

MILDRED L. JOY
NBC - RM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

SPONSOR

WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

PERSPECTIVE ON GREATNESS



26 HOUR-LONG

GREAT NEW DOCUMENTARIES

WITH **GREAT** IMPACT — BECAUSE

THE REAL THING IS THE

GREATEST DRAMA OF ALL

A HEARST METROTONE PRODUCTION

BCG 

FILMS INC. • SUITE 3200
THE CHRYSLER BUILDING
NEW YORK 17, N. Y. MU 7-0870

1961 REPORT: NEW TREND IN FARM RADIO/TV

10th Annual Report by SPONSOR reveals more service programming—partly Minow-induced
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Station policy on 40-second breaks a riddle

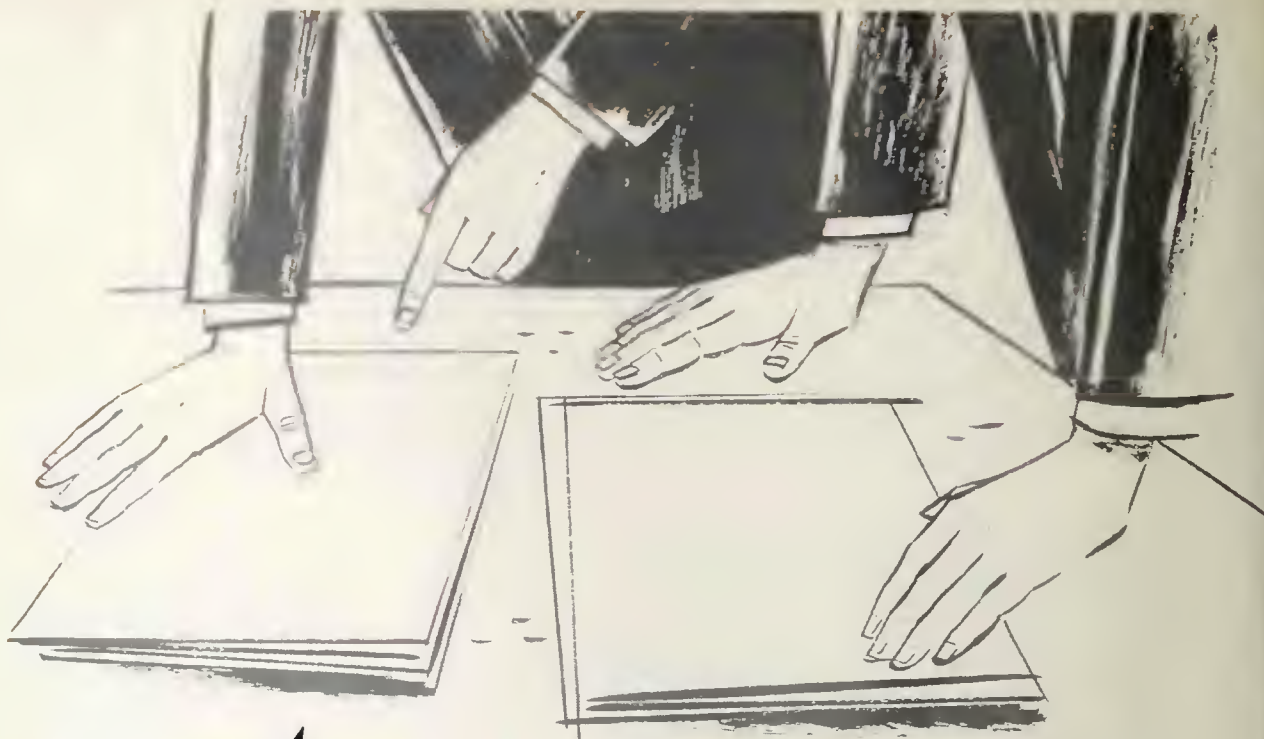
Page 32

Radio and print aren't copy cats

Page 34

Network radio's newest sell: 'money' markets

Page 36



See where Des Moines is a "preferred city" for the fifth straight month in Sales Management's business activity forecast?

Yes, sir! And our campaign is going great on KRNT-TV, a most unusual station!

The preferred stations in this "preferred city" are KRNT Radio and TV, leaders in ratings, leaders in community service . . . leaders in the billing parade. Our share of local television business in this major 3-station market has always averaged nearly 80%; our local radio business has always been way ahead in a 6-station market.

Most folks don't realize this about Des Moines — we're 36th in the FCC list of markets according to appropriation of national spot TV revenue. The same sources prove that Iowa's capital and largest city is a good radio market, too.

You *know* you're right when you buy these most unusual stations, KRNT Radio and TV, the stations people believe in and depend upon. And you know you're buying at the same low rate as everyone else when you deal with these responsible stations.

Buy "the live ones" — KRNT Radio and TV, Cowles stations ably represented by The Katz Agency.

KRNT

RADIO AND TV — Des Moines

A subsidiary of Cowles Magazines and Broadcasting Inc.



How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

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



**YOU CAN'T SELL
THE SIOUX FALLS
MARKET WITH A
SLIP LIKE THIS!**

And there's no need to let thousands of consumers slip out of your reach because your tv message is out of their sight. Fortunately, one television facility has been specifically engineered to get you the entire Sioux Falls trading area. KELO-LAND TV. Your message, originating on KELO tv Sioux Falls, sweeps through KELO-LAND'S 103-county spread. It never misses a county. And KELO-LAND TV never misses a bet to back your message with intelligent promotional support!



CBS • ABC

KEL tv LAND

KELO-tv SIOUX FALLS; and interconnected
KDLO-tv Aberdeen, Huron, Watertown
KPLO-tv Pierre, Valentine, Chamberlain

JOE FLOYD, President

Larry Bentson, Vice-Pres. • Evans Nord, Gen. Mgr.
Represented nationally by H-R

MIDCO

Midcontinent Broadcasting Group

KELO-LAND/tv and radio Sioux Falls, S. D.;
WLWL/am, fm Minneapolis-St. Paul; WKOW/am
and tv Madison, Wis.; KSO radio Des Moines

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

10th ANNUAL; FARM REPORT

New trends: farm radio/tv '61

- 27** Current analysis reveals a rich opportunity for advertising dollars in farm broadcasting markets as tv-radio farm directors beef up news and public service programs—Pioneer Hi-Bred Corn feels farm radio's value is based on sponsorship of service type programs—Statistics on farming's new face

ARTICLES

The 40-second break riddle

- 32** Mediamen await distinguishable pattern on pricing, pre-emptibility, and length of notice before pre-emption; 30's and 40's off to slow start

Radio and print aren't copy cats

- 34** Real-life situation type talk often used on radio commercial copy to equal impact of message related visually in print ad says DDB ace copywriter

Net radio's newest 'sell'

- 36** Latest network presentation from NBC Radio breaks tradition of selling blanket coverage, puts stress on ability to reach key 10% of U.S. counties

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Suddenly you "Made the Scene"



and you truly "*belonged there*" because you "*discovered*" the **MOST UNUSUAL** Christmas gift-giving idea **EVER SEEN!** In fact, it was *especially* suited for your valuable business associates, friends and even employees.

...and then *everyone* began to "*phone the scene*" just to say "THANK YOU" for your *unique and wonderful remembrance* and thereby open the door to **ADDITIONAL TRANSACTIONS!**

If YOU buy gifts (*between \$7.50 and \$100.00 each*), you'll surely want to see this *unusually practical, sensationally simple and refreshingly different* way of saying "THANK YOU" to the people who are **IMPORTANT TO YOU AND YOUR COMPANY.**

MAIL THIS COUPON
TODAY!

WRITE FOR MORE INFORMATION
ABOUT THIS PRESTIGE
GIFT-GIVING IDEA!

MAIL TO: Automated Gift Plan, Inc., 80 Park Avenue, New York 16, N. Y.

Please send further information about your 1961 Gift Bookard program.

Name of Company _____

Address _____

City _____ Zone _____ State _____

Att: _____ Title _____



SPO-6

We use approx. _____ Gifts in the \$7.50 to \$100.00 price range.

MAIL
THIS
COUPON



The audience is settling (on ABC-TV)

ABC leads on more nights than any other network.*

The restless dial-twisting from new show to new show is over. And the dial-twisters are beginning to settle down comfortably—in front of ABC-tuned sets.

The first report (after all new shows had premiered) shows ABC commanding more nights of the week than any other network.

It also shows ABC's Monday-thru-Friday evening audience average to be greater than any other network's.*

ABC's new shows are demonstrating their audience popularity with *Ben Casey* on Monday, *Margie* on Thursday and *Target: The Corruptors* on Friday. Each of the aforementioned front-runners ran first in its time period and helped give ABC over-all superiority on its night.

From where we sit, the audience would seem to be definitely settling on

ABC Television

*Source: Nielsen 24 Market TV Report, week ending Oct. 15, 1961. Average Audience, Mon. thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

30 October 1961

SPONSOR-WEEK

ABC's COMMANDO RAID

ABC TV takes Wagon Train from NBC TV in \$10 million deal, will strip 189 \$10 million re-runs day and night

ABC TV has revived an old tactic in the art of networking: the raid.

Its prize: NBC TV's Wagon Train.

Starting in the fall of 1962 the hour-long series shifts to ABC TV for an estimated price to MCA-Revue of \$10 million for two years' supply. The deal includes an additional \$10 million for re-runs of 189 episodes to get three plays each in two years.

ABC TV will telecast new episodes of Wagon Train in prime time, probably at 7:30 p.m. Wednesday. It is understood the re-runs will be stripped at after 11 p.m. opposite Jack Paar and also in the daytime.

An oddity of the raid is that NBC TV owns a piece of Wagon Train—around 15 or 20 per cent—and will hence collect \$3 or \$4 million out of the \$20 million.

Veterans can't recall anything like this NBC-to-ABC switch since the Paley talent raids on NBC back in the late 1940's, when Jack Benny, Edgar Bergen, and Amos 'n' Andy were lured over to CBS Radio on tax structures that have revolutionized talent payment ever since.

More than just a top-rate show shifts from NBC TV to ABC TV. If the later keeps it in its present time slot it stands a good chance of dominating Wednesdays in 1962-63.

There's still more involved in the deal. Advertisers in Wagon Train could easily decide to go along for the ride. One of them, Ford (JWT)

is at present an NBC-only advertiser. Should, for example, Ford become an ABC-only advertiser, that alone would allow ABC TV programming v.p. Thomas W. Moore to recoup his investment in new episodes.

With a supply of hour-long re-runs including Wagon Train—and also including some Twentieth Century Fox re-runs which the ABC o&o's purchased recently—ABC would have a distinct post-11 p.m. identity which could sell against both Jack Paar and the Late Show.

ABC TV's strategy could be twofold: it could sell the re-runs as network spot carriers and also leave availabilities for ABC TV National Station Sales or stations and representatives to sell as announcements.

Tv calls \$18 mil.

ASCAP fee unfair

Tv stations feel they are paying more than their share for music license rights to ASCAP.

The All-Industry Music License Negotiating Committee points out that last year tv stations paid \$18 million while radio, which has eight times the number of stations and uses more music, paid only \$10 million. Tv represented 50% of ASCAP's income and radio was 39% more.

Hamilton Shea of WWSA-TV, Harrisonburg, Va., committee chairman,

in a letter to Stanley Adams, ASCAP president, asked for the following changes when current contracts expire on 31 December 1961:

That films be licensed at the source and that stations pay only for local productions or other shows not yet licensed.

That tv rate be reduced in line with radio rates.

That lower blanket license fees be established for news and public affairs shows which use music only incidentally.

FCC awards N. Y. ch. 13 to educational group

The FCC has approved the sale of WNTA-TV, Newark, to Educational Television for the Metropolitan Area, Inc. Protests and court action by New Jersey's Gov. Robert B. Meyner are expected.

Meyner's complaint is that the three networks plus station groups Metropolitan and RKO General put up \$2.5 million in violation of anti-trust laws, that New Jersey has been deprived of its only uhf station, and that NTA was making a profit by trafficking in licenses.

Says the FCC: The Justice Department has already been consulted, the new station would give New Jersey more—not less—service, and NTA had an unusual service record and wasn't, in accepting ETMA's \$6.2 million bid, taking the highest offer. Last week, too, New York got its 8th station: WUHF. (See page 10)

SAG SETTLES: 'WILD' OR LOCAL RATES FOR NETWORK CUT-IN SPOTS

Negotiations between the broadcasting advertising industry, the network, and SAG over "cut-ins," for local announcements in network shows have resulted in a solution which will relieve the industry of the threat of retroactivity and provide an opportunity for advertisers to pick up availabilities in certain network shows at lower rates.

The solution provides for talent payment either at "wild spot" or local program commercial rates. In no case will network rates be asked for cut-ins.

With a single important exception, "wild spot" rates apply to performers in local spot announcements sold by the local stations but used in network programs on time released to the local stations.

The exception is for local spots in programs carrying network commercials which were broadcast on the major portion of the network between 8 p.m. and 11 p.m. current New York time.

New York time is controlling in rate decisions. But a show originating in Chicago, for example, at 7:30 p.m. but not carried in New York is counted as an 8:30 p.m. New York show if half or more the network carries it.

In an hour long show carried in New York between 7:30-8:30 p.m. the first half is "wild spot" and the second half at local program commercial rate regardless of when stations carry the show. In network shows such as Marshall Dillon (network Gunsmoke re-runs) in which there are no network commercials, the payment is always at the "wild spot" rate.

In individual markets where no network advertiser has placed an order—such as a small market—availabilities in network shows released to stations are at the "wild spot" rate also.

These walls do not a prison make

For an example of the broadening and often off character of sponsorship, you can cite a recent combination on WCSH-TV, Portland, Me.

