. MIX 'EM UP:** Experiment with various combinations of jingle, dialogue, straight announcement, sound effects, music, etc., all in one commercial. Presented with this kind of variety, the listener is likely to be attentive, wondering what's coming next. The commercial can be a miniature show.
- 3. SYMBOLIC CHARACTER:** Have a distinctive voice represent your product. If it's indigenous to a foreign country, such as spaghetti and macaroni, the voice can hold listener attention by speaking with an accent typical of that country as does the venerable, Italianate "La Rosa Man."
- 4. TIE IN WITH STATIONS' FEATURES:** Integrate your commercials with the weather reports, time checks, musical styles, or even the call letters as in the case of Manischewitz wine's latest regional radio campaign. Any way you can sound less like an interruption to regular programing helps.
- 6. VARIATIONS ON A THEME:** Once you hit on the magic jingle, don't be content to present it at one tempo, over and over. "Winston tastes good," gets every treatment from cool jazz to old fashioned waltz, as does Schaefer beer's "What do you hear in the best of circles?"
- 7. TIE IN WITH CURRENT EVENTS:** What's going on in the world that has everyone interested? Is there a world's heavyweight championship fight in the works? Sign one of the fighters for your commercials, if the product lends itself to endorsement by a name from the world of sports.
- 8. AD LIBS:** For the height of realism, why not let your spokesmen call it the way they see it? The French Government Tourist Bureau found actors Claude Dauphin and Louis Jordan most articulate and convincing given the freedom to speak of their country's advantages for radio airing.
- 10. REAL LIFE INTERVIEWS:** Questioning the man (or woman) in the street about your product can turn up the kind of praise which, captured on tape, can serve to activate the listening audience. Inclusion of actual street noises in the sound tract helps to heighten the realism.
- 11. ORCHESTRATE SOUND EFFECTS:** For greater appeal to the listeners' imagination, let music simulate the sounds you're after in a commercial. You can establish the real sound, and follow with the musical treatment. The tempo of the product sound can be effectively translated to music.
- 12. USE REAL KIDS:** Where dialogue from youngsters is indicated, you may reach the heights of realism—and charm—by giving the part to actual children rather than character actors. With editing, the little scene stealers have been known to come up with top-notch copy through ad lib.
- 14. AUTHORITATIVE VOICE:** Radio listeners are accustomed to accepting the word of the commentators who bring them the news. That same voice—and the authority that goes with it—may be available for delivery of your sales message. Local and regional personalities may be of use.
- 15. USE A POPULAR OR STANDARD TUNE:** If you can get the rights to a familiar tune, you've taken a giant step toward bridging the gap between entertainment and the commercial. A recent example of this approach is Pepsi, currently making hay with "Makin' Whooppee."
- 16. CHARACTER SWITCH:** Play a trick or two on the listeners now and then to perk up their attention. Try introducing one type of character, say a gentle housewife, and have her enter screaming at her husband; or have a prize fighter talk like Casper Milque-toast.

PITY THE POOR TIMEBUYER

No matter how you look at it, for the timebuyer life is a rough go. Everything's against him. Even the elements.

Take, for example, the case of the 250 unfortunates who, earlier this month, spent the day in Bermuda as the guests of Capital Cities Broadcasting.

It was enough that in order to catch the 8 a.m. jet out of Idlewild, they had to take leave of their beds at the undignified hour of six. And, once ensconced in the plane, to forego the usual doughnut (or is it Danish?) and coffee for a champagne breakfast.

Bad enough, after the hour-and-a-half flight, to be forced to lay bare tender, winterized skins to a Bermuda sun. And, while looking over the isle, to be jolted along Hibiscus and Bongainvillea lined roads in convertibles.

Or to luncheon—*Al Fresco*—at Bermuda's Elbow Beach Surf Club, and later that evening, to wine and dine in the Club's formal dining room.

Sad enough to be tempted—by the tantalizing beat of a steel combo—into subjecting untried sacro-iliaes to the rigors (and related dangers) of a cha-cha. Those, that is, not already damaged by the relentless round of golf, water skiing, and swimming into which they had been thrown all day long, by their numbing hosts: Phil Beuth, W-TEN-WROW, promotion manager; W-TEN-WROW, Albany, manager Thomas S. Murphy; Robert Peebles, WROW manager; Joseph Dougherty, WPRO-TV, Providence, R. I. manager; Daniel Weinig, WPRO manager; and WTVD, Durham, manager Floyd Fletcher Frank Martin and Jim Richards of Blair, Petry's



FIRST TO touch Bermuda soil in Capital Cities 7th annual 'Time Out for Timebuyers' junket is BBD&O's Hope Martinez, followed by SPONSOR's senior editor, Jane Pinkerton

Mort Barrett and Avery-Kuodel's Frank Carlson.

Weary of basking in the 80 degree sun and pining for the sting of wind-swept sleet, the harried lot were forced, when all was said and done, to keep hammering away at their Bermuda chores for four more than the bargained-for-hours.

The reason: and, par for the time-buyer course, fate had fouled things up. The elements in New York City came up with a plot to keep the return trip jets grounded.

Accustomed as they are to life's little set-backs, they took this with their usual *cum grano salis*.



BEARING UP beautifully under the stress of having to put in more than the bargained-for hours in the vacation-land are these staunch Philadelphians (l-r) John Coverly-Smith, Ayer; Charlott Bauman, Gray & Rogers; Paul Kizenberger, Ayer; and Len Stevens, Weighman.



... **AND IN** New York City it was sleet and slush up to here, that same day, as the 250 timebuyers 'roughed it' at a luncheon by the sea at Bermuda's posh Elbow Beach Surf Club



TRYING TO talk timebuyer turkey with a blaise British accented parrot at Bermuda's aquarium are (standing l-r) Steve Semons, Polly Langbort and Gary Pranzo, all of Y&R and (kneeling) Gene Grealish, also Y&R and Ethel Melcher of McCann-Erickson



'**THERE WAS** this long climb, you see' inside Bermuda's Leamington cave with a guide in tow

And, unflinchingly, made the best of their plight. They consoled themselves with rum swizzles, and cha-cha-ed to Bermuda's official Militia Band (acquired specially by their hosts to ease away the day's lingering boredom).

It was a belabored timebuyer lot which sleepily called it a day (and then some) back home somewhere in the early morning hours of four or five, next day.

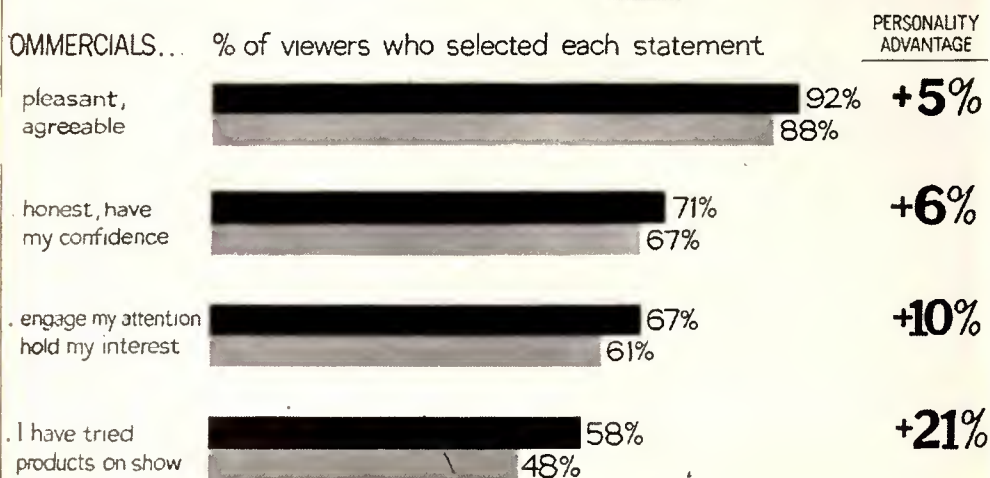
SMILING BRAVELY in the face of sunstroke and the prospect of a dreary motor jaunt over Hibiscus lined roads in chauffeured convertible is McCann-Erickson's Phil Stumbo (back seat, left) and Doug Humm of Charles W. Hoyt. In front is Pat George of Norman, Craig & Kummel



NBC TV ADDS A NEW ANSWER

- The extent of daytime viewer attentiveness has been a hot research topic for as long as video has existed
- The latest study, by NBC, gives daytime personalities the nod for both getting and holding viewer attention

NBC Personality vs. Non-Personality Competitors



THIS CHART indicates how viewers responded to "attitude toward personality vs. non-personality questions. The most significant margin, plus 21%, is for "I have tried products on show"

NBBC TV, which is making hay these days with a study on the effectiveness of daytime tv personalities, has, in the process, added another hunk of research evidence that daytime viewing is more attentive than commonly realized. The question of how attentive daytime viewers really are has been bothering advertisers for many years, and has been the subject of much research in the past (see accompanying box).

Among the highlights of the new NBC study is a comparison of viewer attentiveness and reaction to commercials delivered on personality and non-personality shows.

Here are some highlights of these comparisons:

- While 75% stated that advertising on personality shows tells them about down-to-earth matters in a simple, plain-spoken way, 72% felt the same way about non-personality show commercials.

- While 71% said that commercials on daytime personality shows are usually honest and accurate and have their confidence and trust, only 67% rated non-personality show commercials thus.

- While 67% felt that personality show commercials engage their attention and hold their interest, 61% felt this to be true for commercials on non-personality shows.

- While 65% thought that personality-delivered commercials provide them with many facts and ideas that are helpful and beneficial, 61% applied this to competitive non-personality shows.

- While 58% of daytime personality show viewers indicated that commercials on these shows motivated them to purchase advertised products, stating "I have tried products they told me about on this show," only 48% were similarly motivated by commercials on non-per-

sonality shows, a 21% advantage for personality programs.

Although differences in many of the above cases were not great, NBC apparently feels they are significant.

The study is based on 1,000 personal interviews with housewives during October 1960. It was conducted for NBC by O'Brien-Sherwood Associates, independent market researchers, in 20 U. S. markets. The research covered 16 shows on all three networks, including NBC programs featuring personalities plus competing programs on other networks.

Among the respondents, more people found master-of-ceremonies (personalities) commercials "reliable, friendly, sincere, sensible, honest and straightforward" than they did film commercials. Film commercials, however, scored best as "colorful, action-filled, informative, impressive, complete, appealing, useful and interesting."

According to the network, NBC daytime personalities were rated highly by their viewers not only for their friendliness and ability to communicate simply and agreeably but, also, for giving useful product information.

Of the housewives surveyed, according to the research bulletin:

- 96% described the personality they viewed as friendly.
- 91% found him a credit to his sponsor.
- 87% said he talks in a simple, agreeable manner.
- 85% claimed he knows how to hold their interest.
- 82% thought he does a good job telling about products.
- 71% felt he gives them helpful information.
- 53% reported he often sold them on the products he recommended.

The study also tested the question of how much a personality adds to a product he advertises, "by virtue of his personal association." For this, O'Brien-Sherwood used a "consumer preference" technique, developed for this project. This is how it worked.

TO AN OLD CLIENT QUESTION

People were shown a drawing of two cans of soup—each carrying a different and fictitious brand name, as well as different product claims. One can, the *Tasty* brand, carried the line "you heard about it from Bill Cullen," (star of NBC's *The Price Is Right*) while the other can, the *Supreme* brand had a line that read "you heard about it on *I Love Lucy* (CBS TV daytime reruns).

People were then asked to indicate their preference for either of the two brands on five image dimensions: reliability, better buy, better product, made by a better company, and choice of most people.

The same technique was used in this study for four other continuing NBC daytime personalities and the competitive non-personality programs scheduled opposite them. A different product was used in each case: cold cream, toothpaste, cleanser and bleach.

NBC further explains the method used as follows:

To control for brand name and product claims biases, two sets of cards were used. While brand and product claims remained the same in both sets, the personality and non-personality associations were reversed in the second set. Thus, for example while *Tasty* canned soup carried the Bill Cullen recommendation in the first set, it carried the *I Love Lucy* recommendation in the second set. The sets were alternated from one interview to the next.

How did this come out? In terms of overall favorability, products associated with daytime personalities were favored by 57% of the housewives in the sample. Conversely, only 13% of the housewives indicated preference for products endorsed by non-personality shows. Daytime personalities thus scored a 33% "Personality Plus" over non-personality shows. This advantage increased to 123% among those familiar with these personalities through viewing their shows. This "Personality Plus" was supported in each of the five master-of-ceremonies vs. competition

(Please turn to page 57)

These are some highlights of past key studies on daytime viewer attentiveness

1952—Procter & Gamble

"**THERE IS** virtually no difference in the attention women give to the set day or night; therefore, it is possible to compare day and night ratings directly without worrying about adjustment for loss of attention," Procter & Gamble's media department concluded from a 56,000-interview telephone coincidental study conducted for them by A. C. Nielsen, close to 10 years ago.

1953—CBS

"**IN HOMES** with sets-in-use between 9 a.m. and 5 p.m., someone was watching the set in 96% of the homes," was a conclusion of a "mammoth Nielsen study" for CBS involving 67,785 coincidental phone calls. "Considering the women only, seven times as many housewives were watching as were 'just listening,' and for programs with adult appeal this ratio was much higher."

1955—Ohio State

"**OUT OF EVERY** ten housewife listeners to daytime tv, only three are actually seated in the room with the tv set, and presumably giving all or most of their attention to the visual materials presented on the tv screen," Ohio State concluded from 4,779 completed calls in Columbus. "Another three out of 10 in the same room with the tv were doing something else as well."

1955—Daniel Starch Associates

"**WHAT PERCENT** of viewers of a program recall each commercial and what sales points do they recall?" was a question in the Starch survey known as "What's Wrong with the Ohio State Viewer Activity Study?" It found that 67.7% recall daytime commercials, over 61% recalling nighttime commercials, and 51.3% recall sales points on daytime as compared to 32.1% at night.

1956—ARB

"**IN COMPARING** the percentage of tv "sets turned on" and of "attentively viewed sets" (that is, sets where someone was actually watching," ARB discovered that nine times out of 10 someone was actually watching the program when the set was on during daytime. Using percentages, 13.5% of sets were in use with 12.4% viewers watching attentively, for 92% attention.

1956—NBC

DURING THE AFTERNOON (12-5 p.m.) the housewife was watching in three out of four homes using tv, NBC found in a Nielsen study. "However, during the average hour, in homes tuned to local shows, the housewife was watching in only 50% of the cases, and in homes tuned to network shows, the housewife was watching in 91% of the cases," concluded the network.



CLEVELAND builder Al Mars, president of Alvin Homes there, points out features of a plot display to John Cameron Swayze, m.c. of ABC Radio's daily weather show sponsored by Lennox. Swayze's in town to plug Alvin as part of package offered for installing Lennox heating systems.

FURNACE WITH A PERSONALITY

◆ Lennox firm sells over 4,000 units in early stages of ABC Radio weather show, merchandising package

◆ Dealers tie in via purchase of 30-second tag; big builders who buy equipment get Swayze in person

A network radio show is turning out to be the "ultimate weapon" in a heating-cooling system manufacturer's pitch to home builders.

Here it is but two months since Lennox Industries of Marshalltown, Iowa, initiated the first air media venture in its history, and two gigantic sales (over 1,000 units) plus a couple lesser victories are on the books—all directly attributable to the program, ABC's *Weather Show*

with John Cameron Swayze, and the merchandising package Lennox has built around it.

Lennox and its agency, the Biddle Co., Bloomington, Ill., were looking for an ad medium that could strike with frequency, provide tie-ins for the 5,000 local dealers who bring in the all-important new homes business, and serve as a merchandising vehicle.

They found all this, plus program

content related to the product, in ABC's newly created national weather show, and assigned it one-third of their formerly all print budget. The five-minute program runs Monday through Friday (6:10 p.m. EST). It includes an opening billboard, a one-minute national commercial delivered by Swayze, and a 30-second local segment, half weather, half available for a dealer spot. The original contract calls for 11 weeks.

The Lennox-Swayze merchandising package picks up where the national broadcasts and dealer spots leave off. Home builders are offered Swayze-centered billboards, tract brochures, and cardboard cut-outs for display in their model homes as part of the deal when they utilize Lennox equipment. Big builders get

Swayze himself for personal appearances and, if feasible, a remote broadcast of the weather show from one of their model homes. Builders who sign with Lennox also have access to radio spots cut for them by Swayze which they can place at their discretion.

Charter participant in the new package was Alvin Homes of Cleveland, one of the nation's largest builders. Swayze put in a full day in Cleveland (8 February), on behalf of Alvin not Lennox, though he had occasion to mention Lennox from time to time. There was a barrage of radio, tv and press interviews, in all of which he was asked what he was doing in Cleveland, and he told them.

Swayze's Cleveland day climaxed with the ABC weather show broadcast, which he relayed to the network directly from an Alvin model home. In the course of his program, Swayze mentioned the site of origination, which national publicity may not have been directly beneficial outside of Cleveland, but didn't hurt the builder's ego any. While in Cleveland, Swayze cut a series of e.t.'s for Alvin Homes, to insert into its substantial radio schedule.


The Lennox-Swayze road company next played Las Vegas where another large builder, Maslow Construction Corp., purchased the package. While no broadcast was involved because it took place on a Saturday (18 March), Swayze spread himself over a series of press, radio and tv interviews, plus talks with visitors to the site of the homes. His interviews with prospective buyers were taped for use by Maslow in its radio commercials. The builder got some national publicity when Swayze described his Las Vegas experience on the network show the following Monday.

In assessing the value of the network show, and concomitant benefits, Lennox ad manager Cal Floren had this to say: "Our entry into network radio has caused more enthusiasm among the Lennox organization than any other of its national advertising ventures. Never before have Lennox dealers had such an ideal opportunity to tie in directly with the national advertising effort of the company." Floren relates. "Not only

is a message going out to millions of listeners for Lennox, but our dealers are spending an equal or greater amount to tie in and promote Lennox," he points out.

The program is carried by 230 ABC stations, and in the bulk of the markets Lennox dealers have purchased the 30-second tag, according to Don Carter, senior v.p. at the Biddle Co. Says Carter, "On the basis of early results, the project looks like a monumental success. Substantial builder sales in several key markets

can definitely be traced to the program and merchandising package we're offering."

Lennox dealers have access to personalized radio commercials cut for them by Swayze, both for the 15-second tag to the network show and a separate series of 26 five-minute programs known as the *Swayze Notebook*. The *Notebook* consists of anecdotes gathered by Swayze. The dealer lines up station and time slot for the programs as he sees fit. He receives a series of Swayze spots. 

Here's the Lennox Industries sales team

CAL FLOREN is advertising manager of Lennox Industries, Marshalltown, Iowa. He reports the organization is more enthusiastic about the network radio show and merchandising package than it has been over any previous national advertising effort. Floren calls it the best opportunity for dealer tie-in thus far. Lennox moved one-third of its formerly all-print advertising budget into radio.



DON CARTER is senior vice president at the Biddle Co., Bloomington, Ill., which services the Lennox account. Carter reports that soon after the weather program started there were dealer tie-ins on well over half of the 230 ABC stations carrying it. And he feels that substantial sales already can be credited to the program and merchandising package developed to supplement it.



JOHN CAMERON SWAYZE has a large role in this operation consisting of Lennox commercials on his weather show and personal appearances on behalf of large home builders who install the Lennox equipment. He also cuts personalized radio commercials for participating builders to use in their own radio commercials. Lennox dealers also have the benefit of the Swayze voice for their spots.



How can advertisers best sell to the teenage market?

Stanley Newman, *media director, Richard K. Manoff Inc., New York*

At my mother's knee, or thereabouts, I learned that the first rule of advertising is to tell your audience something of interest to them. In



Speak to teen in terms of his own needs, and in his own language and style

that one statement is the essence of how to sell the teenage market. Pick a medium to speak to teenagers, and tell them something of interest to them.

The teenage market today is a broad group consisting of over 13 million young Americans. While they are differentiated by numerous racial, social, geographic and economic differences within the market, they have in common more than just their ages.

The population group is important to virtually every manufacturer who wishes to establish brand preferences early in the individual's buying career. The teenage group is of particular interest to those manufacturers whose products appeal to the unique characteristics of teenagers—their penchant for party-giving and party-going; their self-consciousness and sensitivity about appearance; the need for special skin care, etc.

To sell a product to this particular market, an advertiser should follow the principles of selling any market group, and speak to the teenager 1) in his own medium, 2) in terms of his own needs, and 3) in his own language or style.

Several years ago, our client, The Welch Grape Juice Company, Inc., decided to enter the soft drink field with a non-carbonated grape drink to be sold in a can. We believed that the teenage market represented one of the best opportunities for this

product. Because we believe that television is the most dynamic and exciting selling medium available to a package goods advertiser today, we looked first to this medium for our teenage vehicle. Using a top network show and personality popular with the teens, we built our campaign accordingly. We sought to present our selling theme by employing the very elements that made the show attractive to this age group. First, the appeal and salesmanship of the personality. Second, a series of musical commercials featuring jazz themes, with dancing and band instruments highlighting the visual presentation.

To mass sell—i.e. advertise—to teenagers or any other particular market group, speak directly to that group. This means 1) to use the best possible vehicle for presenting your product to that specific group, 2) to take a selling proposition which will have particular meaning for that group, and 3) to package this selling proposition in the most appealing possible manner.

Dick Clark, *host, American Bandstand, ABC TV, New York*

Advertisers must understand, first of all, that teenagers are not "kids." They are young people with special problems. When you talk to them, you must speak in terms of their lives and experience. Don't tell a teenager about the miseries of a cold: he knows all about that. Rather, remind him that he's likely to miss out on dates if he doesn't do something about his cold.

Next, teenagers are extremely discerning people. They'll soon learn if you're trying to push an inferior product on them. If Krispy-Krunchies aren't as good as your commercials say they are, you haven't merely lost a customer, you've made an enemy for life. Teenagers have impressionable minds, and frequently impressions are indelible.

You can't talk down to young peo-

ple. Their vocabularies and span of concentration are often greater than those of their elders. You're not selling to children, and the "have mommy buy this for you" approach is ridiculous. You are addressing young men and women who are keenly aware that they live in the space age and who represent a *nine billion dollar* annual market.

Finally, we understand that teenagers are a wonderfully loyal audience. If they like you, they'll stay with you forever.

What many sponsors fail to realize—and I've had many a hassle with agency men about this—is that the teen market is not really a homogeneous one. It consists of millions of male and female individuals whose ages range from 13 to 19. Their intelligence and needs vary as widely as any cross-section of the American public. There are boys who shave, and those who as yet do not. There are girls who have trouble warding off suitors, and girls who are wall-flowers. Some are literally on the verge of getting married, while others are just going out on their first date. There are college sophomores and eighth grade pupils.

When trying to reach the teenage market, you might remember as a



Don't tell teenager about miseries of a cold; tell him about dates he'll miss

rule of thumb that you are dealing with discerning young adults who have special problems and as many different tastes as you and I.

Frank Bartle, *advertising manager, Permacel, Div. of Johnson & Johnson, New Brunswick, N. J.*

No matter how fondly we remember the days when we were all teenagers and covet our memory of them.

young people are beset by many problems and frustrations. They are making the transition from carefree dependence to responsible independence. It has never been an easy task



Stress the fun of using a product; emphasize everyone's-doing-it theme

and today it is probably more difficult than ever.

That is why young people, I believe, take such great pains to search out fun. They find it in games, in parties, in dances and even in their wearing apparel. These facts are of special interest to an advertiser wishing to reach the teenage market.

Let me illustrate with an example from our own experience. It was this youthful quest for fun which created a whole new market for one of our products, Bondex hot-iron patches. The youngsters themselves,

in their amazing inventiveness, took this product and developed a brand new use for it.

For years, Bondex patches were used to hide rips and holes in clothing. Then the teenagers discovered them. They found that, with this product, they could iron on medals, initials and just about anything else they wanted.

Girls used the patches as a ready, do-it-yourself fashion item, boys as a fad they could latch on to. And we uncovered a market we never would have dreamed of several years ago.


But how to capitalize on this market? We pondered the problem over many a board meeting, and finally came up with what we believed was a sound general approach to the problem. Take advantage of the teenage natural desire for do-it-yourself fun, and make a direct appeal to it. The approach was obviously a good one because it worked, and it's one I would heartily recommend to other advertisers.

In print we showed pictures of young girls having a wonderful time

ironing the patches onto various articles of clothing...jackets, sweaters, blue jeans, sweat shirts and even shoes. Everything was given a festive, party air.

On television, we carried through the theme. An extensive campaign through Permacel's agency, Young & Rubicam, told about and showed the fine times boys and girls could have with these patches.

In addition to stressing the fun in using our product, we also took advantage of the bandwagon spirit. "Everyone's doing it" was the implication. Teenagers, as we know, like to identify with things that are new and that belong (they feel) exclusively to themselves. Remember, these youngsters feel misunderstood by adults, and frequently they are right. So when a product comes along which is *their* product, business is certain to flourish. Such was the case with Bondex.

In summing up, it behooves manufacturers to remember the teen-ager's desire for fun, his wish to identify with something his very own and his marvelous inventiveness. 

Acceptance

...in the land of Profitunity!



The Big 28-County Sales Market in Central and West Coast Florida Served Best by WFLA-TV — including Tampa-St. Petersburg Metropolitan Market!

Monday-Friday Quarter-Hour Leadership — 7 p.m. - 11 p.m. (Homes Reached)

	ARB	%
WFLA-TV	50	62.5%
Station "B"	30	37.5%
Station "C"	0	0%

	NSI	%
WFLA-TV	46	57.5%
Station "B"	34	42.5%
Station "C"	0	0%

When people watch television most, week-nights, 7 p.m. - 11 p.m., the November 1960 ARB shows WFLA-TV leads in 50 out of 80 quarter-hour segments!