The case: a bomb shelter construction company picked up the tab for a film documentary on the state prison.

DUAL FIRSTS FOR KDKA, PITTSBURGH

KDKA Radio, Pittsburgh, is the first station in the country from two points of view.

Historically, the station is recognized as the first and thus celebrates its 41st anniversary on 2 November.

And in ratings the station has the highest quarter-hour average audiences, Sunday through Saturday, 6 a.m. to midnight, according to a NSI study for June and August 1961.

According to Nielsen, KDKA delivers a larger audience of radio in its average quarter hour than any other radio station in the U. S.

Lodge, Ward letters to CBS affils. sound upbeat

CBS TV affiliates which carry the full network commercial schedule will have 9-11% greater billings during the fourth quarter of 1961 than in 1960, and station payments will increase accordingly.

So stated affiliate relations and engineering v.p. William B. Lodge in a letter dated 20 October. The letter followed by two days another from Carl S. Ward, v.p. and director of affiliate relations, on the success of CBS' morning plan.

Ward assured stations that although individual minutes under the plan have been selling for far less since February, network station payments have risen since March.

WHOM DO YOU TRUST?

The season for a barrage of ratings claims and counter-claims among the tv networks has arrived.

ABC TV, in its turn, points out that it leads on three nights—Monday, Thursday, and Friday—according to the Nielsen 24 market report for 15 October.

Average ratings from 7:30-11 p.m. provided ABC TV with these night lead scores: Monday, 18.7; Thursday, 21.3, and Friday, 19.6.

The same ratings source gave CBS TV the lead on Tuesday, 19.0, and Saturday, 23.7, and NBC TV had Wednesday, 20.3, and Sunday, 23.2.

At the low end—scores under 15.0—the same report listed ABC TV on Tuesday, 14.0; Saturday, 12.2, and Sunday, 12.1; CBS TV on Thursday, 9.7, and NBC TV on Friday, 13.0.

Petry's fifth seminar on promotion and research

Petry will hold its fifth annual seminar on promotion, research, and merchandising on 8 November in New York in conjunction with the BPA Convention.

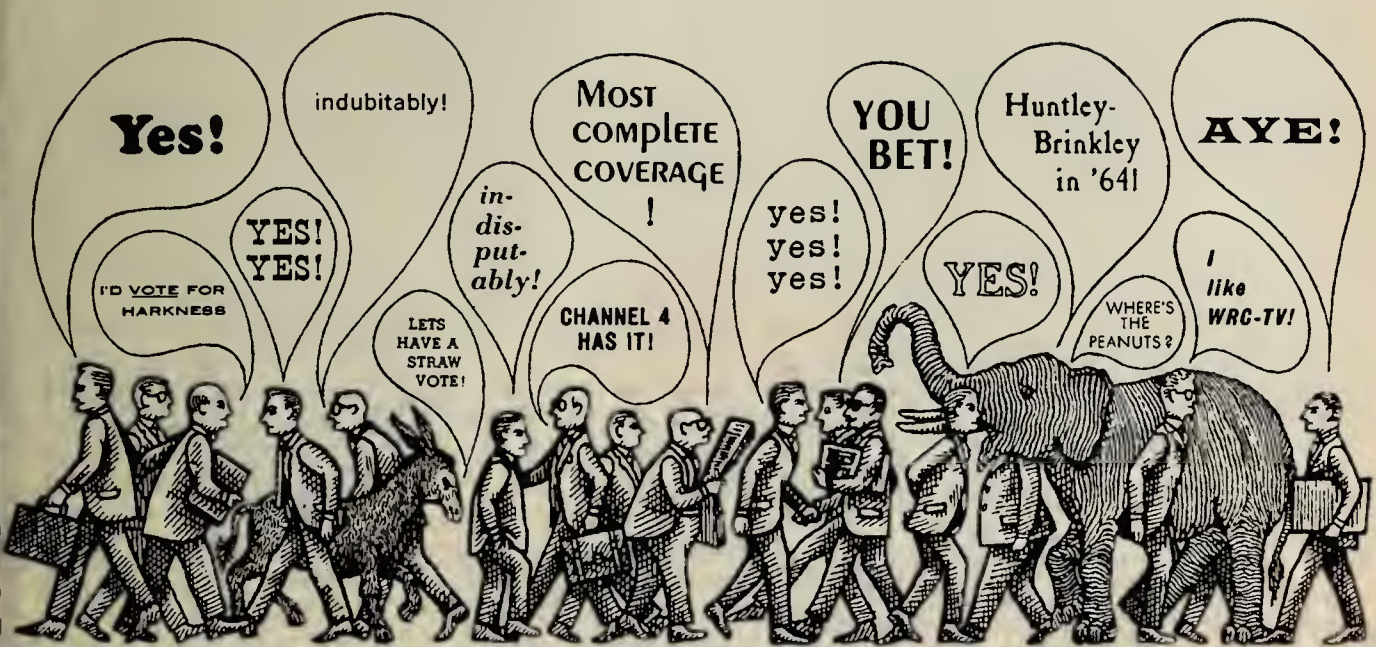
The agenda is based on suggestions from promotion managers of stations from represented by Petry.

Four subjects given about equal priority were these: station-representative cooperation, presentations, research, and merchandising. A fifth subject, trade press advertising, was regarded as being of slightly lower importance this year, and a sixth is station activity from the FCC's viewpoint.

The meeting will contain open discussion, case histories, and brief talks by Petry people on the first three topics.

Bob Hutton and Bill Steese will moderate; Myra Wheeler will talk on station-representative cooperation, Jack Carter will discuss presentations, and Bob Schneider will talk on research.

The vote was 3-to-1 against trade press attendance of the seminar.



More congressmen watch the news most on WRC-TV. Were it the proverbial "little bird" that told us, we'd hardly mention it. But the Senators and Representatives themselves were the source! 85% of Congress responded to a special survey completed in July, 1961.* WRC-TV & NBC came out a staggering favorite over other Washington stations . . . with 56% more votes than all other stations combined! This marked preference went to WRC-TV for its complete news coverage, thorough analysis, distinguished commentators and wide-range of news and informational programs. We're pleased — but not surprised. WRC-TV has always aimed at and attracted the adult and knowledgeable audiences in Washington. You can attract them too... on WRC-TV, of course!

—Walter Gerson & Associates, Inc.

WRC-TV 
 CHANNEL 4 IN WASHINGTON • NBC OWNED
 REPRESENTED BY NBC SPOT SALES

FIVE AD TYPES SPEND \$50 MIL. IN NET TV

Through August 1961 there were five kinds of advertisers that had spent \$50 million or more on network tv during the present calendar year, according to LNA-BAR reports released by TvB.

Biggest classification was food and food products, It had billings of \$90.3 million, up 21.7% over 1960.

Soaps, cleansers, and polishes were second with \$57.4 million, up 26.1%. Drug and remedies rose 10.8% to \$59.8 million. Toiletries and toilet goods were up 9.6% to \$82.4 million. Smoking materials increased 8.4% to \$55.4 million.

For the month of August alone the top tv network brand was Camel, \$927,768, and the top company was P&G, \$5.2 million.

Other classifications of advertisers which showed substantial increase for January-August 1961 over the previous year included these: apparel & footwear, building materials, consumer services, gasoline, jewelry-optical goods, and sporting goods-toys.

Substantial drops in the same period were shown by automotive, beer-wine, horticulture, household equipment, household furnishings, industrial materials, insurance, publishing & media, radio-tv-musical, and travel-resorts advertiser categories.

TvB meeting in Detroit; signs with BBM, Canada

TvB's most comprehensive annual meeting to date is set for 15-17 November at the Statler Hilton in Detroit.

Special speakers will include Thomas Adams, C-E, and William Lewis, K&E.

Meanwhile TvB of Canada has signed an agreement to use all the research services of the Bureau of Broadcast Measurement.

WUHF, channel 31, New York's 8th.

Ultra high frequency tv got an important boost last week as New York City's WUHF, eighth channel of the area, began on the air on channel 31.

At the same moment in Washington FCC chairman Newton Minow called for a lobbying campaign to make uhf reception standard on new tv sets.

The FCC is investing \$2 million in tests to see how uhf tv works in a city with high buildings. New York City has appropriated \$350,000 for programming costs.

The station, which formally opens 5 November, will present service programs for the police and fire department, educational, cultural, and other non-commercial programming.

XMAS TV TOY ADS TO REACH \$14 MILLION

Pre-Christmas advertising by toy companies will be up about 1/3 this year and should be around \$14 million.

Remco (Webb Advertising) allocated \$2.3 million for the fourth quarter of 1961 compared to \$1.5 million last year—a 50% rise.

Louis Marx has \$2 million earmarked for pre-Christmas ads, a 300% increase over last year's \$0.5 million.

Ideal Toy has \$2 million for Christmas advertising, compared to last year's \$1 million.

Missouri Broadcasters meet

The fall meeting of the Missouri Broadcasters Association was held in Jefferson City at the Governor Hotel 27 October this year.

Prominent speakers addressed over 100 radio and tv station people. Speakers included state officials Governor John Dalton and Attorney General Thomas Eagleton.

DEFENSE DEPARTMENT ASKS FCC TO WATCH FALL-OUT SHELTER ADS

(Washington): The Department of Defense has asked the Federal Trade Commission to keep a close watch on advertising of fall-out shelter products and services.

The purpose of the campaign is to prevent irresponsible advertising from damaging public confidence in the reputable manufacturers whose cooperation with the Government's civil defense plan is needed.

All media, including radio and tv, are being monitored for exaggerations which would mislead or defraud.

Keystone's FMBS resets its fm network of 34

(Chicago): FM Broadcasting System, a subsidiary of Keystone Broadcasting System, has reshaped its network of 34 stations.

The 34 stations are located in 26 leading fm markets.

National sales manager of FMBS is John Hartigan. The company is based in Chicago.

Projected coverage of the network is 9.3 million, or 71% of U. S. fm homes.



John Hartigan

Fels to Manoff

An account switch of particular interest to spot is Fels & Co. soap products from Aitkin-Kynett to Richard K. Manoff.

Entire budget runs around \$3.5 million, with 50% of it in spot tv. The leading brands of the company are Naptha Granules and Liquid Detergent.

Account had been with Aitkin-Kynett for five years.

Reason given for the changes: differences in marketing philosophy.



Take a second look

(it's McGregor-Soderstrom, in Duluth)

Take a second look at the Duluth-Superior market -
it's bigger than you think!

It's the second-biggest market* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Austin, Pensacola or South Bend!

~~Duluth-Superior~~ - BIGGER than you think - and only **KDAL** delivers it all!

KDAL - CBS RADIO-TELEVISION/3 - AN AFFILIATE OF WGN, INC. - REPRESENTED BY EDWARD PETRY & CO., INC.

*Sales Management population estimates, January 1, 1961.



THE PGW

COLONEL'S MAJORITY

The TV and Radio Stations represented by PGW play an important part in the everyday life of a majority of the nation's homes.

And the PGW Colonels in our ten offices from coast to coast are always ready, willing and very able to show you the best ways to reach these millions of homes with spot television on these fine television stations. Won't you give us a call?

FOR SPOT TELEVISION

EAST-SOUTHEAST

STATION	CITY	CHANNEL	PRIMARY
WTVT	Albany-Schenectady, Troy	13	ABC
WPIV-TV	Boston	4	NBC
WPTX	New York	11	IND
WNCN-TV	Charlotte, N. C.	5	CBS
WPTV-TV	Charlotte, S. C.	10	NBC
WLOS-TV	Greenville, Asheville, Spartanburg	13	ABC
WISN-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WFLA-TV	St. Petersburg	12	NBC ABC
WFLX-TV	Nashville	8	ABC
WFLD-TV	Peoria	7	CBS
WFLZ-TV	Winter Haven, Crossland	12	NBC

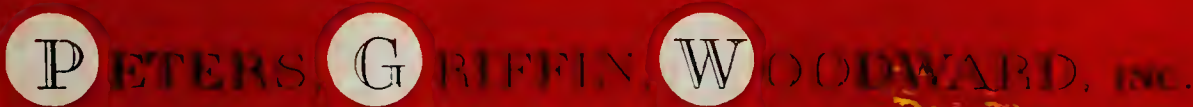
MIDWEST-SOUTHWEST

STATION	CITY	CHANNEL	PRIMARY
WCAI-TV	Champaign-Urbana	3	CBS
WOC-TV	Des Moines, Rock Island	6	NBC
WHO-TV	Des Moines	13	NBC
WDBM-TV	Des Moines	6	NBC
WDAY-TV	Fargo	6	NBC

STATION	CITY	CHANNEL	PRIMARY
KHBC-TV	Kansas City	9	ABC
WBHC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WISD-TV	Peoria	31	CBS
KPLR-TV	St. Louis	11	IND
KARD-TV	Wichita	3	NBC
KFDM-TV	Lawrence	6	CBS
KRIS-TV	Chicot, Ottumwa	6	NBC
WBAP-TV	Fort Worth-Dallas	9	NBC
KENS-TV	San Antonio	5	CBS

MOUNTAIN and WEST

STATION	CITY	CHANNEL	PRIMARY
KBOI-TV	Boise	2	CBS
KBTU	Denver	9	ABC
KCHS-TV	Hampton	9	CBS
KMAT-TV	Madison, Wis.	3	CBS
KTLA	Los Angeles	5	IND
KFON-TV	San Francisco	4	NBC
KIHO-TV	Seattle-Tacoma	7	CBS



Pioneer Station Representatives Since 1932

- NEW YORK
- ATLANTA
- DETROIT
- FT. WORTH
- LOS ANGELES
- CHICAGO
- BOSTON
- ST. LOUIS
- DALLAS
- SAN FRANCISCO

Sponsor backstage

No more recordings for radio?