In addition, the same ARB indicates four of the top five syndicated programs are on WFLA-TV. December 1960 NSI agrees!

wfla-tv
TAMPA - ST PETERSBURG

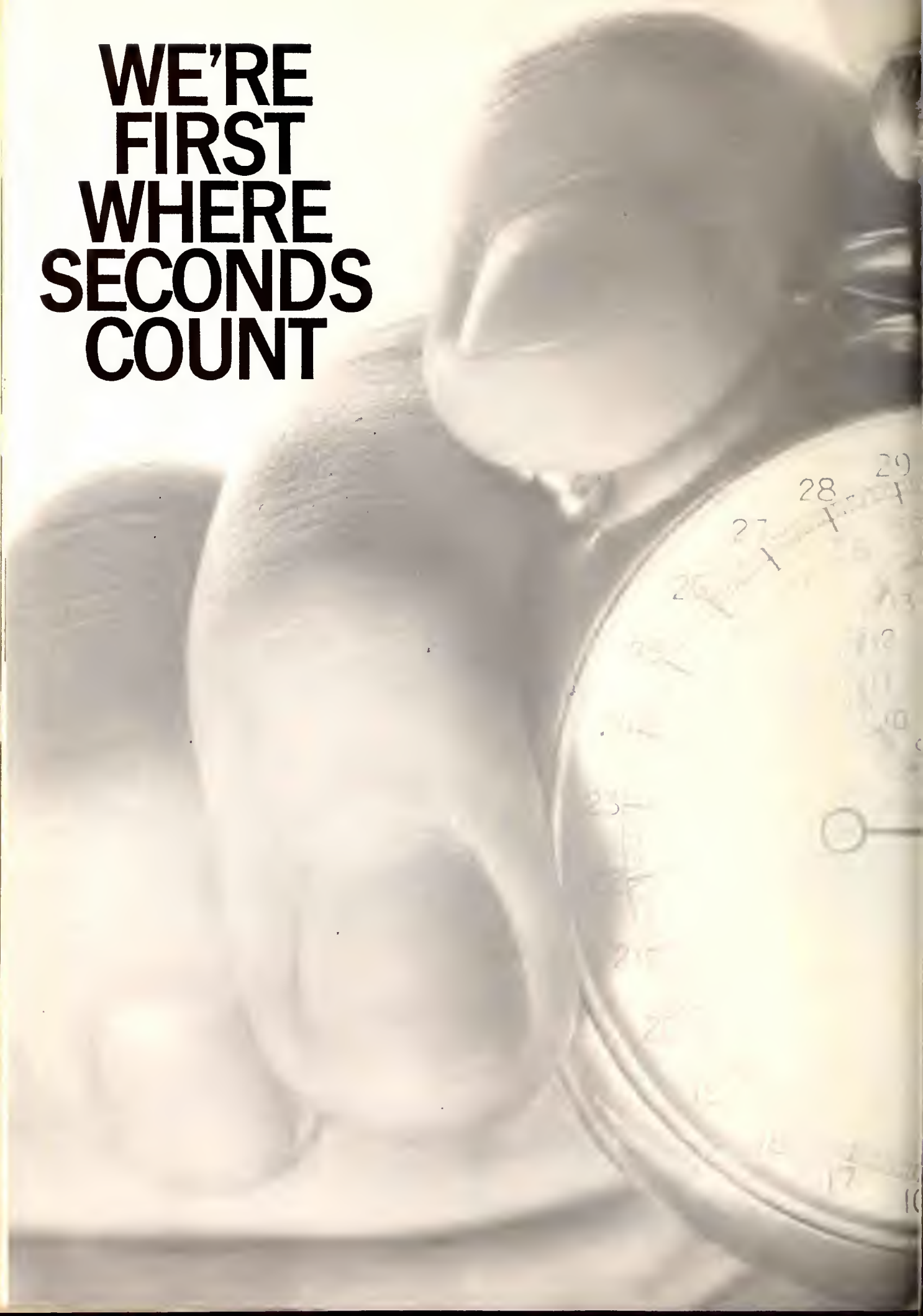


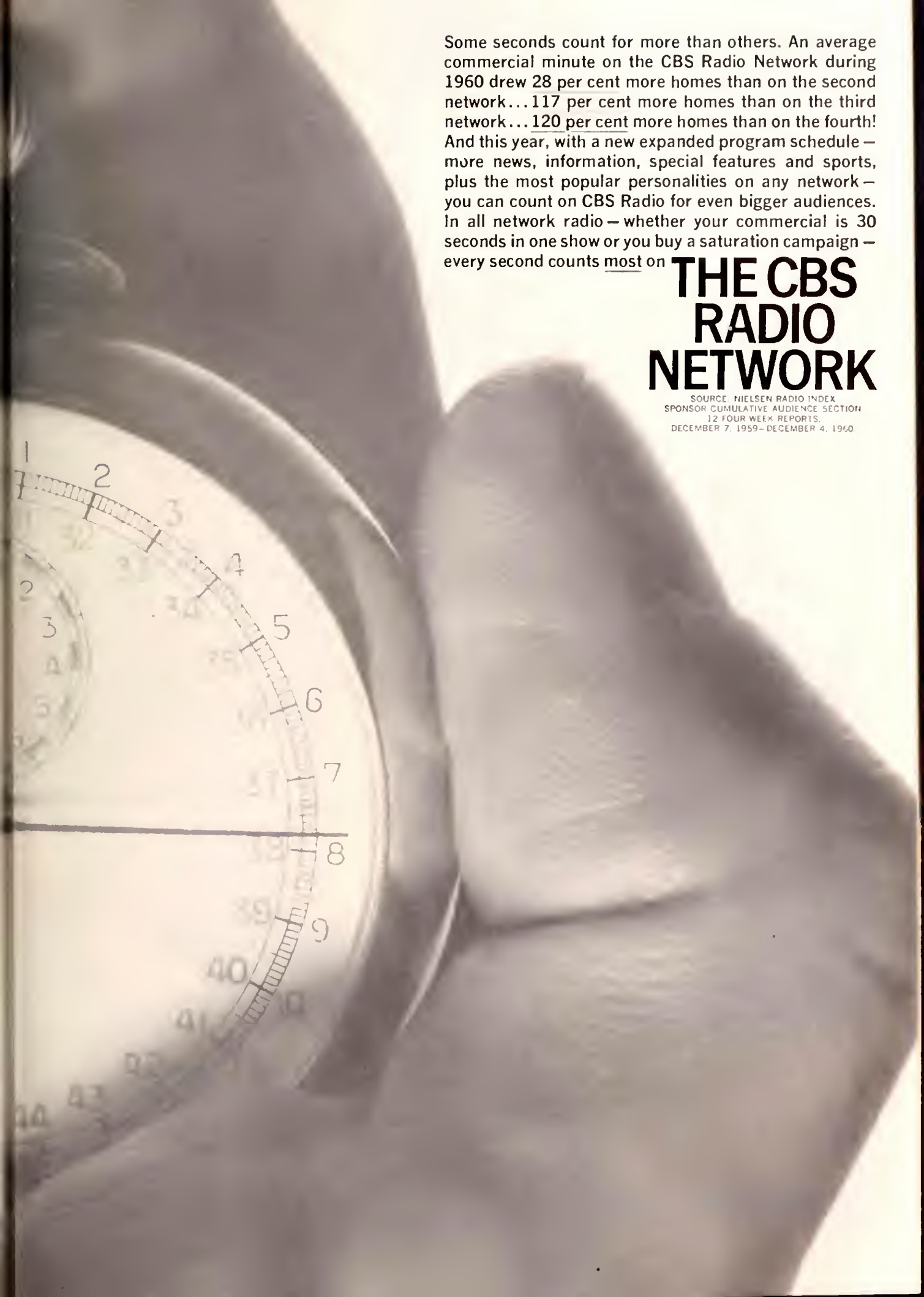
Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV



**WE'RE
FIRST
WHERE
SECONDS
COUNT**





Some seconds count for more than others. An average commercial minute on the CBS Radio Network during 1960 drew 28 per cent more homes than on the second network... 117 per cent more homes than on the third network... 120 per cent more homes than on the fourth! And this year, with a new expanded program schedule — more news, information, special features and sports, plus the most popular personalities on any network — you can count on CBS Radio for even bigger audiences. In all network radio — whether your commercial is 30 seconds in one show or you buy a saturation campaign — every second counts most on

THE CBS RADIO NETWORK

SOURCE: NIELSEN RADIO INDEX
SPONSOR CUMULATIVE AUDIENCE SECTION
12 FOUR WEEK REPORTS.
DECEMBER 7, 1959—DECEMBER 4, 1960

RADIO BASICS

AM & FM

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

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



**ORDER
YOUR
REPRINTS
NOW**

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

Price Schedule

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

SPONSOR READER SERVICE • RADIO BASICS

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

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

P. Lorillard Co., New York: New activity on Old Gold Filter cigarettes with schedules starting 3 April in a large number of top markets. Prime I.D.'s and fringe night minutes are placed for 13 weeks, around six spots per week per market. Buyers: Betty Nasse and Irene Levy. Agency:

Procter & Gamble Co., Cincinnati: New schedules for Mr. Clean begin 4 April in about 50 markets. Placements are for 52 weeks with fringe night minutes being used, up to six per week per market. Buyer: Annette Malpede. Agency: Grey Advertising, New York.

Continental Casualty Co., Chicago: Two-week campaign to reach men and women over 65 starts 5 April. Day and late night minutes and I.D.'s are set in 15 markets. Buyer: Audrey Thorelius. Agency: George H. Hartman Co., Chicago.

International Latex Corp., New York: About 10 top markets will get Playtex schedules early next month. Moderate frequencies of night minutes have been set. Buyer: Greg Sullivan. Agency: Ted Bates & Co., New York.

Minute Maid Corp., Orlando, Fla.: Start dates for Snow Crop campaign, running eight to 12 weeks, in a market, are 20 March, 10, 17 and 24 April, 1 and 22 May, to total about 60 markets. The 1 May starts will be S-C introductory schedules for Minneapolis, Kansas City, Tulsa, Wichita, Denver, Sioux City, Des Moines, and the Quad Cities; 22 May new for Chicago, Cincinnati, Dayton, Detroit, Washington D. C., and Baltimore. About 18 spots per week per market are used, day and night minutes, 20's and I.D.'s. Buyer: Beryl Seidenberg. Agency: Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York.

RADIO BUYS

General Foods Corp., Jell-O Div., White Plains, N. Y.: Campaign for D-Zerta begins early April in about 25 top markets. Schedules are for minutes in women's appeal programs. Buyer: Peter Scott. Agency: Foote, Cone & Belding, New York.

Henri's Food Products Co., Inc., Milwaukee: Thirteen-week schedules for its salad dressings begin mid-April. About 30 markets will get day minutes, with saturation schedules, one station per market, in Illinois, Wisconsin, Indiana, and Michigan. Agency: W. B. Doner & Co., Milwaukee.

Quaker State Refining Corp., Oil City, Pa.: Summer campaign for its motor oils starts late May in about 75 markets. Two stations in a market will be bought, one coverage station and one based on highest Metro Pulse rating using six morning traffic minutes per station per week. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, Inc., New York.

Why WAVY-TV bought
Warner's "Films of the 50's"

Says J. Glen Taylor

"We bought the Seven Arts Warner pictures
because they balance out our feature library.
We need

**to keep the
number of viewers
on the climb**

in Tidewater, Virginia, America's 27th fast-grow-
ing market. This package of 'Films from the
Fabulous 50's' will do the job!"

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



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill • OR 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • 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)

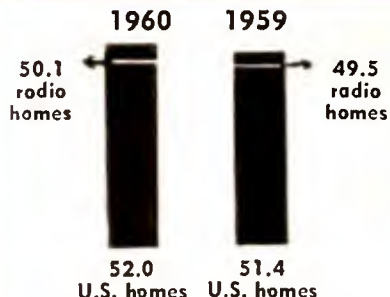
J. Glen Taylor
president, Tidewater Teleradio, Inc.
WAVY-TV Norfolk, Portsmouth, Newport News, Va.



Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



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

Radio station index

End of February 1961

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,556	138	596	170
Fm	839	204	76	28

End of February 1960

Am	3,162	79	583	241
Fm	696	152	78	36

Source: FCC monthly reports, commercial stations *December

Radio set index

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

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

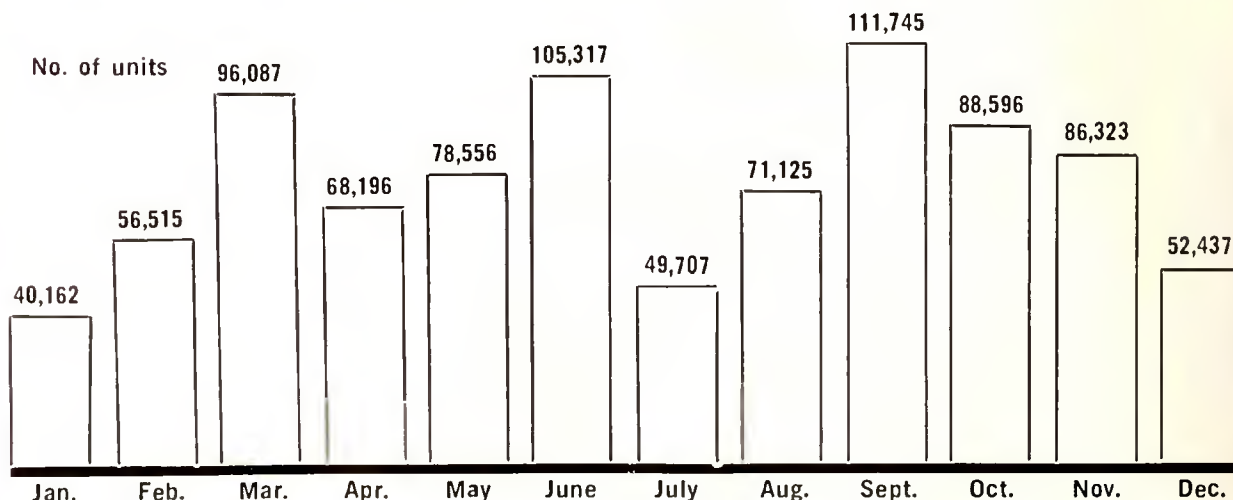
Radio set sales index

Type	Jan. 1961	Jan. 1960	12 months 1960	12 months 1959
Home	580,680	803,388	10,705,128	8,897,451
Auto	387,136	632,461	6,432,212	5,555,155
Total	967,816	1,435,849	17,137,340	14,452,606

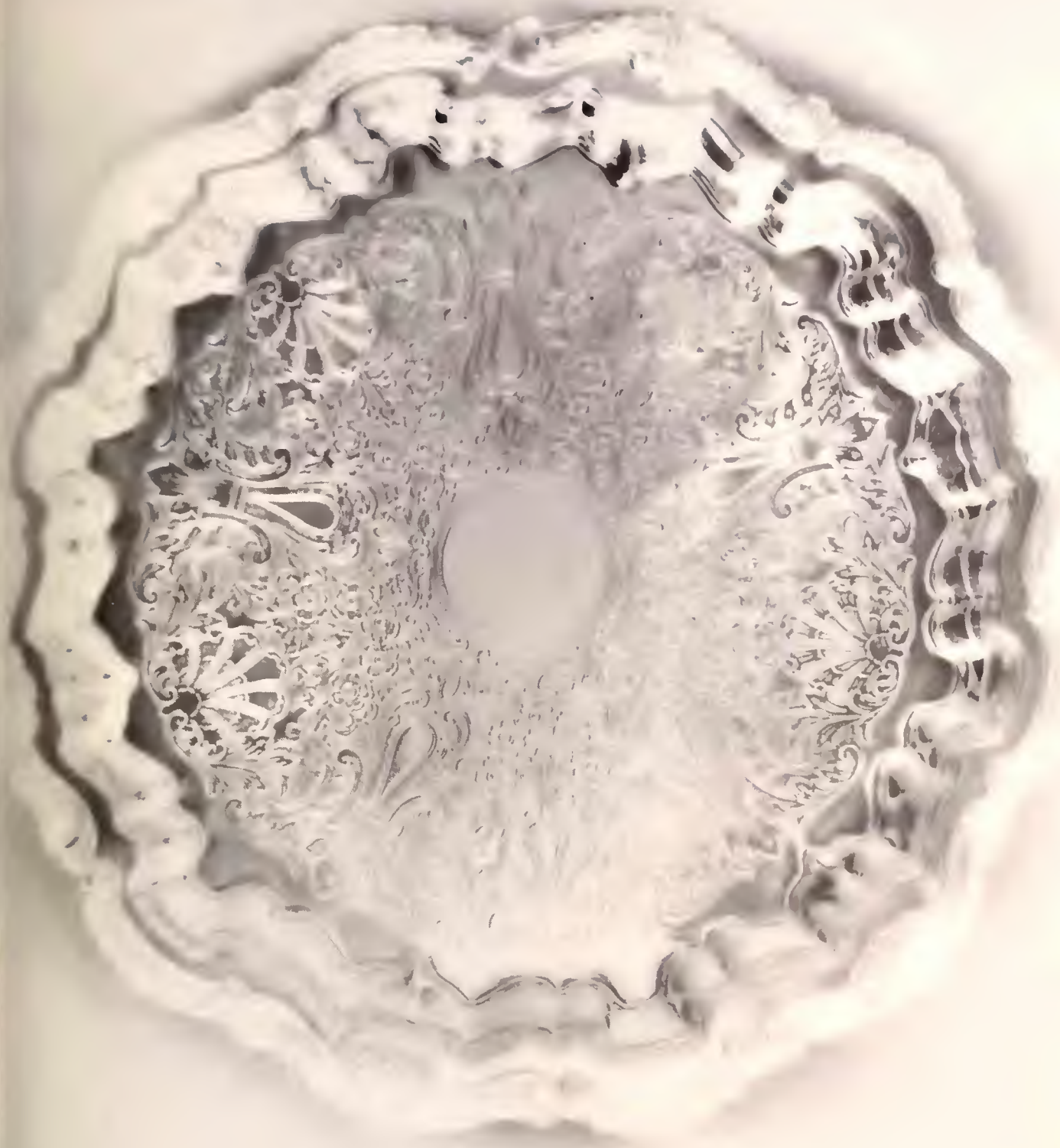
Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change.

2. CURRENT PRODUCTION PATTERNS

U. S. fm radio set production by months, 1960



Source: Electronic Industries Assn.



On a Silver Platter

Help yourself to *the best the West has to offer.* For the first time — it's yours on a silver platter. ABC Radio West—combining these great networks—ABC Pacific, Intermountain and Arizona—covering ten Western states with 104 radio stations. Now this completely new radio network is ready to help you serve 26,000,000 people who make up the fastest growing region in the United States. Western families are growing faster — spending more money for more products — fast becoming the most prosperous marketing area in the country.

Now ABC Radio West offers every national advertiser — every Western regional advertiser the kind of programming that westerners listen to and enjoy. Western favorites such as Frank Hemmingway and Cliff Engle. Along with News, Weather & Sports, presented in the West by the West, for the West.

So have one, one great new Western Network — one more great new advantage for you with ABC Radio

ABC Radio West Represented Nationally
by Avery-Knodel
Incorporated



Why sun yourself only at the water's edge?

... when **WJXT** television in Jacksonville puts you in
the swim of booming business in the *entire* Northeast
Florida - South Georgia region. An effective advertising effort requires
the coverage *only* WJXT offers: 65 vs. 39 counties in the market
as a whole! With 20 of the top 25 rated programs and thundering
leads in homes delivered according to Nielsen, WJXT *consistently*
delivers *more* viewers, more coverage, *more* opportunities to dip
into a prime market!



JACKSONVILLE, FLORIDA

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division:

WJXT channel 4, Jacksonville, Florida WTOP RADIO Washington, D.C. WTOP-TV channel 9 Washington, D.C.

RATINGS

(Continued from page 36)

"As sellers of time, we cannot afford to be unaware of the survey by which a timebuyer evaluates our submissions. It would be of little value if we submitted a schedule showing Nielsen ratings to an agency buyer who used only ARB. There is a second benefit for all advertisers and stations, however, in maintaining at least two strong rating services . . . namely, that competition spurs improvement in research techniques.

"Most usually," she continued, "the criticism of ratings hinges upon the subject of sample size. This criticism most generally originates with people having only a casual acquaintance with research techniques, who translate size of sample into a measure of accuracy.

"The requirements of a sample are usually determined by the scope and complexity of the measurement problem, the measurement technique to be used, and the quantification needs in regard to the findings," she explained. "It just so happens that through the healthy competition in the research services, we have a fairly good demonstration of how well a small sample can function.

"In New York, two rival research companies (Nielsen and ARB) are measuring tv tuning in homes via very similar methods (electronic set tuning reported to a central source). Both companies selected representative home samples of similar size (Nielsen 225; ARB 203). Both services report similar findings."

Mrs. McKenna also tackled the question of whether stations allow ratings to unduly influence their choice of programming. "On our own programs (programs created by Metropolitan), we have achieved ratings with totally untried formats. When we produced and scheduled these programs, we had no foreknowledge and could not estimate what we might achieve in terms of ratings. We presented these programs because we felt they were worthwhile.

"Some of them (*Remember Us, Bullfight, Nervous Tension*) achieved spectacular ratings," she said. "Others (*Churchill, Chopin*) achieved respectable ratings. We have been scheduling *An Age of Kings*, a chronological presentation of Shakespeare's historical plays (produced by the BBC). We purchased this series with

no idea of what the ratings might be, but knew that it constituted good television.

"Standard Oil (New Jersey) had similar sentiments and is sponsoring this series on our stations in New York and Washington. Some of the plays in the series have achieved excellent ratings. But in this case, the play, not the rating, was the thing."

Following are the statements to SPONSOR by the representatives of the major television networks:

Oliver Treyz, president, ABC TV: "Ratings are an indication—one of several—of public acceptance of a network's programming and of competitive strength. But to say that ratings 'rule' the networks is to give lip-service to an injustice.

"Members of the nation's Congress pay close attention to public opinion, sampled in various ways—through personal visits home, through visitors to Washington, through mail and through surveys. Congressmen serve their constituents by learning what they want—but that doesn't mean a legislator is 'ruled' by anyone or anything save his conscience.

"In television, we too are serving the people. We serve by bringing . . . entertainment programs . . . into the nation's homes . . . with fast, accurate news reports; with live coverage of important events; with detailed, perceptive documentaries—such as the award-winning *Bell & Howell Close-Up!* series; by expanding sports coverage. . . . And we serve by constantly examining and improving programs we broadcast.

"It never has been a secret that at ABC TV we always consider the public's desire first in our programming. The rapid and solid growth of the network has proved the soundness of this philosophy. But ratings are only one way of telling how successfully we are achieving our objective. Another way we 'feel the public pulse' is through the managers of our more than 200 affiliates, leaders in their communities who are in close touch with the people who control the tv dials. Mail, telephone response and word of mouth comment also aid us in evaluating the effect of our schedule.

"If we at ABC TV are 'ruled' by any one thing, it is by our desire to provide viewers with top quality programming, whether it be in the area of

entertainment, news or public affairs."

James T. Ambrey Jr., president, CBS TV: "Two basic questions arise in any critique of the rating system. The first concerns accuracy. The second concerns the use of ratings.

"With regard to accuracy, it should be made clear that we continuously evaluate and re-evaluate the methods by which ratings are obtained, and on the basis of this evaluation we are convinced that ratings are sufficiently accurate to justify the use we make of them.

"We are equally convinced that the way we use ratings is, in essence, satisfactory. To operate a medium of mass communications effectively, it is obviously of the utmost importance to know what people watch and what they don't watch. This essentially is the information we glean from rating services. We don't regard them as final or fool-proof. We use them as a guidepost.

"However, it should be understood that ratings are not our only guide. Value judgements concerning good taste and significance also play an important role in guiding our policies. We recognize that television, regardless of ratings, must serve as an instrument of information and enlightenment. We also recognize the need to maintain a balanced program schedule.

"Finally, we feel that it is our responsibility as broadcasters to present programs that help to advance the general level of public taste. All of these factors play an important part in our thinking and planning along with our use of the rating system."

Walter D. Scott, executive v.p., NBC TV: "The present ratings systems are certainly not perfect, but they are the best available guide to the number and kinds of people who watch our shows. It should be noted however, that popularity and our ratings are not the sole criteria for judging a program. Many programs which attract a relatively small audience meet the demands of networks and sponsors and enjoy long runs.

"Often networks will insert programs in the heart of their schedules when they know they will be outrated by their competition. This is true of virtually everyone of the new specials presented during peak evening hours."

NBC RESEARCH

(Continued from page 43)

comparisons, NBC reported.

For example, brands associated with Bill Cullen were chosen by 57% of the housewives in the sample compared to 13% who favored brands carrying the I Love Lucy recommendation. Thus, "Personality Plus" of Bill Cullen over I Love Lucy was 3%, with this advantage increased to 94% among the viewers of Price is Right. Hugh Downs showed an advantage of 103% over *Clear Horizon* among all housewives, while Bob Barker's "Personality Plus" was 22% over Love of Life.

The question of whether women actually "watch" daytime tv or just "listen" to it is a recurrent one. The NBC study seems to substantiate the view that "women are watching and listening" in daytime.

Research studies on the subject date as far back as 1952 when Procter & Gamble found that "there is virtually no difference in the attention women give to the set day and night." In 1956, P&G substantiated this stand by concluding that "close attention to the set was 89% as high during the day as it was at night."

Most of the research on the subject coming out of networks, research services and advertisers is positive. However, the Ohio State viewer activity study done in 1955 presented a negative side to the picture. Among its conclusions: "only three out of every ten housewife listeners to daytime tv are actually seated in the room with the tv set, and presumably are giving all or most of their attention to the visual materials presented on the tv screen.

"Another three out of ten are in the same room with the tv set but are doing something else as well as listening to or viewing the program.

"Four listeners out of ten are very literally listeners and nothing else—they are in a part of the house other than the room in which the television set is located.

"Doing something else consisted of ironing, sewing and mending, working in the kitchen, caring for the children, reading, eating, cleaning, doing paper work."

Based on Starch Associates data in the same year, "the Ohio State study made two serious errors." These were: "it assumed all women in an-

other room could not see the set, and that other activities at time of call were uniformly distracting. . ."

Among the Starch findings in a study on "do commercials register?" are:

- Daytime commercials are recalled by 67.7% of the viewers while the same commercials at night are recalled by 61.0% of the viewers. Carrying this further, 51.3% of daytime viewers could recall one or more sales points while 32.1% of the nighttime viewers could recall sales points.
- Not all daytime commercials ex-

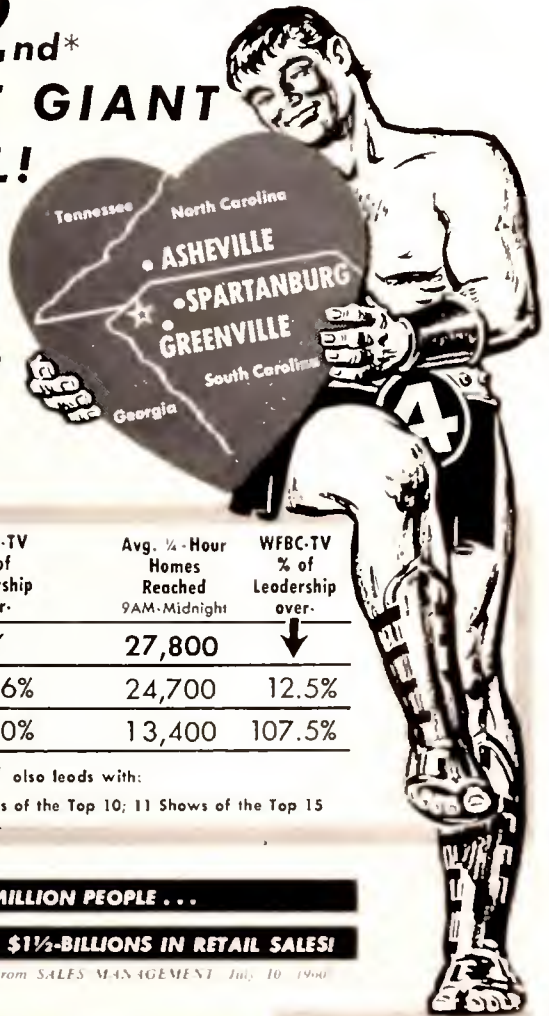
ceed their nighttime counterparts, says Starch, but the overall average turns out quite favorable. Summarizing the results of all available matched pairs of daytime and nighttime commercials, Starch finds that 57% of the viewers of daytime programs recalled seeing the commercials. The comparable figure for nighttime programs was 65%. Thus daytime programs were 88% as effective as nighttime programs in eliciting recollection of the average commercial, and 93% as effective in producing playback of the content. ▀

THE 42nd* LOVES THAT GIANT BEST OF ALL!