I believe it is safe to say that more local, regional, and even national advertisers carry spots in music programs on the nation's radio stations than in any other single form of programing. And consequently the shape those music programs take in the years to come, and the broadcasters' cost of carrying those programs could have a bearing on the continuing effectiveness of the sales messages of the thousands of advertisers riding the music handwagon.



As to shape, we have already witnessed and continue to witness every day the struggle between the station in a given market playing the so-called Top 40 hit records of the day, as opposed to the station playing so-called "good music." In many markets the Top 40 outlet has the big rating, but its "good music" rival claims the ratings represents vast numbers of unruly teenage children, mostly female, with transistor radios and no buying power. Its own good music audience, says this broadcaster, represents a smaller group, but a group of prosperous adults. In either case the lure, of course, is music programing, mainly via phonograph records.

Since the phonograph record industry did a fairly healthy \$480,000,000 in business last year, it is quite possibly premature to point out that the broadcaster's cost of acquiring these phonograph records for programing purposes may rise quite sharply—or even that we may eventually see the day when record companies will make serious efforts to prevent broadcasters from playing phonograph records at all.

When viewed in the light of the not-so-distant pavola hoopla, which indicated that some record people were actually willing to pay to have their records broadcast, the notion I've just stated may seem preposterous. Even when considered in today's conditions in which record companies still spend literally millions of dollars furnishing records free or at extremely low and favorable prices to radio stations, and persuading them to play the records, the idea of record firms refusing to permit stations to use their product may seem ludicrous. But there are some straws in the record industry wind, and it would not hurt broadcasters, advertisers and agencies to take a glance at the waving of these wind-disturbed thistles, however gentle at the moment.

The straws in the wind

One Straw: The record business, like many another industry, is plagued by possibly the most severe case of cut-rating and discounting in its history.

Straw Two: Costs in the record industry, again as in many if not all others, are rising and profits shrinking.

Straw Three: Teenagers and adults alike are increasingly purchasing
(Please turn to page 56)

1020'
above
average
terrain
the
extra
377'
and
new
maximum
power
transmitter
means
3217
square
miles
added
with
more
TV
homes
than
ever
before:

**NEW
TALLER
WOC
TV
TOWER**

SERVING
THE QUINT CITIES

DAVENPORT
BETTENDORF IOWA

ROCK ISLAND
MOLINE ILL
EAST MOLINE

WOC-TV Channel 6

D. D. Palmer, President
Raymond E. Guth, General Manager
Pax Shaffer, Sales Manager

Exclusive National Representatives
Peters, Griffin, Woodward, Inc.

GREAT INSTITUTIONS

...remembered for performance



DOLF BING
General Manager

METROPOLITAN
OPERA

KWTV
OKLAHOMA CITY

555 5th

Happy despite error

It was thoughtful of you to alert me to the 25 September issue of your fine magazine prior to my receiving it, so I could be ready for the typo in the spelling of my name. Had you not done so, I would have been ill-prepared for the upsurge in my mail.

I should like to compliment you on the evident thorough readership of SPONSOR. It would be unthinking of me if I did not tell you that I've been delighted to hear from many old and good friends who were galvanized into action by the juxtaposition of my picture and a strange name. And I don't know what this will do to your BPA statement, but there's at least one advertising director of general magazines who is a careful

reader, one university professor and another gentleman who identified himself, simply, as "Mack the Knife."

It was great fun and no harm done and we all recognize that an error of any kind is certainly a deviation from the norm!

R. H. Boulware
vice president
Fletcher Richards, Calkins & Holden, Inc.
N. Y. C.

Delighted

We are delighted to see the four full pages, in your 2 October issue, devoted to the A.N.A.-A.A.A.A. Interchange of Opinion on Objectionable Advertising.

This is a great contribution by SPONSOR, and the Committee has asked me to express their appreciation.

We hope your readers will bear the Interchange in mind and let us know whenever they consider an advertisement or commercial to be in bad taste or otherwise objectionable.

Richard L. Scheidker
secretary
ANA-AAAA Comm.
New York City

No agency change

Just a note to call your attention to an error in the item in Sponsor-Scope, page 21 of your 11 September issue.

The second short item on that page mentions a purchase of commercial time from CBS TV by Alcoa Wrap and, in parentheses, indicates F&S&R as the agency. Ketchum, MacLeod & Grave is the agency for Alcoa Wrap and has been for some years.

This by no means watered down the extreme pleasure that we felt at KM&G upon reading Sponsor Speaks on page 68 of the same issue. Many thanks.

H. B. Anderson
vice president and director
Ketchum, MacLeod & Grove, Inc.
Pittsburgh, Pa.

Welcome to 555 5th

Just a quick note of welcome to our happy building. I was delighted to read in your 2 October issue that your staff is glad to be here and so handsomely esconced. Please let us know if we can ever be of any special service to you in any way. As good neighbors should, we'd like to be of any assistance we can if the need arises.

Charles V. Skoog, Jr.
president
Hicks & Greist, Inc.
N. Y. C.

Kluge

Your piece on John Kluge was one of the finest I've ever read. I believe it captured Mr. Kluge—his warmth, his decency and, most especially, his principles.

Phil Cowan
director of public relations
Metromedia, Inc.
New York City



WAVE-TV viewers do 28.8% more LAUNDRY

—use 28.8% more soaps, detergents,
bleaches, bluing and starches!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

THE KATZ AGENCY, National Representatives

Why WFLA-TV bought Seven Arts' Volume II

Says George Harvey:

"The first Seven Arts package offered fine TV entertainment, but

WE LIKE VOLUME II EVEN BETTER!

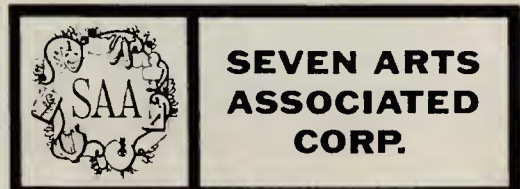
"It's a stronger over all package. We bought it to improve our Friday Night Movie. It

takes an exceptional movie product to deliver maximum audience in a prime time slot against competitive network programming. Warner's 'Films of the 50's' give us the best available product for that kind of exposure."

George Harvey, Vice President and
General Manager, WFLA-TV, Tampa, Florida



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



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

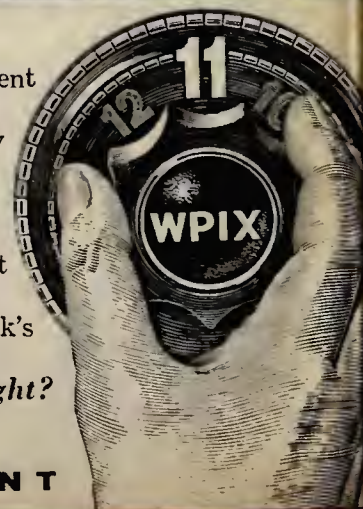
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

local
delivery



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability—as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent. *Where are your 60 second commercials tonight?*



NEW YORK'S PRESTIGE INDEPENDENT

SPONSOR-SCOPE

30 OCTOBER 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

With the state of the business in the medium being what it is this fall, spot radio is wide open to national advertisers for opportunity buys.

In many markets the advertiser should be able to name his own schedules and not find it difficult to get the **merchandising support** he requires.

Reports flowing into SPONSOR-SCOPE suggest that lots of radio station managements, troubled by the relative slack in national billings, are giving **serious thought** to these steps:

1) Asking their reps to **conduct an inquiry** through the SRA into the reasons for the softer market and finding out where the money has gone.

2) Searching out among national advertisers and agencies **the reasons why** in a bullish advertising period spot radio hasn't been getting its past share.

3) Station management leaders getting together with the SRA's radio committee to determine **how the medium can rekindle its status** among national advertisers as a potent force for selling goods on the local level.

Radio stations may not find much comfort from this, but their reps, from all reports, are in there **really battling** for what business there is. Buyers say that salesmen are becoming bitterly competitive for every bit of business, including switch pitches.

The TvB thinks that the tv industry has become, in a way, a **Cowardly Lion**, and it's compounding a serum (namely, a special presentation) to overcome a growing timidity about raising rates.

The basic points that this pitch will make:

- Tv's home potential may have about reached saturation level but that's no reason why stations or networks should be apologetic about upping rates. **Print keeps cutting rates for everybody but the advertiser.**

- Tv's cost-per-1,000 is on the rise, but the level is still away below those of magazines and newspapers, with tv tossing in the added advantages of sight, sound, and product action—plus the medium's incomparable speed and breadth for reaching people.

- To hold its share of the ad dollar tv must logically increase its revenue and a goodly part of that must stem from rate increases.

FCC chairman Minow will likely snort at this but there's a growing suspicion in financial circles that among the next of the commission's gambits will be to regulate profits on the grounds that tv stations fall within the purview of a monopoly.

The argument would run something like this: a tv station is a licensed utility and as such may have its profits circumscribed to a **reasonable return** on its invested capital.

Here's a toy manufacturer that's hitting as hard with spot tv after Christmas as it's now doing prior to the gift-buying holiday. The client: Transogram (Mogul, W&S).

The new campaign that Transogram is embarking on 22 January will run for 20 weeks. The spots, of course, will be adjacent to kid shows. They will introduce new toy lines.

Other new spot tv business:

Parker Pen (Burnett), seven weeks, starting 5 November, nighttime minutes, plus daytime, in some 40 scattered markets; Duncan Hines brownie mix (Gardner, St. Louis), night minutes, mid November start, as part of a P&G open end contract.

Media planners shouldn't let themselves be unduly influenced by the fact their tv timebuyers are finding spot schedules pretty tight in the key tv markets.

SPONSOR-SCOPE last week checked with several station-group sales operations and found a low carryover of current commitments into the first 1962 quarter. It averaged from 22% to 28%.

In other words, there'll be plenty of good spot pickings in December.

Foremost Dairies' switch of its \$4 million account back to Guild, Bascom & Bonfigli could prove quite beneficial to spot.

Under BBDO's aegis the account hasn't been anything as active in spot as it used to be, and, even though GB&B hasn't formulated media plans for the client, there's a nostalgic undercurrent at the agency which bodes better for spot.

It will be recalled that while at GB&B Foremost had this distinguishing characteristic in air media: it sponsored lots of local programs.

Rated as one of the top growth companies in its field, Foremost is on an expansion kick in the east.

Chicago rep salesmen clearly aren't in a cheery mood.

Business in both tv and radio lately hasn't been on the buzzing side and in looking around for a critical theme, they've raised this conundrum: why can't spot have its own promotional bureaus—each independent of the RAB and the TvB?

They're also asking what SRA headquarters is doing to stimulate spot business.

Postscript for these question-tossers: SRA headquarters has been hinting it's got something new in the works but can't tell until it's wrapped up.

Colgate's cashing in an established brand of its own family in connection with a new contender to Mr. Clean and Lestoil.

The name it's attaching to the all-purpose detergent about ready for testing is Ajax. That new family member will contain ammonia.

If you're an accountman and have just got into the finer points of client-agency relationships on a nighttime network tv buy, you'll be interested in the three stages involved, where the client has his own property.

They are these:

STAGE I: You sell him on the idea that it's a real "happy" show and get him to make a decision to buy the pilot.

STAGE II: Out comes the first rating and you use as a frame of reference the average for all programs. If your rating meets that level or is over, you're in, but if it's several points under the average you're in trouble.

STAGE III: You wait for the Nielsen local market reports and dig around for data that makes your rating look better than it is, like getting homes that are the best kind for the product.

Their relative expenditures in spot tv over the past four years could have much to do with the contrasting barrelage trends of the Budweiser and Schlitz breweries.

Here's the comparison, with the spot dollar figures coming from TvB:

YEAR	Budweiser		Schlitz	
	TOTAL BARRELS	SPOT BILLINGS	TOTAL BARRELS	SPOT BILLINGS
1957	6,115,000	\$2,237,000	6,023,000	\$1,753,000
1958	6,962,000	2,076,000	5,557,000	1,779,000
1959	8,027,000	2,071,000	5,860,000	325,000
1960	8,480,000	2,189,000	5,640,000	1,127,000

There's no question that NBC TV's doing lots better at night than it did last season, but the rating scholars on Madison Avenue have this word of caution: don't jump to hasty conclusions until the program sampling is over and the shake-down time arrives, namely, the latter half of November.

It may, they figure, turn out to be a closer race for leadership than it looks right now. In any event, they see much NBC TV strength on Sunday, Saturday, and Wednesday, with CBS riding merrily through Tuesday night, holding early Saturday night in its grip and battling ABC TV for the Monday night tune-in.

Incidentally, the one big problem of the new season is the cartoon. They're certainly not clicking, nor are several of the more expensive situation comedies with real, live people.

CBS TV is not letting the competition get to prospects first with their line of public affairs programing for the 1961-62 season.

The twin steps being taken by CBS TV: (1) get a line on advertisers who are thinking about sponsoring public affairs fare next season; (2) showing them the various lines of such programing the network has in mind and letting the prospects select subject matter that will fit in with the company image.

It would seem from Bell & Howell's latest financial statement that sponsorship can really pay off.

The company, because of its pursuit of the segregation issue in ABC TV documentaries, was threatened with product boycotts in certain southern areas.

Reported B&H last week: its third-quarter sales and earnings were slightly above last year's record levels and earnings themselves were the highest of any quarter in company history.

CBS TV keeps expanding its roster of afternoon strips which carry the double cross-plug privilege, the latest being Love of Life (12-12:30 p.m.).

Previous programs given double cross-plug status were The Millionaire and Password.

The network's move with a pretty-good-rating soaper caused some eyebrow-lifting among agencies. One line of speculation: CBS TV may have in mind applying the double cross-plug concept for all its controlled afternoon fare, providing a flexibility that is not far removed from the morning policy of minute participations.

Ever hear of the 20 Million Club, which the usually staid Nielsen has whimsically tagged on as an elite compartment of its audience reports?

What gives this club a specific relevancy is the fact that the latest Miss America Pageant set a new high for that elite assembly. Membership in the club is limited to one-time achievements in total audience—not ratings.

Here are the top 10 members, to date:

PROGRAM	DATE	MINUTES	% U.S. TV	TOTAL HOMES
Miss America Pageant (CBS)	9/9/61	150	54.1	25,400,000
Inaugural Ceremonies (NBC)	1/20/61	105	53.5	25,100,000
1959 World Series (NBC)	10/4/59	175	54.6	24,300,000
1959 Academy Awards (NBC)	4/6/59	105	55.0	24,200,000
1959 World Series (NBC)	10/6/59	165	54.1	24,100,000
1960 Academy Awards (NBC)	4/4/60	110	52.9	23,900,000
Ed Sullivan Show (CBS)	1/6/57	60	59.7	23,500,000
Cinderella Special (CBS)	3/31/57	90	59.3	23,300,000
1959 World Series (NBC)	10/5/59	170	52.0	23,100,000
Lucy-Desi Special (CBS)	11/6/57	75	55.9	23,000,000

Intercollegiate football games in tv apparently have a greater pulling power than pro games.

That's the way, anyway, it turned out last year (September through December). In response to a SPONSOR-SCOPE query on how the two areas of football stacked up with home audiences, Nielsen furnished this comparison:

CLASS	AVERAGE SETS IN USE	HOMES PER AVERAGE MINUTE
NCAA games	11.7	5,300,000
National Football League	9.9	4,500,000

Note: the figures do not include bowl, playoff or championship games.

An interesting sidelight on football audiences is the audience composition that prevails Saturday vs. Sunday matinees.

Note following breakdown from Nielsen, which relates to the fall of 1960:

The Saturday distribution:

TIME	MEN	WOMEN	TEENAGE	CHILDREN
1-2 p.m.	24%	27%	13%	36%
2-3 p.m.	28%	29%	13%	30%
3-4 p.m.	31%	31%	13%	25%

The Sunday variation:

2-3 p.m.	36%	32%	13%	19%
3-4 p.m.	36%	31%	13%	20%
4-5 p.m.	35%	33%	11%	21%

An outfit in Chicago calling itself the Print Promotion Program is trying to collect a fund of \$750,000 for an all-out competitive battle against broadcast media.

Targets of the war chest appeal include, besides newspapers and magazines, paper manufacturers, ink makers, printers, unions, and space reps.

The prospectus the PPP is using sketches, among other things, the dollar growth of the combined air media vs. print in relation to all ad dollars.

Kraft (JWT) has bestowed that fresh bundle of daytime dollars (about 400,000 of them) on NBC TV, with the commitment extending from January through June.

It's the first time for Kraft in daytime tv network in several years.

Kraft's also been toying with the idea of a second nighttime show. It needs more exposure for its many product lines and brands, especially among working women.

TvB has assigned a full-time man—Bill McRae—to keep tv reps informed on what it's doing in matters of research and promotion.

McRae, who'll be New York-based, will also concentrate on trying to help the reps on sales problems involving specific data processed or collected by TvB.

Bill Colvin will be in charge of keeping the station members informed and happy.

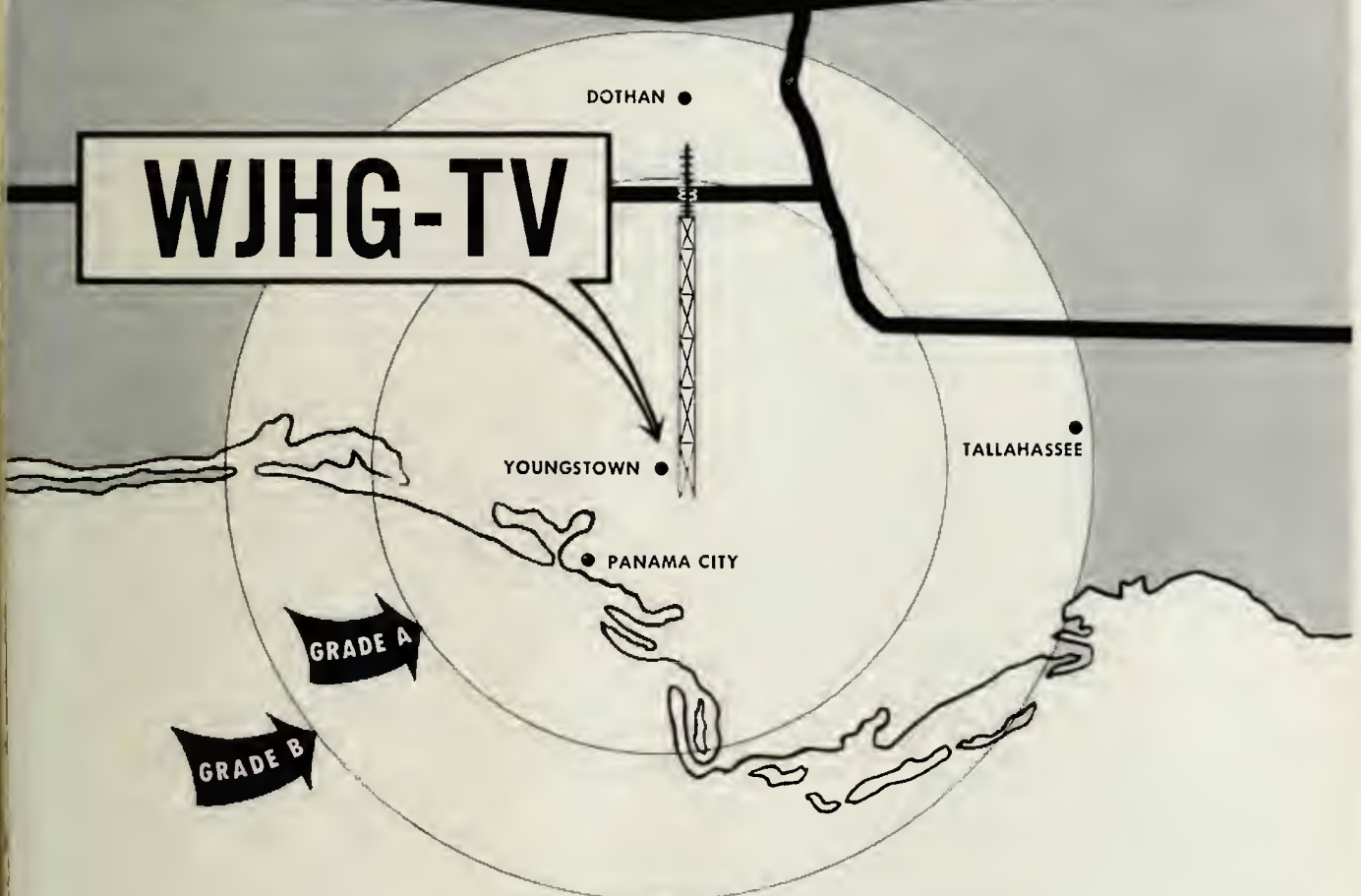
Taking the I October NTI as a source, the total number of advertisers using the tv networks at that point added up to 212.

In terms of the clock, 77 were on nighttime only, 73 in daytime only and 63 used both day and night.

The same source showed a total of 233 advertisers for the like period of 1960. It could be that those in are spending a lot more than they did last year.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.

SERVING PANAMA CITY • DOTHAN • TALLAHASSEE



NEW FACILITIES AS OF JANUARY 1961

*1,000 FT. TOWER delivers *NBC PROGRAMMING
TO
* 480,700 PEOPLE in * 77,090 TV HOMES
MAY BE BOUGHT IN COMBINATION WITH WALB-TV, ALBANY, GA.

A GRAY TELEVISION STATION

wjhg-tv
PANAMA CITY, FLA.
CHANNEL 7



ABC

REPRESENTED NATIONALLY BY VENARD, RINTOUL & McCONNELL, INC. • IN THE SOUTH BY JAMES S. AYERS CO.



The Embassy of Austria

His Excellency Dr. Wilfried Platzer, Ambassador to the United States from Austria, and Mme. Platzer and their daughter, Sylvia, in the large Salon at the Embassy . . . another in the WTOP-TV series on the Washington diplomatic scene.

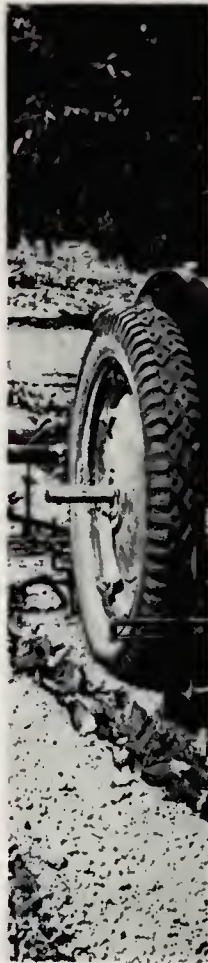
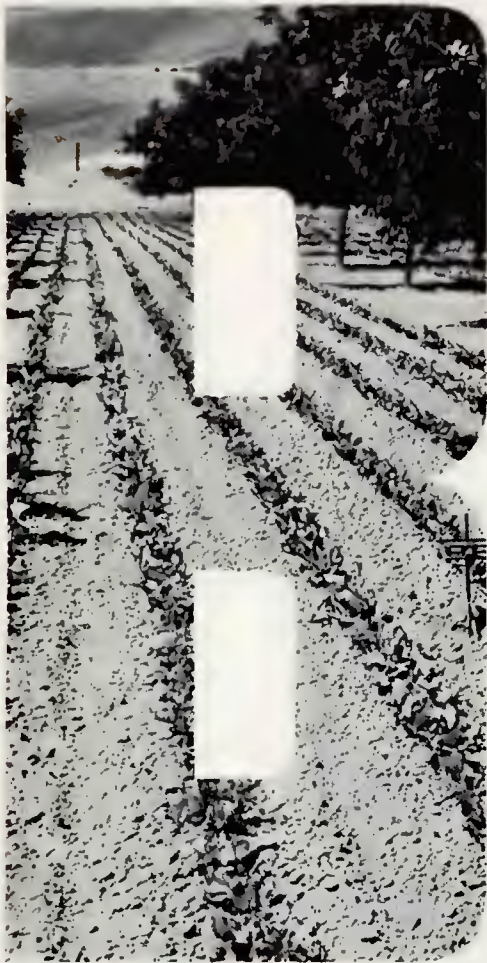


Represented by TVAR

**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY



FARMING IS VERY



in FRESNO

— where Beeline Radio KMJ delivers more for the money

Fresno County is the nation's #1 farm income county. How to reach this important market? With Beeline Radio KMJ, which delivers more adult audience and more total audience than any other station. KMJ leads in Fresno's 12-county Pulse Ratings 86% of the time.

Throughout Inland California and Western Nevada, the Beeline stations deliver more radio homes than any other combination of stations — at the lowest cost per thousand.

Source: Nielsen Coverage Service Report #2 and April 1961, 12-county Pulse.

McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE





10th ANNUAL FARM REPORT

'Everybody's Farm' owned by WLW, Cincinnati

New trends: farm radio/tv '61

Farm stations cock an ear to FCC Chairman Minow's urging of more public service programs—farms better equipped, incomes move up

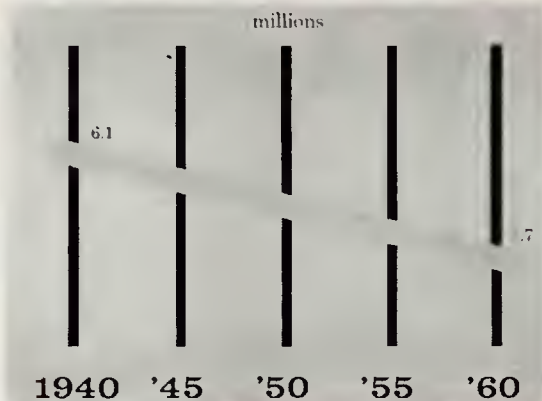
OTHER FARM FEATURES IN THIS ISSUE

The NATRFD story	Page 31
Farm case history	Page 38
Farm marketing basics	Page 40

This is the year that farm stations have an ear cocked to FCC Newton Minow's warnings anent better programing and more public service. Farm stations that may have tinkered with the notion of dropping or curtailing their farm departments quickly reconsidered when they saw Minow's index finger shaking in their faces, industry figures observed. Consequently, most farm program chief-tains are beefing up their news and special events and stepping up their editorializing on the airplanes.