*THE NOVEMBER 1960 A.R.B. shows that WFBC-TV leads in its 4-state market in nearly every important category. Ranked 42nd in the U.S. by TELEVISION MAGAZINE for Dec. 1960 "The Giant's Market" includes the metropolitan area of . . .

Greenville-Spartanburg-Asheville

. . . the hub of a region which has America's greatest concentration of textile manufacturing, and has also the fabulous Smoky Mountains—Blue Ridge resort and tourist mecca for millions. Here are the figures from A.R.B., November 1960:



	Metro Share of Audience	WFBC-TV % of Leadership over-	Avg. ¼-Hour Homes Reached 9AM-Midnight	WFBC-TV % of Leadership over-
WFBC-TV	38.0	↓	27,800	↓
STATION "B"	31.0	22.6%	24,700	12.5%
STATION "C"	21.1	80.0%	13,400	107.5%

WFBC-TV also leads with:

4 Shows of the Top 5; 7 Shows of the Top 10; 11 Shows of the Top 15

THE GIANT'S MARKET HAS 2 MILLION PEOPLE . . .

\$2-BILLIONS IN INCOMES . . . \$1½-BILLIONS IN RETAIL SALES!

(Population, Incomes & Retail Sales data from SALES MANAGEMENT July, 10, 1960)

For complete details of the latest A.R.B., for information about "The Giant's Market," for rates and availabilities, contact the Station or our National Representatives.

sold by
EVERY-KNODEL



NBC
CHANNEL 4
WFBC-TV
GREENVILLE, S. C.

SPONSOR WEEK WRAP-UP

VIP treatment was the order of the day for H-R Representative's New York partners, (Frank Headley and Frank Pellegrin), until the Chicago firm's exec. vice president, Dwight 'Doc' Reed, opened the door of their 'official' office—the company supply room



EXERCISE QUEEN, Debbie Drake, charmed Atlanta by her personal appearance. WSB-TV's publicity director, Jean Hendrix, was on hand to greet the girl who turned the nation's eye toward a reduced waistline. It was one of the station's most successful tours



Advertisers

General Mills, which has gone high on color cartoons for its cereals will have one on NBC TV of a Sunday this fall.

The time: 6:30-7 p.m. EST.

The title of the series: Bullwinkle.

Meantime the account's trying to place its weekday strip, which ABC TV isn't apparently anxious to retain.

Campaigns:

- **Ayds**, Campana's reducing plan candy, is trying out television for the first time with participations in ABC TV's daytimers: *Number Please*, *Who Do You Trust*, *Seven Keys*, *Day in Court*, *Morning Court*, and *Camouflage*. Agency: Erwin Wasey. Ruthrauff & Ryan.

- **Shulton** is getting set to break out its new-formula Old Spice Super Smooth Shave with the help of a nation-wide spot radio coverage plan, next month.

- **Sheaffer Pen** has bought spot participations in NBC TV's *Jack Paar* and *Dave Garroway* shows for a



NOMINATED Miss Advertising, Betty Conner, radio tv major at the University of Houston is feted at this year's Advertising Week banquet. Tim Alban, student pres. of Alpha Delta Sigma, and Scott Noxon, m.c., agree

3 May to 16 June stint to push its products this spring. Agency: BBD&O.

• **Bitoni Foods** is mapping out its most extensive tv campaign to date for its Popeye Spinach Macaroni. CBS TV's *Captain Kangaroo*, seen in more than 150 cities, is slated for the largest chunk of the ad money. Agency: Albert Frank-Guenther Law.

• **Purolator Products** will allocate the bulk of its advertising dollars to a spot radio push in 78 of the nation's top auto markets to tell motorists about its oil, air and fuel filters. The theme: *Listen to the Man*. Agency: J. Walter Thompson.

• **Topps Chewing Gum** last week launched a large-scale tv campaign for its Bazooka Bubble Gum in New York City and Metropolitan New Jersey. In New York City Bazooka spots are being shown over WNEW-TV, WOR-TV and WPIX at the rate of 20 spots per week. It's scheduled to run through June. Agency: Wexton.

PEOPLE ON THE MOVE: John Ciezarek, from director of sales analysis, Helene Curtis, to director of

marketing research. Alberto Culver . . . **William Pershing Most**, to advertising and sales promotion manager, Remington Portable Typewriter Division, Sperry Rand.

Agencies

Grey's Lawrence Deckinger made some pertinent economic comments in a talk last week before an ANA meeting in Santa Barbara on what agencies expect from advertisers.

The referred to passages in toto:

"It costs about 20% more in real dollars for an advertiser to obtain the same schedule as four years ago in major media. He gets 15% less coverage for a given dollar as he got four years ago.

"Three influences have been mainly responsible for the higher costs of maintaining schedules. They are: inflation, changes in coverage and increased competitive pressures."

Agency appointments: Magnus Organ Company, to Wexton . . .

Greenwood Foods, Waterloo, N. Y., Triumph Hosiery Mills, York, Pa., Danskin, New York City, Forstner, Irvington, N. J. and Pearls by Delta, Pawtucket, R. I., all to the **Irving Berk Division, J. M. Keeslinger**, New York City . . . Chevrolet Dealers of Greater Detroit (36 member organization), to **Stone and Simons**, Detroit . . . United States Tobacco (about \$1.3 million) from LaRoche, to **Doherty, Clifford, Steers & Shenfield** (Copenhagen Snuff, Old Briar, Dill's Best smoking tobaccos, Encore cigarettes and new unannounced product), and **Donahue & Coe** (King Sano, Sano cigarettes, Model smoking tobacco, Lion Head, White Cloud and Antique Mixture No. 38 premium smoking tobaccos, Skoal chewing tobacco, trade advertising and an unannounced new product) . . . General Savings & Loan, Sacramento, to **Albert Frank-Guenther Law**, San Francisco . . . University Apartments, Chicago, Town Center Plaza, Washington, and Westchester Town House, Yonkers, N. Y., to **Webb & Knapp**.

REVIEWING their own campaign techniques, two Republican candidates for state educational posts, John S. Pingel (left), exec. v.p. of Ross Roy, BSF & D, and Thomas B. Adams, president of Campbell-Ewald



PUBLIC RELATIONS on a grand scale was the job done by lovely Donna Jean Shepard for WOOD-WOOD-TV, Grand Rapids, Michigan, who signed autographs and took pictures of over 1,000 visitors

WOOD and WOOD-TV



OLYMPIC STAR skier, Penny Pitou, explains her unique license plate—being a medal winner, it spells out her name—to George Oullette, host of WMTV-TV, Gilford, New Hampshire's 'Ski Trails' program. Penny participated in a slalom held there

More agency appointments: M & M Chemical, Braintree, Mass., to **Jerome O'Leary**, Boston, for its new Vinyloid . . . The Farmers & Mechanics Savings Bank of Minneapolis, to **Knox Reeves** . . . British Broadcasting Corp. to **Lester M. Malitz**, New York City, for United States representation (sporting and remote events programs) . . . Henry Heide (candies) to **Fuller & Smith & Ross**.

New quarters: **Mohr & Eicoff**, Chicago, at 155 E. Ohio Street, 1 April . . . **Dentsu Advertising Ltd.**, Time and Life Building, New York City.

Happy anniversary: **Tatham-Laird**, Chicago, celebrating 15 years' operation this month.

Merger: Albert A. Kohler Company, Inc., Old Greenwich, Conn., with The Pickering Advertising Agency of Oakland, Calif.

PEOPLE ON THE MOVE: **George R. Gibson**, from Gardner to senior account executive, Listerine Antiseptic account, Lambert & Feasley . . . **Howard Brock** from account executive, Raymond C. Mayer, to public relations supervisor, Chester Gore . . . **Robert B. Saul**, to account executive, Fletcher Richards, Calkins & Holden . . . **Charles de la Fuente**, from Walt Disney Studios recording director, to creative director, Harwood, Tucson . . . **Tom Barhett**, from Lambert & Feasley, and **Robert Webb**, from Wilson, Haight & Welsh, to Doyle Dane Bernbach as account executives . . . **Jane Haeblerly**, from tv producer Doherty Clifford, Steers & Shenfield, to tv producer and account executive, Chester Gore . . . **Hadley Atlass**, Y&R v.p. and associate director merchandising, named director merchandising department that company . . . **Dudley D. Carroll, Jr.**, from Time, Inc., to BBD&O as account group head . . . **William J. McGoogan, Jr.**, from Gardner to Hebert Advertising, St. Louis, as account executive and client service coordinator . . . **Frank M. Mitchell**, from Glenn, Fort Worth, to v.p. account supervisor, Ted Workman, Dallas . . . **Hugh H. Foss**, from C. J.

La Roche, to Vanguard, as v.p. client relations.

MORE PEOPLE ON THE MOVE: **Harry Torp**, from Grant, **Edward Kobza**, from Kenyon & Eckhardt, and **John Seanlan**, from Benton & Bowles, all to media department, Bates . . . **Frank Miller**, from copy supervisor and copy director, Knox-Reeves, to account executive, Iowa Power and Light Co. account, Campbell-Mithun . . . **Richard R. Hoffman**, from Gould, Gleiss & Penn, Chicago, to research manager, L.A. office, BBD&O . . . **Bill Diehl**, from manager, production department, to manager of production and traffic, Kudner . . . **Raymond M. Schwarz**, from production manager WJRT, Flint, Mich., to broadcast service manager, Gardner, St. Louis . . . **Arthur A. Reagan**, from Dow Chemical, to copy and contact staff, Western Advertising, Chicago . . . **James R. Roberts**, from Derby Refining, to account service representative, Associated Advertising, Wichita, Kansas . . . **Stephen P. Bell**, from account supervisor, BBD&O, and **Joseph L. Gornick**, from account executive, McCann-Erickson, to account executive staff, Needham, Louis and Broby, New York City. **Resigns:** **John S. Fullerton**, as account service representative, Ayer, New York City.

They were elected v.p.'s: **Pierre Garai**, at OB&M . . . **Kenneth E. Hegard**, at Cramer-Krasselt . . . **John D. Leinbach** and **John E. Doble**, at BBD&O . . . **Sylvia Dowling**, at Benton & Bowles . . . **Leonard Carlton** and **Carroll Pfeifer**, at Kenyon & Eckhardt . . . **Feb Grubman**, at Kastor, Hilton, Chesley, Clifford & Atherton.

Retiring: **Hugh H. Johnson**, Kudner media director, after 17 years.

Tv Stations

Within 48 hours after it put the Schring sports car endurance races on the market Triangle had the documentary sold on every one of its tv and radio stations.

The tv sponsors: WFIL-TV, Philadelphia, Schmidt's Beer; WNHC-TV, New Haven, Norelco; WLYH-TV, Lebanon, Pa., Iadd Motors; WNBF-

TV, Binghamton, Midas Muffler; KFRE-TV, Fresno, local tire dealer.

The radio sponsors: WFIL, Household Finance; WHNC, local car sports dealer; WNBF, Binghamton Laundry; KFRE, Stanley-Warner Theatres.

Westinghouse Broadcasting's West Coast v.p. Philip G. Lasky in a talk before the Oregon Ad Club in Portland last week suggested that ad men hack up their faith in advertising.

Excerpts from his talk captioned *Advertising is the Best Pump Primer:*

- "Advertising is wholly effective as the fundamental sales tool only when we in the industry, evince our complete faith in advertising."

- "It is high time that all of us in the advertising industry hold up our heads and look our critics in the eye and tell them: there is no question about advertising being good for our economy."

- "We in advertising constitute the link between the man who creates new services and things for better living and the man who wants to enjoy a better life."

Winner of the 1961 Du Pont Award in tv: KDKA-TV, Pittsburgh, for "management policies which seek to enlarge the station's understanding of the interest, activities, and needs of the community and region served, as well as for a responsible programing policy resulting in a wide variety of cultural, scientific, editorial, educational and public affairs programs, superior in production quality, and often broadcast at prime time." . . . Special mention went to WNTA-TV, Newark, N. J.

Kudos: WISN-TV, Milwaukee, v.p. and general manager **William C. Goodnow** and WISN radio v.p. and general manager **James T. Butler**, recipients of Muscular Dystrophy Association Citations of Merit in recognition of their services as co-chairmen of the 1960 Milwaukee area *March Against Muscular Dystrophy* fund raiser.

PEOPLE ON THE MOVE: **John E. Crawford**, from Young-TV, New York City, to national sales manager, **Ben Purvis**, to regional sales manager, and **Lynn Avery**, to local sales

manager, all WTVM, Columbus, Ga. . . . **Dick King** to sales staff, KMSP-TV, Minneapolis-St. Paul . . . **Glen Hunston**, from program director, WEAU-TV, Eau Claire, Wisconsin, to program director, KNTV, San Jose . . . **Richard J. Wright**, from Pacific National Advertising, Spokane, to publicity and promotion director, KGW-TV, Portland, Ore. . . . **John W. Kluge**, Metropolitan Broadcasting president, named to board of directors, Advertising Council.

Radio Stations

Two publications not connected with the broadcasting industry—one national, the other international—in upcoming issues are relating station operation stories.

The stations—the magazines—and what they're saying:

- **WBT** and **WBTW**, Charlotte, N. C., are spotlighted as "good examples of well-run American radio and television stations" in the current issue of the U. S. Information Agency's Russia distributed magazine, *America Illustrated*. Entitled *Behind the Broad-*

cast, the story is an inside-the-studio report with heavy emphasis on the station's public service activities.

- **KABL**, San Francisco, head, Gordon B. McLendon will be profiled in the May issue of *Coronet* in a story which tells how he built up his stations. Entitled *Radio's Merry Maverick*, the piece will devote considerable space to KABL and the various promotions used to build up audiences.

Westinghouse Broadcasting premieres today (27) a nightly news show of its own, compiled by the group's national and international news bureaus.

Broadcast time: 7 p.m. EST.

The format will include the "voices of people making the day's news and sounds of geographic locations at the very moment that the news is being made."

Ideas at work:

- **WSAL**, Cincinnati, Ohio, in a special St. Patrick's Day contest, had its listeners scurrying around searching for little green men. The station hid in obscure places around town

some two dozen green gremlin dolls and gave away prizes of record albums and copies of the new Columbia recording *Little Green Men* to finders. Several of the gremlin dolls were tagged with code numbers which entitled the finder to a bonus prize of a transistor radio.

- **KALL**, Salt Lake City, Utah, ran a pre-Easter contest giving listeners a chance to vie for a visit, on Easter Day, of a KALL bunny carrying a huge Easter basket. Here's how it was worked: Listeners were asked to send in guesses (with the help of hourly aired clues) as to the contents of five large eggs in the Easter basket. The one who came up with the most descriptive guess won an Easter Day scheduled visit from the KALL bunny.

This 'n' data: **WIL**, St. Louis, documented its mobile news and beeper phone reports aired during the 13-26 February period . . . **KFAB**, Omaha, who switched to stereophonic broadcasting for its 6 p.m. to midnight segment, bought 15 minutes on tv station KMTV so that Lyell Bremser, its general manager, could ex-
(Please turn to page 68)

This 1 does it all! WSPD—Radio . . .

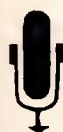
today's hardest working salesclerk delivers all the goods in Toledo!

One does it all! WSPD delivers the entire Toledo area market. And what a market of Ohio's big spending families . . . 400,000 of them:

- 1,228,800 customers for your products.
- Total effective consumer buying income of \$2,465,996,000.
- Toledo is first in per capita income in Ohio . . . leads all Metropolitan areas of Ohio.
- A whopping big \$355,103,000 market for food products.*

And WSPD delivers it all! Your Katz Representative, utilizing the latest circulation figures, will be happy to work out a sample schedule showing how one station — one schedule — one buy delivers the entire Toledo market.

*Data from Sales Management's 1960 Survey of Buying Power

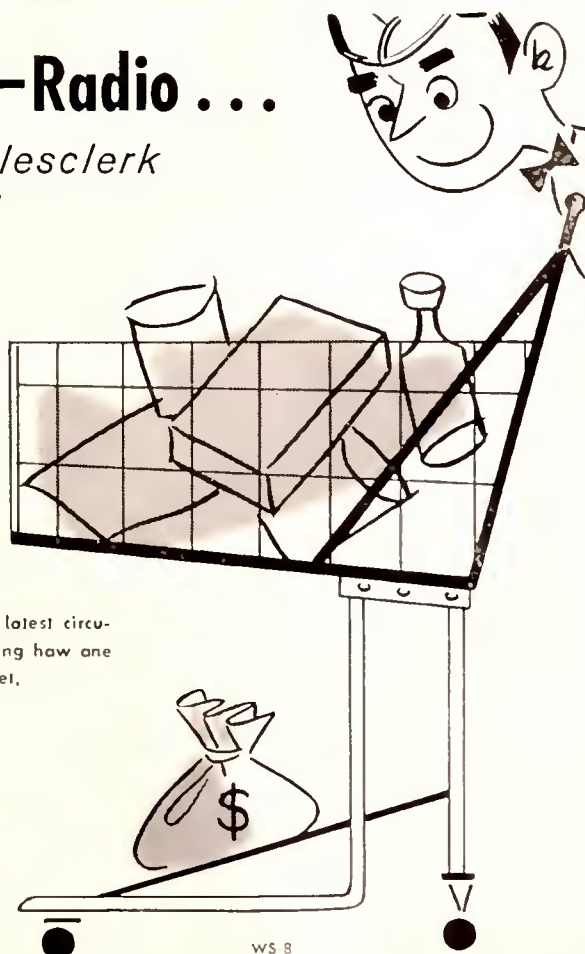


WSPD—Radio NBC • Toledo

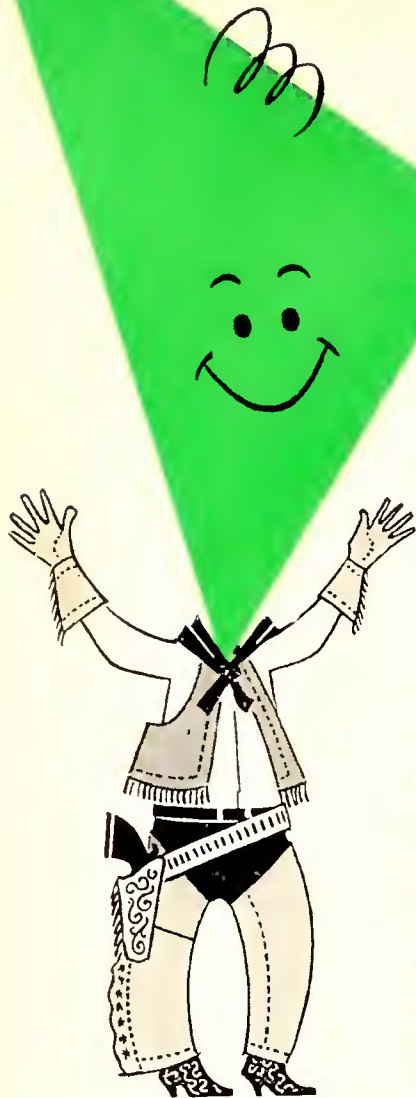
a STORER station

National Sales Offices

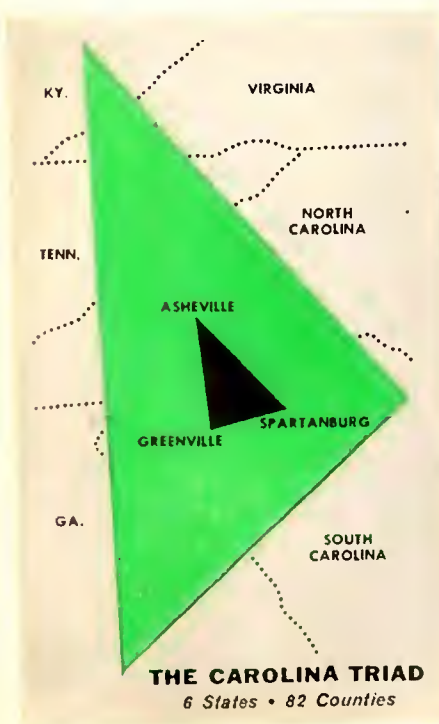
230 N. Michigan Ave., Chicago 1 • 625 Madison Ave., N. Y. 22



WS 8



ONLY WLOS-TV HAS THE CAROLINA TRIAD COVERED!



THE CAROLINA TRIAD... a two-billion-dollar market... stretches across 82 counties in 6 states!

ONLY WLOS-TV covers the Carolina Triad with unduplicated network signal... gives you net weekly circulation of 301,600*!

*1960 ARB coverage study

WLOS-TV



Serving
GREENVILLE — ASHEVILLE — SPARTANBURG

A Wometco Enterprises, Inc., Station



*Represented by Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers Co.*



WTJV
WLOS-TV
WFGA-TV
(Affiliate)

WASHINGTON WEEK

27 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Paul Rand Dixon was sworn in as chairman of the FTC: the event took place, quite by coincidence, within days after a flurry of FTC activity on the "false and misleading ad" front.

Another coincidence was involved: Dixon had told the Senate Commerce Committee at his confirmation hearings that he would try to work on an industry-wide basis insofar as possible. This, in preference to complaints against individual companies, which might put them at a competitive disadvantage with respect to competitors using the same practices, but not yet hit by complaints.

The Dixon swearing-in was on Tuesday. On Monday, the Commission made public a series of complaints against tv commercials, and some ads in print media, on behalf of leading pain relievers.

Involved were Anacin, Bufferin, Bayer Aspirin, Bayer Aspirin for Children, St. Joseph Aspirin and Excedrin. Complaint said no pain reliever works faster than any other.

At almost the same time, it was announced that Aluminum Co. of America and ad agency Ketchum, MacLeod & Grove had taken the consent order route to kill their tv demonstration of Alcoa Wrap. Allegation was that the commercial picked out a dried ham for Brand X, and further, deliberately tore and wrinkled the "competing" wrap before filming.

This was an impressive list of actions for a single week. However, it was entirely coincidental, since all had been in the works for a long time.

The fact remains that the FTC is quite likely to toughen up.

Dixon was given quite a lecture on increasing FTC monitoring of radio/tv for false, misleading and even borderline ad claims. Giving the lecture was that expert at dressing down agency heads, Sen. Warren Magnuson, who heads the Senate Commerce Committee which has jurisdiction over both FCC and FTC.

The lecture wasn't as important as Dixon agreement, because Magnuson has never been too unhappy when his dictates are ignored, and has sometimes been unhappy when they have been heeded. Dixon is on record as favoring a closer FTC eye on broadcast advertising.

If what was really coincidence actually pointed the way toward tougher regulation by the FTC, and this is the way it appears, the same thing is also true over at the FCC.

There five stations were revealed to have had, or to be having, trouble having their licenses renewed. Most prominent was WADO, New York City, which did get a full-term renewal with Commissioner Ford dissenting. There were two short-term renewals and two orders for hearings on license cancellation.

Also, the Commission tentatively decided to take tv channel 7 away from Biscayne TV and to toss out two other original applicants for the channel, all on the grounds of improper activities during the contest. Sunbeam TV would get the channel as the lone remaining original applicant.

Further, the broadcast bureau has asked the FCC to refuse to renew the license of KRLA, Pasadena-Los Angeles, because of allegedly phony on-the-air contests, failure to live up to programing promises, unauthorized transfer of control and furnishing false information to the FCC.

Again, all of these actions and proposed actions were underway long before any changes in top FCC leadership. But, again, they point the way very clearly in the direction the Commission is going toward tougher regulation.

FILM-SCOPE

27 MARCH 1961

Copyright 1961

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PUBLICATIONS INC.

It's understood that MGM-TV will break open its cask of post-1948 feature films at the NAB convention.

Reports are that a package of 39 features will be offered, and not anything like the entire library of all the post-1948 pictures MGM made or distributed.

Look for the 1961-62 syndication selling season to show signs of starting in earnest in the next week or two.

Two syndicators are already out with new shows with established syndication stars of the order of Rod Cameron and Broderick Crawford.

The selling season will also get added impetus from the firming up of the network picture and some pilots held up to date will shortly be released for syndication sale.

Department of the crystal ball: new shows in syndication next year will just about have the same over-all complexion, content and extent as this season.

Those tv film department stores will be transferring network shows over to their syndication counters for re-run sales this year.

Besides MCA (Riverboat and three other shows), new re-run candidates are shows at CBS Films (Angel), MGM (Islanders and National Velvet), Screen Gems (My Sister Eileen) and Ziv-UA (Klondike and Bat Masterson).

But what will happen to off-network shows produced by companies without a syndication arm? Are new distribution liaisons about to be formed?

Here are such producers with re-run candidates coming off the networks:

- **Desilu:** Guestward Ho, Ann Sothern, Harrigan & Son.
- **Four Star:** Dante, Stagecoach West, Tom Ewell, Wanted Dead or Alive, Peter Loves Mary, Zane Grey, Robert Taylor's Detectives, Law & Mr. Jones, Michael Shayne.
- **Goodson-Todman:** The Rebel, One Happy Family.
- **Warner Bros.:** Maverick.

And from various producers: Peter Gunn, Wyatt Earp, Tab Hunter, Bringing Up Buddy, and Happy.

Sponsor sales of post-1948 feature films are on the way up.

Seven Arts Associated's Warner Films of the 50's group has two such sales:

- **DeRoy Jewelers** (Jay Reich) on WJAC-TV, Johnstown.
- **San Diego Glass & Paint and Nurseryland plants** on KOGO-TV, San Diego. The two sales bring totals on the 40-picture package to 49 stations.

Screen Gems' Talahassee 7000, just about the only newly produced action-adventure series to come out in syndication in recent months, has made a total of 48 sales since December.

The series kicked off on WCSB-TV, New York, with an 11.1 ARB in January.

Latest sales include WISN-TV, Milwaukee; KPLR-TV, St. Louis; KMSB-TV, Minneapolis; WISH-TV, Indianapolis; WKY-TV, Oklahoma City; WCKT, Miami; KXLY-TV, Spokane, and WRGB-TV, Schenectady.

The 26-week series, location-produced in Florida, has lent itself well to a winter start pattern in many cities.

The complex question of how (and if) full-hour re-runs are to be syndicated by stations is still widely discussed throughout the industry.

Latest understanding is that the proposed Warner Bros.-ABC re-run deal for full-hours in post-11 p.m. time periods is definitely off, probably because of the price the producer wanted and the difficulty of assuring clearances.

Calmly ignoring the wake of the controversy is MCA, which has a considerable head start on all the competition in its sale this week of a large group of full-hour re-runs to seven additional stations for a total of 20.

Most recent stations are WISN-TV, Milwaukee; WCCO-TV, Minneapolis; WCOP-TV, Cincinnati; WOAI-TV, San Antonio; WFBC-TV, Greenville; KTSM-TV, El Paso, and WNEM-TV, Saginaw-Bay City.

Although MCA sold to independents in markets such as New York and Los Angeles (see FILM-SCOPE, 13 March), most sales were to network affiliates.

Don't get the idea that tv movie packages are a fixed item like hard goods.