Farm figures zoomed in past 20 years

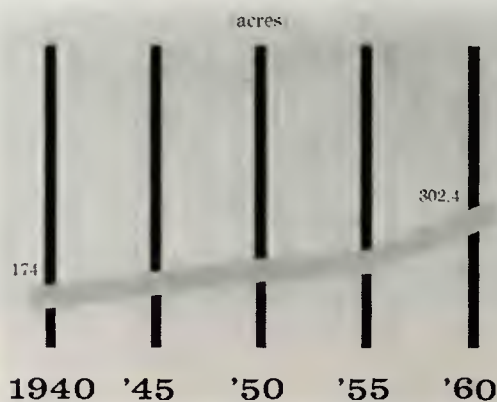
NUMBER OF FARMS



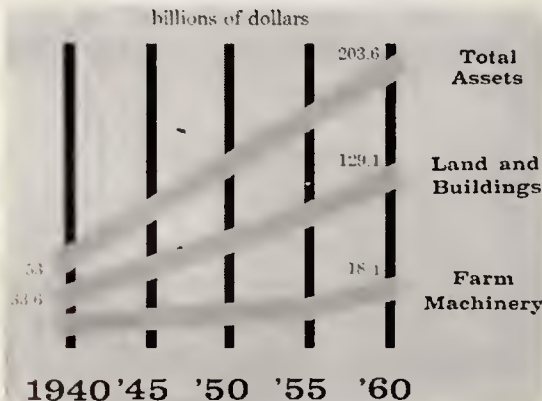
FARMING carries on as U.S.' biggest job and trend toward fewer farms which started in 1940, when there were 6 million farms, was speeded up between 1954 and 1959

AGRICULTURISTS note that trend to larger units of production which started with mechanical revolution took a big step forward between the period of 1954 and 1959

AVERAGE FARM ACREAGE



FARM INVESTMENT



FARM equipment investment jumped six times in last 20 years; land and buildings increased in value four fold in past two decades to a total of about \$129 billion

Source: Meredith Publishing Company

Meanwhile, on the other side of the farm radio/tv coin, the bread-and-butter aspect of facts and figures is acquiring fresh attention as the Federal government winds up its flow of data from the agricultural census of 1959. The figures nail down more precisely the trends that have become clearly apparent during the past decade—particularly the decline in the number of U.S. farms and the fact that those remaining are sprouting larger and growing succulently richer.

The farmer today is no more a hayseed than the Madison Avenue organization man. Today's farmer is both poet and sound business man. He seldom forgets nature essayist John Burroughs' remarks: "There is virtue in the cow: she is full of goodness; the whole landscape looks out of her soft eyes." Nor does the farmer ignore those three elements so vital to increase the productivity of his acreage: mechanization, chemicalization and management. Said a shrewd, knowing Chicago advertising executive the other day: "The most important piece of equipment on a modern farm today is a sharp pencil."

With the aid of the pencil, power equipment and knowledge gleaned from radio-tv, the farmer's lot has improved vastly. The 10th annual farm report by SPONSOR reveals a striking canvas for the Sixties filled with high-income farms and fewer marginal farms, a record proportion of owner operators and more farm expenditures.

In short, it means more "agri-business" for the farmer as well as advertiser. It adds up to a more than \$40 billion rural market for consumer and agricultural products. Current statistics on farming are as cheerful as the rooster's crow by the dawn's early light. Since 1940, investment in farm machinery and equipment jumped six times—from \$3 billion to \$18 billion; land and buildings appreciated from \$33 billion to \$129 billion in two decades; average value for each farm zoomed 63% in six years and total assets catapulted from \$54 billion, 20 years ago, to a staggering \$204 billion last year. Gross income bounced from \$11 billion in 1940 to \$38 billion in 1960.

Advertising agencies are impressing their clients more and more with the magnetic news of farmer spending for goods and services to grow his crops and livestock—somewhere in the verdant region of \$26 billion yearly. This, in addition to some \$15 billion annually for the things that urbanites also purchase, such as clothing, food, drugs, furniture and appliances including such significant items on the top of the list as radios and tv receivers, the latter in color, mind you.

The number of farms with incomes of \$5,000 and more vaulted from 126,000 in 1940 to an overwhelming 1,447,000 in 1960. In 1940, a mere 58,000 farms boasted of incomes over \$10,000. Today there are 794,000 such farms in existence. Manufacturers of farm equipment also see a steadily rising sales curve. Since 1954 there are 9% more field tractors on 7% fewer farms; 6% more grain combines on 6% more farms; 15% more corn pickers on 13% more farms; 44% more forage harvesters on 40% more farms and 52% more pick-up balers on 51% more farms.

The farmer spends approximately \$3 billion in new farm tractors and other motor vehicles, machinery and equipment every year. The farmer spends about \$3.5 billion on fuel, lubricants and maintenance of machinery and motor vehicles each year. He spends more than one billion yearly on fertilizer and lime. Thanks to mechanization and automation, one hour of farm labor produces four times as much food and other crops than it did 40 years ago. The Department of Agriculture reports that crop production is 58% higher per acre and the output per breeding animal is an overwhelming 81% greater. And what about export trade? The Department of Agriculture reports that \$4.5 billion in farm products were exported in the fiscal year 1960 and established a new record.

No longer is the farmer bogged down in frugality when it comes to improving his land and stimulating the mind of his family. Scooping feed to cattle and hogs, according to experts, will soon be a thing of the past. Mechanized feeding and watering systems with effortless push-button gadgets are here today. A large

TRFD goes afield for working knowledge

Typical of the present day television and radio farm director is Gordon Roth (r) of KCBS, San Francisco, who is seen out on the field widening his knowledge, in this instance, sheep raising. The TRFD is a thorough student of agriculture who



travels thousands of miles annually in order to keep in constant touch with current farm conditions and his loyal audience. Majority of farm program directors, on a first-name basis with farmers, get first-hand reports on seeds, chemicals and hundreds of other processes the farmers use in their business to increase their huge productivity.

manufacturer of tractors and combines startled the farming world last week when he announced the marketing of special wafers of compressed hay for the cows of America and Canada. A machine will compress hay into hard wafers 2 inches by 2 inches, something the cows will undoubtedly moo over, and thus cut down the man hours by 25 to 40% for every ton of hay harvested. It will also cut tractor hours considerably. Currently, farmers bale their hay. The new machine also means less storage space for the hay.

The Keystone Broadcasting System, indubitably, fills a striking position in the American farm broadcasting system with its highly-specialized 1,100 affiliates serving as an umbrella for some 83% of the total farms in the land. Noel Rhys, executive vice president of Keystone Broadcasting System, told SPONSOR last week that farm programs have one of the most singular followings "for the very sound reason that no other national media furnishes the local farmer wherever he may be with the immediate vital statistics he requires in the conduct of his business."

Advertising budgets are getting bigger, according to Rhys. Year-in and year-out sponsors are upping their expenditures on farm radio stations, he observed. Among Keystone's new advertisers are such powerful figures in the industry as Massey-Ferguson, the world's largest makers of tractors and self-propelled combines, and Dow Chemical extolling its crab grass killer.

The Keystone stations, according to Rhys, are currently carrying some 16 farm specialty advertisers.

Though farm broadcasters are doing a noble job, it is the opinion of some experts in the field, that radio communications for farm businessmen can stand improvement. Donald Lerch, Jr., widely known agricultural communicator and former director of Agriculture for the Columbia Broadcasting System, has entered into negotiations with Keystone Broadcasting System to provide its stations with across-the-board five-minute radio programs "designed to meet the challenge which faces the nation's one million commercial farm businessmen who are striving to become more efficient and more productive,



RURAL and urban audiences find valuable news on the airlines. Here N. J. Secretary of Agriculture Phillip Alampi, demonstrates cranberry production on Governor Robert B. Meyner's weekly program on WNTA-TV, Newark. 150 pound pumpkin was discovered through contest



FARM DIRECTOR is considered a unique breed in talent circles. Here is WSJS Radio-TV (Winston-Salem) farm director Harvey Dinkins (l) interviewing W. W. Johnson, assistant county agent for Davidson County, North Carolina, about important subject of raising pigs

and to make more money for themselves."

Keystone is presently seeking advertisers for the Lerch series of taped programs which, according to present plans, should get under way the first of next year. The Lerch idea is to incorporate two-minute 45-second news commentaries about practices involving a client's product into each program.

Lerch said his transcribed commentaries would sell the *practice*—the surrounding commercials would sell the *product*.

Numerous city radio and television stations in an effort to provide public service to all its inhabitants, which usually includes a goodly number of farmers in outlying areas, provides a bucolic touch that is not without its educational value. Typical of city broadcasters that reach out into the hinterlands is WNBC-AM and WNBC-TV. The flagship outlet of NBC, in the heart of Gotham, is currently providing a six-day-a-week (5:30 to 6 AM) service to farmers over WNBC-AM. Farmers tune to the station for their market prices on vegetables, fruit, poultry, eggs, etc.

"It's true that in the WNBC-TV listening and viewing area, the percentage of farmers is small," Peter M. Affe, station manager told SPONSOR, "but a station broadcasting in the interest of the community is aware that farmers and farming make up an important segment of

that community, no matter how small their number."

With pride, Affe pointed out that there are eight farms with a total of 71 acres in the Bronx; 14 farms utilizing 15 acres in Brooklyn; 232 farms (7,406 acres) in Nassau; 60 farms (148 acres) in Queens; 68 farms (1,152 acres) in Richmond; 303 farms (25,388 acres) in Westchester; 8,347 farms (778,218 acres) in New Jersey and 3,282 farms (1,321,129 acres) in Connecticut. All told, 12,414 farms in the WNBC and WNBC-TV area—all within a very dry martini's gulp from 30 Rockefeller Plaza.

As a public service to the farmers in its area, WOR, New York, has been airing farm reports on its *Sunrise Serenade* Monday through Saturday from 5 to 5:30 a.m. and Sunday, 5:30 to 7 a.m. Reports are 15-minutes in length.

Farm advertisers tailor their messages to specific localities. Of the advertisers for example, using WSJS, Winston-Salem, Brown & Williamson Tobacco runs a decidedly fresh commercial campaign in the area. Directing its advertising to tobacco growers in the Piedmont Valley area, B&W uses an informational approach to farmers telling them of the types of tobacco they are looking for, best methods to grow the tobacco, information on the tobacco market, etc.

On the radio side, farm sponsorship is on the rise with a number of

advertisers trying the field for the first time, WSJS execs said.

Today radio stations all over the country are adjusting their formats to allow for longer newscasts, editorial and greater public service. Bob Palmer, media supervisor at Cunningham & Walsh told SPONSOR. Palmer, who for the past seven years has been responsible for all media on the Agricultural Division of American Cyanamid Company, said that in this new atmosphere, "the radio farm director, who for years was considered a holdover from the old days, is looked upon as the first of a new breed of radio personality."

The resultant importance of the Farm Department to the total station operation will, in Palmer's judgment, provide the RFD with more of the tools necessary for his assignment such as clerical help (many RFD's still must write their own letters), mobile units and release from other station duties so that he may travel his area in search of program material.

"Farm radio today is better than it was seven years ago when I first entered the field, Palmer observed. "If the current trend continues, the next seven years should see farm radio come into its own as a primary agricultural medium."

Cyanamid is one of the largest agricultural advertisers. Last year, Cyanamid began a major radio effort described as the "Aureomycin Radio

Rise in NATRFD members cheers farming's professional air group

Agriculture's indelible link with American consumers (reaching more than 100 million rural-urban listeners daily) is the highly-regarded National Association of Television and Radio Farm Directors. These are the knowledgeable farm broadcasters who perform as liaison between sponsor, his field personnel and distributors and, most importantly, his farming customers.

In 1960 more than 20 new members joined this organization, according to George Roesner, farm director of KPRC & KPRC-TV, Houston, and president of NATRFD. Roesner also told SPONSOR that to the best of his knowledge no broadcast station has discontinued farm broadcasting in that time. (It was not too long that the NATRFD had expressed concern about this problem to the FCC.)

"We of the NATRFD constantly learn of new advertisers in the farm field who have discovered the great advantage of this type of specialized programing," Roesner said. "With today's farmer having a higher investment per employee than any other businessman, the farmer is vitally interested in keeping up with the latest developments and techniques of his business."

"The farm broadcast listener is a devoted one. He pays attention to everything on the program. For this reason not only has an impressive list of new advertisers been added to the roster of advertisers but the continuing sponsors have strengthened their exiting schedules. The farm director's personal approach to his programs, his delivery of the sponsor's message, and his built-in 'believability' make him one of the most influential personalities on any station."

(Please turn to page 52)

FARM cartoonist Bill Ferguson shows the dominant role played by the NATRFD members



For more farm material see page 38



NEW farm series of taped commentaries for Keystone Broadcasting System stations will be launched shortly by Donald Lerch, Jr., Washington agricultural expert and bdcstr.

Network" (not actually a network, but rather a group of 40 top farm directors from coast to coast).

Total advertising of major farm agriculture products, not including home sprays and insecticides, on tv in 1960 was slightly less than in 1959, according to TvB figures. Spot and network billing in 1959 came to \$3,574,871. In 1960 it amounted to \$3,449,914. With the exception of Massey-Ferguson, most farm agriculture advertisers put their money in spot tv last year. Massey-Ferguson allocated \$1,667,499 to network tv advertising and \$50,000 to spot; Ford spent \$40,437, network, and \$73,000, spot; Consumers Co-Op, \$50,300, spot; Ralston Purina, \$157,000, spot; Bercraft Corp., \$176,400, spot; International Harvester, \$304,000, spot; Charles Pfizer, \$73,500, spot.

The key to success for anything from financing to fertilizers, pesticides to packaging, sidings to seeds, on farm radio is via the RFD route, in the educated opinion of top rung executives at the Gardner Advertising Company. This agency, thoroughly conversant with every aspect of farm broadcasting, is constantly re-evaluating the medium. Invariably, its findings reveal that farm radio is an effective medium for its clients. The rural market is of vital importance not only to Gardner's agricultural clients—which account for

(Please turn to page 48)

THE 40-SECOND BREAK RIDDLE

- ▶ Mediamen await distinguishable pattern on pricing, pre-emptibility, and length of notice before pre-emption
- ▶ Introduction of longer chain breaks during peak selling season seen as interfering with clarification

Timebuyers of the world, *unite!* If you want to buy a 40- or 30-second spot in those new 40-second chain breaks, you have nothing to lose but your marbles.