Apart from the fact that the justice department has a special interest in so-called block-booking, there are natural factors that keep tv movie packages loose.

First of all, stations buy different groupings out of the same studio backlogs: some stations pay a premium and limit the quantity they buy, while others need films and take more for a lower average price.

Another factor is tv availability, far from a cut and dried matter: a few pictures now being sold won't come out of theatrical release for some months or years and others are to be withdrawn from tv for re-release later in theaters.

Several new distribution rearrangements were completed this week.

They are:

- UAA takes over formal distribution of Lopert feature films.
- Cinema-Vue has acquired national distribution rights to the Bernard L. Schubert half-hour syndicated properties.
- Peter M. Robeck will handle BBC Age of Kings tapes.

The question of the feasibility of market-by-market selling in syndication is raised indirectly by the new role taken by Filmaster.

From its role as producer of network and national spot film series (Death Valley Days for Pacific Borax) Filmaster has branched into distribution lately but won't, it says, pay much attention to the market-by-market route.

First result of Filmaster's policy is sale of Beachcomber with Rod Cameron to Tv Stations Inc., covering up to 71 stations.

The "no man's land" between commercial and educational tv is rapidly vanishing.

Quite a few syndicated series list both commercial and educational stations among their outlets. Two are: Play of the Week and Robert Herridge.

The latest series in this category is An Age of Kings, 15 hour-long BBC-produced tapes of Shakespeare history plays. Already on WNEW-TV, New York, and WTTG, Washington, the series has been sold to 50 NET educational stations, and is now to be distributed generally by Peter M. Robeck of New York.

Standard Oil of New Jersey already sponsors An Age of Kings in New York and Washington.

SPONSOR HEARS

27 MARCH 1961

Copyright 1961

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PUBLICATIONS INC.

Prevailing at Compton is a situation which would be envied by any agency. It's got six new P&G products any one of which could, assuming a click, amount to \$10 million in billings.

In other words, one of these products is enough to kick off an agency.

As the soundtrack voices of Calvin & the Colonel (Lever-American Home-ABC TV), Amos 'n' Andy have in the field of entertainment completed the full circle.

They started off their blackface routine in the mid-20's playing split weeks in vaudeville houses around the midwest, hopped into radio in 1930 via WGN, Chicago, made the big-time networkwise the following year as Pepsodent salesmen, made a couple Hollywood features and as producers were among the pioneers of the filmed tv situation comedy.

Worthy of note: here are a couple of eminently successful entertainers who have stayed out of the personal publicity limelight and concentrated on their craft instead of engaging in folderol feuds and the like.

General Mills (DFS) and ABC TV have apparently come to a parting of the ways with regard to their alliance in the 5:30-6 p.m. kid strip.

The cereal packager is talking to NBC TV and CBS TV about spotting the Rocky & His Friends and King Leonardo cartoon strips and ABC TV is wooing Kellogg for the five-times-a-week period

With General Mills sponsoring but four of the 10 segments ABC TV hasn't been overly happy about the situation: it's had a hard time selling the remaining pieces.

The miller says this situation is not of its making. It contends that the network is having some trouble getting station clearances, because the affiliates prefer to esconce their own kid shows in this period.

Not all the huge packagers in the grocery field have found it necessary to diversify in order to maintain their pace of dollar growth.

An outstanding exception is Kellogg, which sells but one product, breakfast food.

It also packages a dog food, but that's pretty much of a by-product of its breakfast cereal line.

Incidentally, Kellogg outspends General Mills two to one to get the job done.

According to Madison Avenue cognoscenti, nothing can stop the boom in tv cartoon programing the next three or four seasons but the thinning out of creative and technical talent in that field.

And boom it is when you consider the amount of actually committed product on the boards.

An interesting angle: what has contributed much to the boom is the development of techniques which make the half-hour cartoon show economically feasible. The producers, leaving Disney to his high level of perfection, have found shortcuts, reducing the number of drawings to 300 as against the once traditional 700.

The result: a house like Producers Associates of Tv (Bob Travers-Pete Pietch) are able to sell their half-hour product at \$60,000 for four uses, compared to the Hanna Barbera (Flintstone, Top Cat) pricing of \$68,000 for two uses.



**THEY
LIVE IT**

UP... AND LOVE IT... in the fabulous KSLA

market. Oil-rich, timber-rich, cattle-rich, and growing industrially... this tri-state area hardly knows recession. Its people play hard, work hard and have the money to buy. They look to KSLA-TV for news they believe... programs they enjoy.

Ask our reps (Harrington, Righter and Parsons) about the fabulous KSLA market'



KSLA TV SHREVEPORT LOUISIANA

WRAP-UP

(Continued from page 61)

plain to viewers how the new stereo broadcasting works . . . **WICE**, Providence, R. I., is making available to local, regional and national advertisers its first Consumer Panel Research Report. It contains available brand preference information in the Rhode Island area: a market data section regarding the state and its population; and special reports to advertisers for precise sample and survey of the community . . . **WRCB**, Philadelphia, received some 11,624 replies to the station request for listener reaction to its new Big Band Sound format . . . **WGII**, Newport News, Va., observed Washington's Birthday by selling a thousand silver dollars for fifty cents each at a downtown shopping center.

Winner of the 1961 Du Pont award in radio: **WAVZ**, New Haven, Conn., for "active and helpful participation in the political, economic, and cultural life of the community, resulting in editorial investigation and advocacy, aggressive re-

porting of public affairs, and such meritorious projects as the series of programs designed to acquaint young people with the problems of young people in other lands, with the distribution of teaching aids to local schools."

PEOPLE ON THE MOVE: **Earl Burnam**, from general manager KSYD, Wichita Falls, Tex., to station manager, KOOL, Phoenix . . . **Hal Shore**, to managing director WKMF, Flint, Mich. . . **Walter A. Schwartz**, from am radio sales, Detroit, to national radio sales manager, Westinghouse Broadcasting . . . **Sandy Jackson**, KOIL-AM-FM, Omaha, Neb., operations director, taking on assistant managership duties that station . . . **Joel Deutsch**, from merchandising director, Strassler-Johnson, to assistant director promotion, WIP, Philadelphia . . . **George A. Crandall**, from sales staff, WCAR, Detroit, to general sales manager, WJBK, that city . . . **John M. Carroll, Jr.**, from sales staff, WNOK, Columbia, S. C., to local sales staff, WIS, that city . . . **Paul E. Burnell**,

from sales department, Capitol Airlines, and **Robert J. George**, from account executive, Martha White Mills, both to account executives, WBOY, Clarksburg, W. Va.

MORE PEOPLE ON THE MOVE: **Dou Beck**, from sales manager, KORK, Las Vegas, to account executive, KRAK, Sacramento, Calif. . . **Bill Fallon**, to national sales manager, WICE, Providence, R. I. . . **John L. Williams**, to assistant program manager, WBZ, Boston . . . **Kenny Doll** and **Ed Davis** to announcing staff, WBOY, Clarksburg, W. Va. . . **Phyllis Frick**, promoted to head of continuity department, WSBT, South Bend, Ind.

Networks

NBC, in an effort to pinpoint the popularity ratings of its programs ran a *You're The Critic* contest on a local station level and came up with the ten most liked shows.

The favorites, according to 12,000,000 viewers: *Wagon Train*, *Perry Como's Kraft Music Hall*, *The Price is Right*, *Bonanza*, *Laramie*, *The Ford Show*, *The Dinah Shore Chevy Show*, *Outlaws*, *Thriller*, and *The Groneho Show*.

The contest, suggested by KPRC-TV, Houston, general-manager Jack Harris, was a highlight of NBC's third annual promotion managers awards competition.

Net tv sales: NBC-TV's *JFK-Report No. 2*, 11 April, to be sponsored by Procter & Gamble (Benton & Bowles) . . . ABC-TV's *Silents Please* and *Walt Disney Presents* sponsorship to be shared by Campbell Soup (Needham, Louis and Brorby), Ralston Purina (Guild, Bascom & Bonfigli) and Consolidated Cigar (Erwin Wasey, Ruthrauff & Ryan) . . . NBC-TV's *Cain's Hundred* to be sponsored by Lorillard (Lennen & Newell).

New affiliates: WEMJ, Laconia, N. H., with CBS Radio . . . WISN-TV, Milwaukee, with CBS-TV.

Kudos: ABC TV's *Expedition* winner of the 1960 Thomas Alva Edison Foundation National Mass Media

More people
will see

'The American Civil War' on
television in

1961...

Than
there were
in the entire USA in

1861!

HERE'S HOW TO GET YOUR
SHARE OF THIS AUDIENCE . . .

Send for the handsome KIT (includes a complete sponsor list, promotional tie-ins and case histories). Audition prints available for immediate screenings.

THE AMERICAN CIVIL WAR

Thirteen (13) half-hour Sylvania Award programs.
Produced by the Westinghouse Broadcasting Company

Distributed by

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, New York 22, N. Y. • PL 1-3110 • Los Angeles • Chicago

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



SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . excitingly new in video-taping special effects on "SCOTCH" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape

scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire, smoke, even dream sequences—you name it!

And special effects are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

Get the tape story! Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. **FREE ILLUSTRATED BOOKLET: "Techniques of Editing Video Tape"**—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn. "SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

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



Award . . . *Bell & Howell Close-Up* series program *Cast the First Stone* over ABC-TV, recipient of citation from the Edison Foundation.

PEOPLE ON THE MOVE: **Burroughs H. Prince**, from managing editor NBC Radio's Monitor to NBC's New York News manager . . . **Arthur Wakelee**, from manager special projects to news producer, NBC Radio . . . **Gerald E. Marcenoff**, from director of auditing, CBS Television Stations division to business manager, CBS Television Spot Sales.

Representatives

The Chicago chapter of the Station Representatives Association will hold its Timebuyer of the Year award luncheon 3 May at the Ambassador Hotel.

That'll be day-and-date with a similar event held in New York.

The only difference: the New York reps add a Gold Key award to the occasion.

Rep appointments: **WLKW**, Providence, R. I., to **Foster and Creed** for New England representation . . . **WSVA-TV** and **WSVA-AM**, Harrisonburg, Va., to **Venard, Rintoul & McConnell** . . . **WLEU**, Erie, Pa., to **Everett-McKinney**.

Kudos: H-R Television's v.p. of sales development, Miss Avery Gibson, elected to research advisory committee, TvB.

PEOPLE ON THE MOVE: **Ben Margolis**, from business manager, CBS Television Spot Sales, to TvAR as administrative assistant to the general manager . . . **James Theiss** to sales manager eastern states, and **Lloyd Heaney**, sales manager western states, Blair . . . **Griffith E. Fulton**, from Katz to sales staff, Blair-TV . . . **B. Gail Yingling**, from assistant to the comptroller, Grey, to comptroller and treasurer, Storer Television Sales.

Venard, Rintoul & McConnell adds five account executives: In New York City, **Donald Barrabee**, from Lambert & Feasley, and **Norman Alpert**, from WFTV-TV, Scranton, Pa.; Chicago office: **Ted Cham-**

bon, from Northwest Airlines, and **James Fox** from Rollins Broadcasting; Los Angeles office: **Jack Kabateck**, from Headley-Reed.

Film

Important personnel changes and advancements this week were symptomatic of syndication's tooling-up for a new sales season.

Filmaster, in a major expansion, named these three new regional managers:

- **Andrew Jaeger** in the north-east.
- **Jacques Liebhenguth** in the middle eastern states.
- **James Strain** in the west.

At the same time **Stan Yentes** was named sales service manager.

At ABC Films there was a general realignment of five division managers, as follows:

- **Albert G. Hartigan** in the east.
- **James Delaney** in the south.
- **Michael G. Gould** in the central states.
- **James Tobin** in the west. Tobin was also named network-regional representative and production representative.
- **William D. Hannah** in Canada.

Sales: NTA's *Play of the Week* to WTMJ-TV, Milwaukee; WTVR, Richmond; WKOW-TV, Madison; WFSU-TV, Tallahassee (Univ. of Florida); KGLO-TV, Mason City; and WTVT, Tampa . . . Gordon Foods (Kirkland, White & Schell) to sponsor *Art Linkletter and the Kids* in 19 markets . . . ITC reports sales rise of 43% for January and February over 1960 . . . **Sextant's** Franklin D. Roosevelt series sold to ABC-TV for 1962-63.

Programs & producers: **Industrials Illustrated** shooting background footage for a series on a Brookland Eagle reporter . . . **Video-Craft Productions** of New York enters production field with *New Adventures of Pinocchio*, a series of 130 five-minute cartoons already sold to WGN-TV, Chicago; KPRC-TV, Houston; KLZ-TV, Denver; KRON-TV, San Francisco; WAGA-TV, Atlanta; WHC, Pittsburgh; KIRO-TV, Seattle; KRLD-TV, Dallas; CKLW-TV, Detroit, and WDSU-TV, New Orleans.

Ratings: CBS Films' *Robert Herridge Theater* scored a 25.5 Nielsen for February on WHAS-TV, Louisville . . . Screen Gems' post-1948 Columbia feature *Abandon Ship* earned 25.2 average Arbitron on Late Show 11 March on WCBS-TV, New York.

PEOPLE ON THE MOVE: **J. Remi Crasto** appointed foreign sales supervisor for NTA . . . **Russ Raycroft** appointed v.p. and general assistant to Seymour Reed, president of Official Films . . . **Robert Krans** is account executive for Sterling Television.

Public Service

Public service in action: **WLIB**, New York City, began broadcasting *Washington Report* by Congressman Adam Clayton Powell, an up-to-the-minute weekly report on problems and projects undertaken by his committee and their effects on the New York community. . . . **WRCV**, Philadelphia, inaugurated a weekly legal series, *Law in Action* . . . **KMTV**, Omaha, aired *The Road to Somewhere*, locally produced documentary on the Nebraska Women's Reformatory at York . . . **WBOY** radio and **WBOY-TV**, programming weekly editorials emphasizing local and area news, *A Well Informed Community. Is a Better Community* . . . **WTOP-TV**, Washington, will air the last of its three-part series on federal income tax, *Operation 1010*, on 1 April . . . **WNFA**, Newark, N. J., programming *The Helping Hand* every week day evening.

More public service action: **WDOK**, Cleveland, is taking an editorial stand against the needy sick services curtailment action by the city's St. Vincent Charity hospital . . . **WJBK**, Detroit, is informing listeners of specific job openings through its program *Job Alert*.

Kudos: **WRCV-TV**, Philadelphia, recipient of the 1961 Distinguished Service Award of the Drizin-Weiss Post No. 215 of the Jewish War Veterans in "recognition of outstanding service in furthering community relations" . . . **WCKT**, Miami, awarded public service award by the Miami Chapter of United Cerebral Palsy.

KETV... Bubbling Over

with Biggest Audience in Omaha Market

FIRST IN SETS IN USE

KETV is the leading station in Omaha from 9:00 a.m. to midnight — and from 6:00 p.m. to midnight — every night of the week:

9 a.m. to Midnight	6 p.m. to Midnight
KETV 34.4	KETV 39.5
Station Y 32.6	Station Y 29.8
Station Z 33.6	Station Z 30.8

FIRST IN HOMES REACHED BY A NETWORK SHOW

Lawrence Welk reaches 115,000 homes, more than any Omaha station in Nebraska and Iowa!



FIRST IN HOMES DELIVERED

More people in Nebraska and Iowa watch KETV from 6:00 p.m. to midnight — every night of the week:

KETV	44,600 homes
Station Y	37,400 homes
Station Z	41,500 homes

FIRST IN MOVIES

KETV is the movie station in Omaha for the 15th consecutive rating period. KETV's Movie Masterpiece has 75% of the nighttime movie audience.

FIRST IN TOP NETWORK SHOWS

KETV has 3 out of the top 5 network shows in Omaha:

The Untouchables	KETV	43.3
Gunsmoke		41.5
Lawrence Welk	KETV	41.0
Candid Camera		41.0
My Three Sons	KETV	39.5

Minutes and 20s available in and around these leading shows.

CALL H-R NOW.

Source:
ARB,
Jan.-Feb., 1961

Ben H. Cowdery,
President
Eugene S. Thomas,
V. P. and Gen. Mgr.



OMAHA WORLD-HERALD STATION
A B C TELEVISION NETWORK

RADIO BASICS

AM & FM

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

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

ORDER YOUR REPRINTS NOW

FILL COUPON
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Price Schedule

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

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

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FIRM.....

ADDRESS.....

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Tv and radio NEWSMAKERS



Casey Cohlmiya, WFAA-TV, Dallas, Texas, newsman for the past two years, has been named director of promotion and publicity for WFAA radio and tv. Before joining the WFAA stations, Cohlmiya spent five years with several Oklahoma radio and tv stations in news, sports and promotion capacities. Prior to entering the broadcast field, he had worked as sports editor,

managing editor, and assistant city editor, on newspapers in Enid, Norman and Tulsa, Okla. He also did publicity at the U. of Tulsa.

John F. Cundiff, general sales manager of WNHC-TV, Triangle Stations' Hartford-New Haven, Conn., television outlet, has been appointed manager of the station. The appointment is in addition to his existing duties as general sales manager. Cundiff, who began his broadcasting career as an announcer-engineer with WTCM, Traverse City, Mich., in 1945, joined Triangle as general sales manager of WNHC-TV in 1957. He was sales manager of KCRG, Cedar Rapids, Iowa, KWWL-TV, Waterloo, Ia.



Raymond M. Schwarz, former production manager of WJRT, Flint, Mich., has been named broadcast service manager at the St. Louis office of Gardner Advertising. He replaces Robert Hughes who has been appointed a program supervisor. A native New Yorker, Schwarz attended N. Y. U. and the School of Radio Technique in N. Y. C. He has been on the staffs of WOR-TV, N. Y.; WHP-TV, Harrisburg, Pa.; and WCAU-TV, Philadelphia, where he produced and directed network shows for CBS.

James F. O'Grady, executive v.p. of Adam Young's television company since 1958, has been named executive vice-president of the parent company. O'Grady, a member of the New York State bar, joined Young-TV as account executive in 1951. After a promotion to assistant sales manager, he was transferred to Chicago as v.p. midwest sales manager. He returned to N. Y. C. in 1958 as v.p. in charge of tv sales, and later, that year, named executive vice president. He was manager, sales service, DuMont TV network



The seller's viewpoint

'It's not bad copy, it's bad thinking,' says Erwin Rosner, general manager of WPEN, Philadelphia, Pa., when he refers to radio salesmen who complain about agency mal-function in this area. 'Where is the great copy?' It's rare, and here is a man who knows—a former copywriter who has no sympathy for non-professionals. A working solution has, he feels, been found. Radio effectiveness depends, not on mechanical computations, but on knowledgeable human beings. This turns average copy into better than average sales.



Personality sell

A great wave of pity overwhelms me every time I hear a radio salesman complain that the agencies aren't supplying good radio copy. Every medium can issue this same complaint—but more important, these salesmen are overlooking one of radio's great advantages.

It's true that many agencies do not devote the time and talent they should to radio copy. The result is that radio commercials submitted to us are sometimes less than great. But look through today's newspaper or magazine or watch TV or the billboards. How much really great copy do you see there? Outstanding copy in any medium is very rare indeed. I think the general level of all copy is actually improving—so that copy that is merely good has become commonplace. Strokes of genius are rare. Most copy is adequate and workmanlike, and that's about the best we can say for it. That's why they give medals every year to the few great pieces of copy that stand out.

When copy that is merely adequate appears in a newspaper, magazine, or billboard, it has to stand or fall on its own. There's no help for it from any source.

And here is one of radio's greatest assets. When merely adequate copy appears on a program run by an experienced, professional personality—the personality will actually *help* the copy. A personality who is sales-minded will take those same old words and, by intelligent interpretation, and emphasis, turn them into a real sales message.

It has gotten to the point where many agencies—especially local ones—don't even try to write copy. When they find good personalities they are content to just give them the facts and let the personalities sell in their own way. What comes out on the air is generally more natural and believable—and sells the merchandise.

During the past several months we've begun to see many of the largest agencies becoming more aware of these values. We have even had specific instances where the agency has given our personalities live copy instead of the recorded message that is being used nationally. This is really using spot radio to its fullest advantage.

Even when the agency insists on a transcribed spot, the appearance in the program of an established and mature personality can lend extra value to it. Just a word or two from the personality stating that he believes the message is important adds credence and personal involvement.

Every year a few commercials come along that can stand on their own and be earth-shakers without this assistance. But even the very best commercials enjoy an extra measure of sales effectiveness when they have this help.

This kind of thinking is nothing new to the advertising business. In buying any kind of print media the advertiser is always concerned about the editorial content. Circulation is certainly of major importance but the buyer is always aware that even the inanimate newspaper or magazine can add to or detract from his sales message. Doesn't it seem strange that this factor is often overlooked in the medium that can add this important dimension best? No printed page can even approach the personal rapport between the personality and his audience. How many times have you bought a product just because a friend said the simple words, "it's good."

All of us get so absorbed with figures and CPM's and whatnot, that we sometimes forget that advertising's objective is to sell merchandise. Adequate circulation is necessary to do this job. But circulation alone is never enough.

Employing 1961 radio just for mass exposure and showing clients our boxcar figures tells only part of the story and leaves a major reason for our vitality untold. Just about everyone accepts the fact that no rating service has yet been able to measure *all* radio listening. So why should we be content with presenting only a fraction of our whole story? I am encouraged to see a growing trend among timebuyers and advertisers to spend more time investigating facts about station programming and approach. After all, the circulation figures can be computed by a machine, but the other factors that make radio effective will always have to be determined by a human being who knows the product, the market, and the station.

SPONSOR SPEAKS

Rating madness in reverse

Some years ago, SPONSOR ran a series of articles entitled "Rating madness" in which we attacked the over-idolatrous view of broadcast ratings by certain agencies and advertisers.

Our stand provoked a great deal of criticism. But we did not hesitate to speak out and fight against what we thought (and still think) is a major industry evil.

Today, however, a great many forces outside our business have taken up the clamor about ratings (see page 33) and we believe that their position is often unreasonable.

Actually, it is "rating madness in reverse."

These gentlemen, many of them in Washington, seem to argue thus: 1) I don't like what I see on tv; 2) the tv industry depends on ratings; 3) therefore the rating systems must be phoney, sinister, and inaccurate; and 4) we ought to investigate them.

Such reasoning misses the whole point about ratings.

To begin with, the rating systems are services which are entirely supported by advertisers, agencies and broadcasters, who have an even greater stake than do the critics, in seeing that they are as accurate as possible.

In the second place, the services are briskly competitive, and salesmen for each are even more anxious to spot and expose possible flaws in the competition's techniques, than are Congressmen or educational consultants.

In the third place the rating systems are expensive, terribly expensive, in the opinion of many agencies. Their subscribers are not buying them for the sheer whimsical fun of throwing money around, or to try to put something over on the American people, but for solid, sober, practical business reasons.

The sooner Washington's anti-rating-systems critics begin to recognize these facts of life, the sooner they will think clearly about the real rating problem.

The real dilemma about ratings is not whether the systems themselves are accurate (SPONSOR believes they tend to be as accurate as the economics of the business will allow).

The real dilemma is—what criteria over and beyond ratings must be applied to radio and tv programming? And how can more advertisers, agencies and broadcasters be persuaded to employ these standards?

10-SECOND SPOTS

More trouble? ABC TV's next episode of *The Untouchables* should soothe the Italian-American pickets who have been marching in front of the 66th street, N. Y., studios demanding that the series stop using Italian names for most of the crooks. The network says those names are only used when they describe actual hoods of the 20's and 30's. The lineup this week includes *Langley*, *Bryson*, *O'Malley* and *Wolinski*.

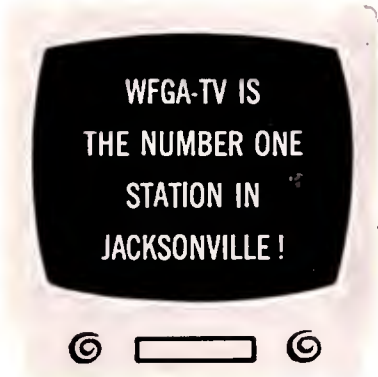
Fashion's spell: Letter for letter from a CBS TV affiliate's release—“(Rita Gam) will point out the 1961 style innovations which bear nostalgic reminders of the 1920 flapper era, minimizing the bosom, dropping the waistline and flaring the short skirts. (Orson) Bean will reflect the mail point of view.” *Sort of a stamp of approval.*

Keep in touch: Latest news from Barney Keep, KEX, Portland, Ore., disc jockey, is that a local auto agency is holding an open house featuring a new location, new building, and new speedometer settings on the used cars. Also, he reports, one of his new sponsors is Glob toothpaste. “It contains food particles for people who can't eat between brushings.”

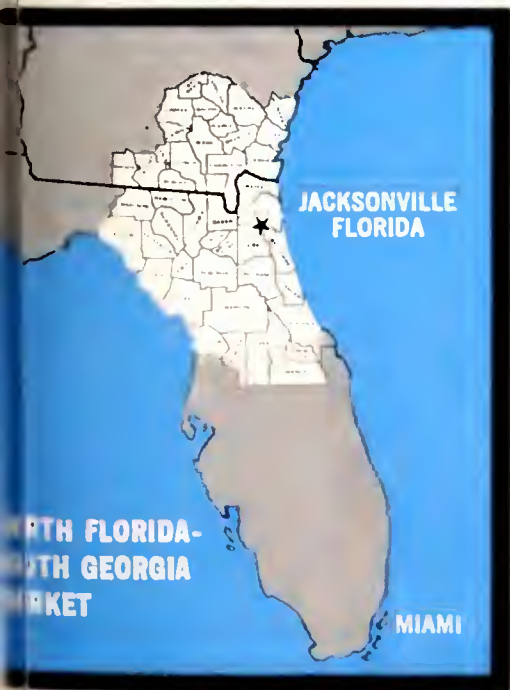
Disagreement: The N. Y. State Assembly—a bunch of immigrants—has approved and sent to the Senate a bill to give the state an official song. Written by Assemblywoman Bessie A. Buchanan, it contains lyrics like: “In every way we honor and revere/ The sight and sound of all we love so dear/ From the beauty of the mountains to the magic of the streams . . .”

But the original settlers, aided by WEBR, Buffalo, don't dig the lady's sounds because a new dam will soon inundate their homeland. The “sing along” station has been airing another song, written by a Seneca Indian. Some of the lyrics:

“I feel like fight; I got no gun/
Great White Father make me run./
The water come, squeeze through my door:/
The water come all over floor./
Goodby deer and beaver, too:/
Great Spirit I'll come home to you.” *For the Senecas, it's sink along.*



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5:50 MARKET BRIEFS

Warren Kenter reports in brief stock transactions at the Sioux City Stockyards and predicts tomorrow's trading.

5:55 SPORTS AT FIVE

Les Davis gives a comprehensive report of sporting events that have and will happen in Siouland.

6:00 NEWS ROUNDUP

Charles Powell reports the news of the day with special emphasis on the local scene.

6:10 WEATHER

Gene Edward, KVTV's new weather man, predicts accurate weather conditions for Siouland and the nation.

6:15 DOUGLAS EDWARDS WITH THE NEWS

A fast-paced evening news report on the CBS Television Network for the latest in world and national developments.

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