In time, no doubt, the seemingly endless variety of methods employed by stations in selling the newly-lengthened breaks will take on a distinguishable pattern, but. . . .

Take the plight of North Advertising media buyer Barbara Swedeen, for instance. She's just back, and still out of breath, from a nine-station expedition encompassing Chicago, Detroit, and Cleveland. What did she find? "Nine different ways of handling the 40-second breaks." These variations include price of 40's and 30's in relation to 20's, pre-emptibility, and length of notice provided prior to pre-emption.

This apparent confusion stems not only from the novelty of the 40-second

break, but also from the co-occurrence of its introduction with the peak fall spot tv buying season. With demand high for placement of the traditional 20-second announcements, the logical solution from most viewpoints has been to fill the slots with 20's back to back. Also, it is felt there was not enough time between announcement that longer breaks were coming and their actual introduction this fall to allow for production of unique-length commercials right away. At any rate it is assumed that when unfilled slots crop up in late fall-early winter, however, both seller and buyer of time will pay closer attention to the potential of 30's and 40's, and a more workable arrangement should evolve.

As for which of the newly-feasible spot lengths—30's or 40's—is more likely to catch on, there's opinion favoring each, and for a variety of reasons. The 40-second announcement gets the nod from Donahue & Coe associate media director Pete Dalton. As he sees it, the 40 is substantially longer than the 20, offering room for appreciably more copy, if needed, in prime time. The 40 constitutes a substitute for the minute, in Dalton's estimation, whereas the 30 may not be sufficiently longer than the 20 from a copy standpoint to merit paying much more than the 20 rate.

Harry Durando, D&C buyer, adds that in determining the worth of a 40-second spot, cost-per-1,000 in relation to the 20 is not a valid tool. If the 40 costs nearly twice the 20, and the 20's c-p-m is two dollars, the 40's c-p-m will approach four dollars, he grants, but hastens to point out that the 40's contribution is on the creative side. If the selling message

needs the extra time, in prime listening hours, the 40 pulls its weight, states Durando.

On the other hand, many feel the 30-second length has the inside track. This viewpoint is to be encountered among officials of several leading rep firms, and client product managers, as well as agency people.

One agency account man, Conrad Roth at North Advertising, notes that many network tv advertisers already have 30-second commercials on hand which they readily can shift to spot, whereas production of new length commercials may require more time, money, and effort than the rewards would indicate to be worthwhile. On the negative side vis-a-vis 30-second spots, Roth notes that they may be difficult to place in desirable positions if they cannot pre-empt a 20-second commercial. But, if they're available where they'll deliver the audience you want, and you need the extra 10 seconds to tell your product story, they're a good buy at 150% of the 20-second rate, Roth feels.

Among the other factors cited as favoring 30's over 40's is the former's greater similarity to the accustomed 20 both as to length and price. Additionally, it is felt that more attention



40-SECOND SPOTS loom as minute substitute in prime time, says Pete Dalton, associate media director, Donahue & Coe agency



CONFUSION that timebuyers now face is spelled out by North Advertising's Barbara Swedeen. (See box on opposite page)

will be paid to 30's on the rationale that availabilities will be easier to find since they don't require a totally empty break, but rather can fit side by side with a 10-second I.D.

As for advertisers currently on the air with 40- or 30-second commercials in national spot tv, there's but a handful, though several are making inquiries. Gulf Oil is in several markets with 40's via Young & Rubicam. An official of that agency relates that prime time availabilities weren't too tough to assemble in markets below the 10 largest.

Another 40-second spot advertiser is a new product of U.S. Tobacco, Skis cigarettes, for which Donahue & Coe is running a test campaign in Cleveland. Because that project hit the air 2 October, in the height of the spot tv selling season, the first group of spots acquired for Skis was somewhat under par in terms of audience delivered, Pete Dalton of D&C points out, but he reports steady improvement in the spots' positions.

In the D&C media department it is felt that 40's are ideal for an introductory campaign such as the Cleveland push for Skis cigarettes. Vast exposure, such as prime time offers, is sought in order to acquaint as many people as possible with the new product, and the 40 seconds allow for the necessarily numerous copy points that accompany such an introduction, Durando explains.

Also welcome is the heightened opportunity to reach the trade with spots placed in prime time, thereby building their enthusiasm which, of course, is extremely helpful in putting over a new product. Before 40's became available in prime time, says Durando, it often was necessary to stick with fringe minutes in order to have enough time for all of the copy points, and this lessened the possibilities that members of the trade that would be called on to sell the product would see the commercials.

Among the advertisers who reportedly have been checking into availability of 40's are Kodak, Howard Johnson, and Arrestin products of Johnson & Johnson. Investigation of the 30-second spot possibilities has been conducted on behalf of Revlon, Anahist, and Colgate-Palmolive, with strong likelihood that all three will hit

Station replies on breaks run gamut

Q. What length copy pre-empts what?

A. All longer announcements pre-empt a 10

A. A 20 is pre-emptible by a 40 but not by a 30

A. A 30 is not pre-emptible

A. A 10 is not pre-emptible

A. A plan 10 is pre-emptible by a full-rate 10, a plan or full-rate 20, plan or full-rate 30's and 40's

A. A 20 is pre-emptible by longer copy only if the break's other 20 seconds are open

Q. If I'm pre-emptible, how much notice do I get?

A. Four weeks notice from date of order

A. Two weeks notice from date of order

A. After four telecasts

A. After two telecasts

A. After one telecast

A. Immediately

Q. What are you charging for 30's and 40's?

A. From 125 to 150% of the 20 for the 30

A. From 150 to 200% of the 20 for the 40

A. Some have incorporated plans into prime time since base rates were raised to accommodate 30's and 40's. (Minute used to cost same as 20)

the air with spot 30's before the year is out.

Kenyon & Eckhardt is another agency which has been exploring the possible use of 30's and 40's in spot tv in the past few months. Thus far K&E has not found offerings in the new spot lengths attractive. According to v.p.-associate media director Brendan J. Baldwin, "Generally, stations are using their better-rated

time segments to sell two 20-second announcements and making available for 30- or 40-second commercials times around shows drawing smaller audiences.

"Most stations charge 150% of the 20-second rate for a 30-second commercial and 200% of the 20-second rate for a 40-second commercial. At these prices," Baldwin asserts, "if one is to purchase any sizable num-

ber of markets, it is frequently more economical to buy into network shows which can produce better audiences in the spot markets than would be possible if you would purchase 30- or 40-second announcements in the same markets.

"We will continue to look for creative applications of this facility," says Baldwin in summing up his agency's outlook on the subject.

Getting back to the pandemonium encountered by Barbara Swedeen in her explorations of the 40-second break situation, it has been her practice to ask three basic questions. One takes in pre-emptibility, which process always has had its confusing aspects, the addition of two new spot lengths makes the old arrangement look like child's play.

No sooner had one station told her that I.D.'s are pre-emptible by all longer announcements, than another declared he would protect I.D.'s from all comers, i.e. they were not pre-emptible. Another stated that a plan 10 is pre-emptible by a full-rate 10, plan and full-rate 20's, and plan or full rate 30's and 40's.

As for 20's she found that they may be pre-emptible by a 40 (though probably not by a 30), provided the 20 to be pre-empted is lodged in a 40-second break in which the other 20 seconds are vacant. Some told Miss Swedeen that 30's and 40's would not be pre-emptible. Yet this is not universal since some stations have incorporated plans into prime time because base rates were raised to accommodate insertion of 30's and 40's. (Previously, the prime time minute was priced the same as the 20 in many instances.)

Once she determines that a particular spot or group of spots is pre-emptible, Miss Swedeen, naturally, wants to know how much she can count on before the pre-emption axe falls. Well, they may offer her four weeks notice from date of order. Or two weeks. Or four telecasts, or two telecasts, or one. Occasionally, she finds her spots are subject to immediate pre-emption.

As for prices, Miss Swedeen has encountered 40's ranging from 150 to 200% of the 20-second rate. She has come across 30's priced from 125 to 150% of the 20's. ■

RADIO AND PRINT AREN'T COPY CATS

◆ Doyle Dane Bernbach ace copywriter tells why radio copy differs from print ad in projecting same message

◆ On radio it often takes real-life situation type talk to equal impact of message related visually in print ad



Beside toiling on accounts like Rainier beer and Polaroid, DDB copywriter David J. Herzbrun also instructs copywriting at N.Y.U.

When Mark Twain said it—that the spoken English and the written English are two different languages—he wasn't about to be concerned with radio. Or, for that matter, radio copywriters. Nor could he possibly foresee that not too many years hence, his theory would be daily tested, and profoundly respected, by these same radio writers.

One of this clan is Doyle Dane Bernbach ace copywriter David J. Herzbrun who uses his own work on the Rainier beer (a Seattle product made by Sicks Rainier Brewing Co.) ads (print and its radio counterpart) to illustrate here how the written word differs from the spoken word in selling the same product (see photos next page).

"In print" says Herzbrun, "we have copy, illustration, layout, and typog-

raphy." "In radio," he adds, "there are different materials: spoken words, sounds, music and the personality of human voices." The end products, he points out, will, quite naturally, differ enormously.

The Rainier beer ad campaign which involved the print and radio ads shown here ran in several Northwest coastal states (mostly Washington) to introduce the company's innovation: a cold pack can carrier.

In print the Rainier Beer sell was full-page ads in local newspapers and in the Saturday Evening Post regionally. The radio commercials were carried over area radio stations.

The message which Rainier beer sought to project via these ads dealt mainly with the convenience of handling the carrier case as a means explaining the "mystery" of the new cold pack process. There seemed, said Herzbrun, to be a bit of conjecture among consumers as to the working method of the innovation.

The approach to telling the same enlightenment story, however, is quite obviously, totally different. The print ad is blunt and the copy matter brief. The radio commercial, however, involves a true-to-life situation, with down-to-earth characters, and a sprinkling of ordinary-type humor.

Herzbrun explains it like this: "when it comes to the problem of explaining the cold pack method, I'd rather have two people, real-life kind of people, talking in ordinary, understandable terms."

To apply this same technique to print, says Herzbrun, would be extraneous. The picture in the ad tells the story, clearly and concisely. "It

would be cluttered and terribly involved" he says, "and unnecessary."

David Herzbrun who joined the creative staff of Doyle Dane Bernbach about a year-and-a-half ago, has since that time, worked mainly on the Polaroid account. He came to DDB from CBS Radio where he was advertising director. Earlier in his career he was copy chief at Sudler & Hennessey; senior promotion writer at Time, Inc.; and merchandising director, American Home magazine.

For the past five years, Herzbrun has been instructing adult night students in the art of copywriting at N.Y.U. (see *Agency Men Go For 'Moonlighting' Bit*, 25 September, 1961 SPONSOR).

How exactly does a copywriter tackle the problems of making the

same sales pitch in print and radio simultaneously?

There is no such thing as a "set of rules," declares Herzbrun, "just guides and principles each writer makes or adopts for himself."

"In writing for radio," Herzbrun says, "I always try to work visually. I imagine a scene, and try to find ways to make it come to life, either through the use of character voices or sound effects or both. These have to replace the visual elements available in print."

Apart from these obvious differences, says Herzbrun, there is a difference in the actual writing technique. Words that look fine in combination when you read them on paper often sound confusing or awkward when they're said aloud, he

says.

One of the main differences, according to the DDB creative writer, is sentence structure. Example: printed copy often uses an incomplete sentence or a phrase instead of a full sentence.

In radio, says Herzbrun, this is apt to make the copy sound broken and spotty. The story has to flow smoothly and conversationally to make it easily understood as it is read.

There are other things to consider also, according to Herzbrun. He says "I have had to learn to avoid parenthetical phrases (I like them in written copy) but I have never found an announcer who can say a parenthesis."

"I've also had to learn to write
(Please turn to page 64)

It takes two entirely different tacks to tell same story in radio and in print

GEORGE: Ethel, don't sit there.

ETHEL (RHAPSODIC): Isn't it beautiful here?

GEORGE (FLATLY): Yeh, beautiful. Now get up.

ETHEL: What a lovely view!

GEORGE: Yeh. Lovely. Now will you please get up?

ETHEL (STUBBORNLY): Why? I'm comfortable.

GEORGE: Well, get uncomfortable. You're sitting on the Rainier Cold Pack.

ETHEL: Why not? It's strong enough.

GEORGE (SARCASTICALLY): You're not using your head, Ethel. I bought the Rainier in a Cold Pack because I like my beer cold. Now get up before you hatch it!

ETHEL (SWEETLY REASONABLE): Don't be silly, George. It's a Cold Pack, isn't it? They said it would keep the beer cold for hours. Refrigerate it like any 6 pack or 12 pack, they said, and your Rainier Beer stays cold up to six hours . . . without ice.

GEORGE: They didn't say to sit on it for six hours.

ETHEL: But it's insulated!

GEORGE (PATIENTLY): Ethel, the insulation is aluminum . . . and it works by reflecting the sun's rays and . . . and all that jazz.

ETHEL: I don't understand a word you're saying.

GEORGE: Forget it, Ethel, forget it. But you'll have to get up anyway.

ETHEL: Why?

GEORGE: Because I'm thirsty.

ETHEL: So am I! Let's have a Rainier.



Both hold 12 cold cans of Rainier. Both will stay cold for hours. Which would you rather carry?

Radio takes different tack in putting across same message projected by a magazine ad. In the Rainier beer ad, for example, in order to depict the carrying ease of the can carrier (shown above in the print ad by comparing old and new beer can toting methods) the copy writer put his radio characters in a picnic setting. The remainder of the radio copy is then devoted to clearing up another major sales point: the working method of the cold pack system.

Key market for advertisers: 10% of U.S. counties



Dark areas represent Nielsen's 296 "A" and "B" counties, in which are 65% of U.S. radio homes, two-thirds of nation's retail sales

NET RADIO'S NEWEST 'SELL'

Do you know how your audience for your network radio commercials is distributed by county size? It can be extremely important, urges NBC Radio

Well within memory of most agency radio/tv department heads, there was a time when network radio salesmen liked to talk "coverage" in the broadest possible terms. Salesmen, particularly those from the two senior radio networks, would pull out maps in which practically every U.S. county was shown to be covered by the network's full lineup of affiliates, according to the Broadcast Measurement Bureau.

Network radio pitches on Madison Ave. and other ad thoroughfares have changed considerably since.

Chiefly, the gap has narrowed between presentations being made by leading station reps and the radio networks—and not just in terms of package plans, rotating announcements, volume-encouraging discounts and announcement-carrier program-

ing. Like the reps, networks today push their ability to reach a defined, targeted audience.

This trend is typified in one of the newest network presentations making the agency rounds, a Nielsen-based study from NBC Radio called "Money Markets." Instead of talking about what is going on in U.S. network radio on a broad basis, complete with blanket coverage map, the study is keyed to an examination of what's happening in slightly less than 10% of the nation's counties.

These counties—a select 296 out of the Continental U.S. total of 3,070—are those classified by Nielsen on a population density basis as "A" (500,000 persons and over) and "B" (100,000 to 500,000).

Their "overwhelming importance" in a radio advertiser's plans, accord-

ing to NBC, is based on some solid *Sales Management* economic factors:

- Although representing no more than one out of 10 U.S. counties on the basis of a simple tabulation, these "Money Market" counties contain 63% of all U.S. homes.

- They represent an equal, and often greater, share of the U.S. economy. The 296 counties account for 63% of all U.S. automotive sales, 68% of retail sales, 67% of food sales, and 71% of drug sales.

- In radio terms, a comparable listening pattern is formed. The 296 counties contain 65% of all U.S. radio homes—and account for 65% of the total volume of U.S. radio listening.

The emphasis here is particularly interesting, even if not every client would agree with it. To establish it

point, NBC Radio is, in effect, saying that advertisers should *not* be concerned primarily with trying to buy a wired-for-sound map of the U.S., but rather to be concerned with their ability to reach listeners in the most major of markets—much the same basic pitch made by big reps though unquestionably, smaller markets are of critical value to many advertisers.

Having defined the "Money Markets," and having stressed their value to radio advertisers, NBC's presentation gets down to an examination of something of which most admen had never even heard until a few years ago: the percentage of cumulative audience for "representative campaigns" of major advertisers that occurs in the "Money Market" counties, as well as in the less-densely-populated "C" (30,000 to 100,000) and "D" (all others) counties.

It doesn't end there. The NBC presentation then turns to a measure of the "percentage of impressions delivered" in the key counties by the network radio campaigns of several top advertisers, the "per-announcement averages" of these same campaigns, and (on a more promotional level) "weekly share of audience in 'A' and 'B' counties for all four networks."

Although the information selected for the presentation is of a competitive nature and is being pitched to agencies in New York, Chicago and Detroit because the "A" and "B" counties are an area of strength for NBC Radio, there are some interesting radio advertising patterns on all four networks that can be seen.

Some examples at random:

- A Lorillard campaign of 60 announcements over a four-week stretch this spring on ABC Radio produced a total cumulative audience of 4,401,000 homes. This was distributed, on a county-size basis, in the following way: 1,928,000 unduplicated homes were in the "A" counties (43.8% of total cumulative audience) 942,000 were in the "B" counties (21.4%), 880,000 were in the "C" counties (20%) and 651,000 were in the "D" counties.

- A Pharmaco campaign of 62 announcements in the same four-week period on CBS Radio produced a cumulative audience total of 7,368,000. On the country-size yardstick, the distribution was 2,093,000 in "A" (28.4%), 2,601,000 in "B" (35.3%), 1,451,000 in "C" (19.7%) and 1,223,000 in "D" (16.6%) counties.

- A Liggett & Myers campaign of 104 MBS commercials in the above period produced a cumulative figure of 7,121,000 with distribution run-

ning: 2,329,000 in the "A" (32.7%), 1,866,000 in "B" (26.2%), 1,965,000 in "C" (27.6%), and 961,000 in "D" (13.5%) counties.

- An American Motors campaign of 80 announcements on NBC Radio during the four-week measured period produced a cumulative total of 8,357,000 of which 3,635,000 were in "A" (43.5%), 2,407,000 in "B" (28.8%), 1,329,000 in "C" (15.9%) and 986,000 (11.8%) in "D" counties.

What NBC is, in actuality, proposing is a new kind of network yardstick to go a step beyond others ("cost-per-1,000," etc.) already used as buying or efficiency guides by leading advertisers. Roughly speaking, it is this: Since approximately two-thirds of the population and two-thirds of product sales in the U.S. are concentrated in just 296 metropolitan-area counties, then a key measure of a network radio campaign today is primarily its ability to penetrate this market, and to score at least two-thirds of its cumulative audience and total commercial impressions there.

How did the campaigns cited earlier do on this new yardstick?

The Lorillard network radio score in the "A" and "B" counties on ABC was a combined cumulative-audience (Please turn to page 70)

Network campaigns differ in ability to reach metro areas

Network radio advertiser	No. Anncts. in 4 wks.	Total cume homes (000)	% of cumulative by county size*			
			"A"	"B"	"C"	"D"
GENERAL FOODS	26	3,016	34.7	26.2	24.0	15.1
GENERAL MILLS	19	4,401	39.6	27.9	17.7	14.8
PEPSI COLA	26	4,797	29.0	31.8	21.7	17.5
MENNEN	137	8,060	35.0	25.7	26.5	12.8
CHEVROLET	170	11,472	40.0	30.9	14.9	14.2
EX LAX	18	4,104	47.3	31.2	10.5	11.0

*Explanation of county size: "A"—over 500,000 pop.; "B"—100,000 to 500,000; "C"—30,000 to 100,000; "D"—all others. Note: Case examples were random-selected, represent all four radio networks. Audience data from A. C. Nielsen Co.

PIONEER LIKES FARM SERVICE

Hybrid corn seed firm feels farm radio's value is based on sponsorship of service-type programs, prefers noontime show of either farm or world news



FARM DIRECTORS' off-air activities are a potent bonus to Pioneer. Above, Keith Kirkpatrick, associate RFD, WHO, Des Moines, tapes interview with European poultrymen at Pioneer poultry farm. (L to r) Kirkpatrick, Ernest Wutrich, Switzerland; Heinz Guericke, West Germany; Samule Burkhardt, Switzerland. Below, Maynard Speece, RFD, WCCO, Minneapolis (c), examines product development at Pioneer's Minnesota Corn Breeding Station with Steve Boelke (l), Harry Heinz, both supervisors. Pioneer sells over 2 million bushels of hybrid corn seed annually



Among the earliest, continuous users of farm radio, Pioneer Hy-Bred Corn Co. of Des Moines—the nation's first producer of hybrid seed corn—has been a proponent of the medium for almost 25 years. Pioneer began its year-round schedules in October, 1937, on WHO, Des Moines, eleven years after the company's establishment by Henry A. Wallace.

Today, through its agency, Milwaukee-based Klau-Van Pietersom-Dunlap—whose air media schedules include a number of key agricultural advertisers—Pioneer utilizes a broadcast mix of both radio and television, with commercial technique and sponsorship philosophies combining the traditional and the very new.

Last year, according to government estimates, about 14 million bushels of hybrid seed corn were sold; of this overall national production, one out of every six or seven bushels was Pioneer's. Evolving from a small beginning—Wallace's company (still run by the Wallace family) produced 605 bushels during its first year, 1926—to a leading position in two major agricultural fields (in 1940 the company established a new department, Hy-Line Chicks, to produce hybrid layers), the company directly attributes its growth to a "wholesome" business philosophy; a continuing genetic research program in which Pioneer spends around \$1 million annually; and vigorous advertising and sales activity conducted as locally as farming itself.

Pioneer's advertising this year includes a radio budget SPONSOR estimates at approximately \$100,000 for seed corn. An additional expenditure of about \$60,000 is invested in Hy-Line Chicks radio advertising. Spot television campaigns—for both

hybrid seed corn and chicks, with schedules inter-changeable seasonally—receive another \$50,000 annually. This advertiser is also heavy in farm magazines, spending about as much in print campaigns as it does in radio.

The noon hour has traditionally been considered a desirable time to reach the farmer via radio. And in Pioneer's case, sponsorship of noon-time news is the backbone of its radio advertising, according to James L. Bradley, Pioneer's advertising manager.

"We feel that radio's value to us through the years is based largely on sponsorship of service-type programs," he says. "We prefer a noon news vehicle, either world news or farm news."

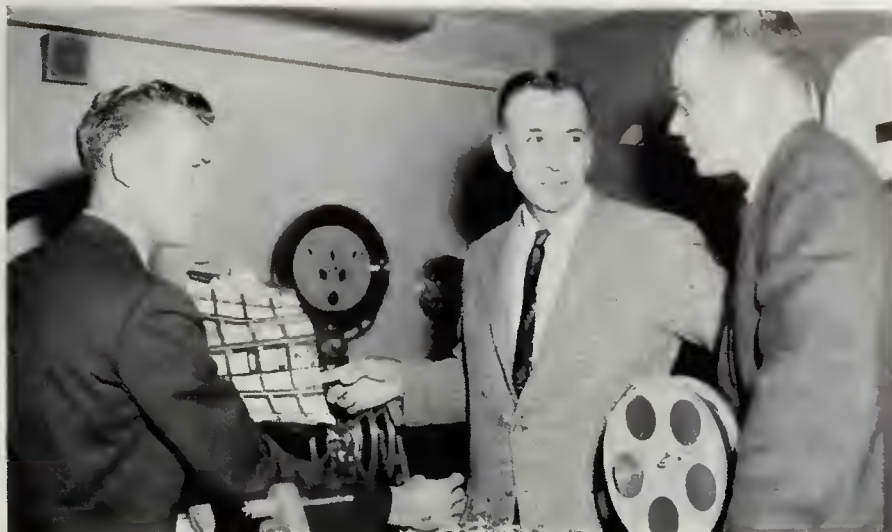
For this, five key radio stations in the nation's cornbelt are used on a year-round basis by Pioneer. They are: KICD, Spencer, Ia., WCCO, Minneapolis; WHO, Des Moines; WMT, Cedar Rapids; and WNAX, Yankton, S. D. Pioneer's 15-minute news programs are usually scheduled between 12:15 and 12:45.

"We know the farmer is listening then," says Bradley. "Noontime news programs produce just about the largest farm audience possible, and that's why sponsorship of these programs, 52 weeks each year, is such a vital part of our advertising strategy."

However, Bradley points out, the smaller, local stations are becoming increasingly competitive. Although no statistics are available at present, Bradley feels that the smaller farm stations are cutting into the large station audiences. And Pioneer's feeling about the growing influence of smaller stations is responsible for the spot underlay placed twice annually, on a regular, seasonal basis.

In the spring, during the seed corn buying and planting season, and again in the fall, when orders are placed, Pioneer buys eight to 10 weeks of spot on about 11 smaller stations throughout the cornbelt, scheduling commercials at times non-competitive with its noon programming on bigger stations.

Selection of stations used in Pioneer's seasonal spot schedules is left pretty much to the company's farmer-



LACK OF PRIME TIME television shows with farm directors causes Pioneer to steer clear of TFD's. Above, examining tv commercials (l to r), Fred Crowl, radio/tv dir., Klau-Van Pietersom-Dunlap; James Bradley, Pioneer ad mgr.; Veryl Fritz, account executive, K-VP-D

salesmen. "They know better than we do what local stations are listened to most by farmers in their areas," Bradley maintains.

Pioneer's corps of farmer-salesmen is an important part of the company's marketing strategy. In its early days, during the depression of the 30's, Pioneer learned that farmers believed and respected what an-

other farmer, especially a neighboring farmer, did or said, rather than a stranger attempting to sell them. So successful was this technique, that Pioneer has used it ever since.

Today almost all Pioneer Hy-Bred seed corn is sold direct to the farmer by farmer-salesmen: a farmer living at most, only a few miles from
(Please turn to page 65)

Pioneer's current radio/tv station list

RADIO

Major stations

WHO Des Moines, Ia.
WMT Cedar Rapids, Ia.
WCCO Minneapolis, Minn.
WNAX Yankton, S. D.
KICO Spencer, Ia.

Spot radio 'underlay'

WKTY LaCrosse, Wis.
KXGI Fort Madison, Ia.

KBIZ Ottumwa, Ia.
KOHL Faribault, Minn.
KTOE Mankato, Minn.
WJON St. Cloud, Minn.
KBRK Brookings, S. D.
KIJV Huron, S. D.
KSON Aberdeen, S. D.
WOAY Fargo, N. D.
KMHL Marshall, Minn.

TELEVISION *

WOI-TV Ames, Ia.
KEYC-TV Mankato, Minn.
KROC-TV Rochester, Minn.
KCMT-TV Alexandria, Minn.
WMT-TV Cedar Rapids, Ia.
KGLO-TV Mason City, Ia.

KELO-TV Sioux Falls, S. D.
KDLO-TV Florence, S. D.
KPLO-TV Reliance, S. D.
KSOO-TV Sioux Falls, S. D.
KORN-TV Mitchell, S. D.

*Stations being used in Fall 1961 and in Spring 1962.

Cotton and wheat farmers lead in net income

Net farm income, specified types of commercial farms

Type and location of farm	Average		1959	1960 ¹
	1947-49	1950-59		
	Dollars	Dollars	Dollars	Dollars
DAIRY FARMS:				
Central Northeast	3,815	3,898	4,236	4,061
Western Wisconsin	2,810	3,104	3,414	3,418
DAIRY-HOG FARMS:				
Southeastern Minnesota	3,934	3,886	3,632	3,858
CORN BELT FARMS:²				
Hog-beef fattening	10,343	7,737	6,591	5,422
Cash grain	8,802	7,923	5,698	6,780
POULTRY FARMS:				
New Jersey (egg-producing)	5,950	2,699	-1,335	4,462
COTTON FARMS:				
Southern Piedmont ²	1,573	1,992	2,078	1,847
Texas:				
High Plains (nonirrigated)	6,402	4,646	6,961	8,072
High Plains (irrigated)	10,761	12,167	13,291	14,844
MISSISSIPPI DELTA:				
Small	1,923	1,838	1,996	1,759
Large-scale	20,465	22,247	27,151	23,774
TOBACCO FARMS:				
North Carolina Coastal Plain:				
Tobacco-cotton	3,208	3,323	2,624	3,491
Tobacco-cotton (large)	3,923	4,204	3,419	4,718
Tobacco (small)	2,354	2,655	2,256	3,010
SPRING WHEAT FARMS:				
Wheat-small grain-livestock	6,143	4,818	2,807	4,389
Wheat-corn-livestock	5,869	4,239	2,343	5,528
Wheat-roughage-livestock	5,160	3,741	1,468	5,628
WINTER WHEAT FARMS:				
Wheat	9,808	7,987	7,777	10,498
Wheat-grain sorghum	9,162	4,967	10,281	12,146
Wheat-pea	11,961	13,286	15,940	11,020
Wheat-fallow	13,468	12,518	12,468	9,643
CATTLE RANCHES:				
Intermountain region	8,665	8,884	12,547	9,573
Southwest	5,698	4,368	8,318	7,102

Source: U.S.D.A. ¹Preliminary. ²Revised.

PBC

is proud
to be
in Radio

What is the place of radio today — and how has it changed or been forced to change? The idea that radio has to be a juke box, with a noisy cheap musical format carrying nothing but advertising announcements and pandering to the lowest tastes of the juvenile and the immature, is just not true. There are many stations in many different types of communities, who program differently, and successfully, and whose operation is certainly more “in the public interest.” P B C stations follow this kind of programming. *(Taken from comments by Herbert E. Evans, President, Peoples Broadcasting Corporation, to Federal Communications Commission.)*



PEOPLES
BROADCASTING CORPORATION

246 North High Street • Columbus, Ohio

WNAX, Yankton, S. D. WMMN, Fairmont, W. Va.
WTTM, Trenton, N. J. WGAR, Cleveland, Ohio
WRFD, Columbus — Worthington, Ohio
KTVV (TV), Sioux City, Iowa

A subsidiary of Nationwide Mutual Insurance
Company, Columbus, Ohio

Farm Income Moves Upward in 1960

U. S. Cash Farm Income

	1959 (000)	1960 (000)
Cash receipts: live stock & products	\$18,855,096	\$18,905,324
Cash receipts: crops	14,290,809	14,840,368
All cash receipts from marketing	33,145,905	33,745,692
Govt. payments	681,517	693,087
Total cash receipts from farming	\$33,827,422	\$34,438,779

Source: U.S.D.A. Agricultural Marketing Service

Feed is Major Farm Expenditure

Specified Farm Expenditures

Category	1954 (dollars)	1959 (dollars)
Feed for live stock and poultry	2,246,945,007	2,565,989,698
Hired labor	753,065,728	811,585,944
Gasoline, other petroleum fuel, oil	766,238,035	851,113,338
Commercial fertilizer, other materials	(acres used) 64,432,512	(acres used) 73,372,496

Source: U.S. Dept. of Commerce

Farms are better equipped

Since 1954 there are . . .

9% more Field Tractors	on 7% fewer farms
6% more Grain Combines	on 6% more farms
15% more Corn Pickers	on 13% more farms
43% more Forage Harvesters	on 40% more farms
52% more Pick-up Balers	on 51% more farms

Source: Meredith Publishing Co.



GO FIRST CLASS with **KMJ-TV**

FRESNO

CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY

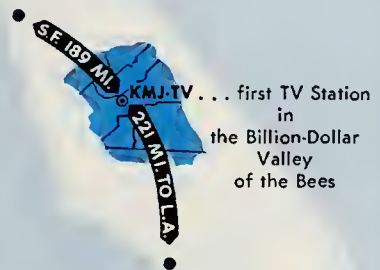


Go First Class with KMJ-TV — and with first class ratings as confirmed by the new Fresno ARB survey of July, 1961.

KMJ-TV has more quarter hour wins throughout the week . . . from sign-on to sign-off . . . than any other Fresno station. This is true both for the Metro Area and for total homes. And KMJ-TV leads consistently in the number of adult viewers.

KMJ-TV movies lead the field. The afternoon movies Monday through Friday are the top rated daytime movies with an average rating of 15.0. The Sunday Cinema Special from 4:00 to 7:00 p.m. has a 22.0 and the Friday night Fabulous Films has a 17.0 rating.

*July 1961 ARB, Fresno.



SPONSOR ASKS:

WHAT ARE THE ADVANTAGES OF YOUR CENTRAL BILLING SYSTEM? (PART ONE)

Those replying to this week's question are:

• **John Palmer**, Broadcast Clearing House, Inc., New York

• **George W. Schiele**, Broadcast Billing Co., New York

John Palmer, *president, Broadcast Clearing House, Inc., New York*

1. BCH serves the best interests of the entire industry—agencies, representatives, stations and clients—without competing in any way with



BCH's method will increase agency profit by eliminating bulk of overhead

the services these individual segments offer each other.

2. BCH standardizes forms and procedures; BCH offers a completely standardized process including all forms and statements which result in a "one bill-one affidavit-one check" convenience.

3. BCH audit service certifies station performance and authenticates station bills.

4. BCH offers automated data processing by the largest and most experienced data processor in clearing house and banking industry fields—Bank of America.

5. BCH assures confidential handling of all data by appointing Bank of America as administrator and custodian of that data; all information will be treated with the same confidence and discretion as a personal bank account.

6. BCH guarantees proper handling of all funds and disbursements by appointing Bank of America as Fund Administrator of all BCH collections and disbursements; checks will be countersigned by a Bank of America officer.

7. BCH provides complete data on schedule that is compatible with

existing accounting systems and adaptable to specific requirements of buying and billing.

8. The BCH plan was conceived and developed for the advertising industry by advertising men; BCH organizers and principals each have more than a dozen years of practical, working experience in agencies, stations and representative firms; technical procedures were researched, engineered and refined with consultation from statistical, cost accounting and automation systems specialists.

9. BCH is an independent company, with no affiliations or outside interests in the broadcast industry. It has no other services to sell or impose upon the industry. There are no possible conflicts of interest—BCH is concerned only with operating a clearing house.

10. The BCH system is *not* just an "idea," but a thoroughly checked, tested, and approved plan; it has been acknowledged as workable, practicable and feasible by industry leaders, Bank of America data processing research specialists, as well as the Management Services Department of BCH's C.P.A. firm, one of the country's largest and most respected.

11. BCH is the *first* to bring such a detailed and practical plan to the attention of the industry.

But this in itself is not enough. A clearing house purporting to serve the advertising industry must be ready and willing to provide the necessary implementation of their plan. This is what clearly differentiates BCH's plan from other method proposals. BCH recognizes the difficulty of implementing a new billing and processing procedure for spot broadcast, as well as a program of standardization. Therefore, BCH is willing and ready to provide the entire advertising industry—at BCH's expense—all forms to all parties necessary to bring about and establish a standardized system.

12. The BCH was designed to be a sound, basic plan to expedite the buying and selling of spot. It is *not*

intended to be the ultimate system to encompass all facets of the spot industry. It has been formulated to be a simple, practicable concept that can readily get off the ground and then possibly grow to include additional services as genuine needs arise or become evident. We feel that this is far more practical than an attempt to start with a Utopian scheme unrealistically purporting to solve all at once the many complex problems of a complicated industry with one giant and possibly uncontrollable master plan.

13. BCH does not bill itself as being "all things to all people." BCH takes up where the buying and selling function leaves off. BCH attacks the processing problems of the buy—after the buy has been made. BCH attacks the paper problem—it does not interfere with the creative and vital person-to-person procedure of buying and selling. BCH recognizes a truth so basic as to be self-evident machines can never replace people because they cannot make decisions requiring judgment. The BCH system is geared to clear up the paper jungle only. It will never interfere with the human buying and selling function.

14. The BCH plan is efficient, balanced and economical. It is designed to eradicate the costliest and unprofitable aspects of the spot broadcast medium at a price that will provide a savings to the industry. It is not conceived to offer a bushel basket of costly and not proven secondary services to an industry already plagued with a cost-profit squeeze. It is intended to simply clear away the bulk of the overhead expense and thereby increase profits of agencies, reps and stations. It will add additional services later only as they become cost-efficient.

The savings that BCH makes possible add up to a built-in source of new profits for the industry—profits that are now being lost in the "paper jungle." This new source of profits costs nothing to tap. It simply trans-

fers overhead figures to profit figures.

Furthermore, BCH will provide all parties with detailed but simple and graphic manuals of operation—carefully outlining and explaining each party's function step-by-step.

The end result of untangling the "paperwork" problem is that all parties can concentrate on their primary tasks—buying, selling and broadcasting more effectively and more profitably.

George W. Schiele, vice president,
Broadcast Billing Co., New York

Broadcasters and advertising agencies waste countless hours and dollars duplicating each other's efforts. The business cycle of spot tv—from offer and acceptance through invoicing and payment grew up with the industry. At many points in the process, station and agency walk in each other's tracks. With the Broadcast Billing Company facility handling much of the transaction for both buyer and seller, some of the work, and most of the headaches disappear.

The BBC offer is unique in every significant respect. Understandably, Standard Rate & Data Service, Inc. would not venture their money or their resources on a proposal until it met very rigid standards. The system that has been developed over the past four years and was first offered to the industry in late August, has met the basic pre-requisites of any sound central billing facility.



BBC's system does more than simplify billing—it increases appeal of medium

• It is comprehensive. Eventually, every station and agency will use the facility, but the offer of service is not predicated on this contingency. Any agency can immediately enlist BBC's service for their total spot tv work load, any station for its complete national and regional spot billing.

• It is adaptable: Realistically, BBC's source documents are those already available, and its report output is tailored to the client's own formats.

• The offer is completely credible. BBC is run by media professionals. It offers no "blue sky" services, guar-

antees confidential treatment of business records and is backed by the resources of an established media service company.

• No experimentation. BBC methods and procedures have been tested in actual operation, and clients pay nothing until the service has been successfully phased into their operation.

Curiously, spot tv's problem has not everywhere been correctly identified. Bill-pay headaches are less the product of the media's several millions of transactions per year than of inadequate communication between buyer and seller, less a question of work volume than of system.

We live in an exciting world of change. Scarcely a week passes without the announcement of an exciting new machine capable of great quantities of work at high speeds. There is, therefore, a tendency to oversimplify all business problems into machine solutions. In spot broadcasting, the problem is not quite that easily stated.

Our objective in establishing a central billing service is to provide a facility which will increase the appeal of spot television as an advertising media by minimizing agency costs

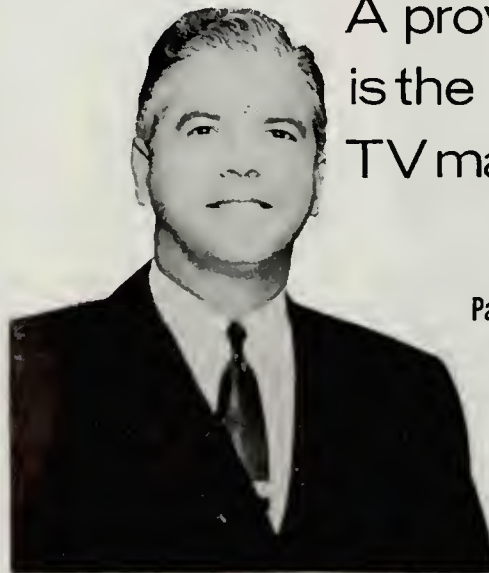
and problems in servicing spot campaigns, and to introduce a new time element into the reconciliation of order with performance. Our ability to perform this service at a saving for both parties is predicated on more than just the economies of a high volume industry-wide machine operation. It entails, as well, the elimination of duplicated effort through our common performance of work for both and their mutual contributions toward the cost of doing the job.

In so little space it is not possible to detail the mechanics of how BBC organizes and maintains its master files, but we can state the effects of the service: stations can reduce overhead, minimize billings lost through the present time lag in resolving discrepancies, receive a complete array of sales analysis reports, and in concert with other broadcasters gain very real competitive advantages for the media itself. They gain this advantage because their support of the BBC facility makes available to agencies a complete reconciliation of purchase records with the claims for payment, preparation of estimates and advertiser pre-bills and the co-

(Please turn to page 71)

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Municipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz **12**

WLBT Hollingbery **3**

Serving the Jackson, Miss., Television Market

OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET

WSYR-TV

DELIVERS 42%*
MORE HOMES THAN
ITS COMPETITOR



WSYR-TV
NBC Affiliate
Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 10 ELMIRA, N. Y.
Get the Full Story from HARRINGTON, RIGHTER & PARSONS



"I wouldn't think of watching any other station..."

Represented by
NB Edward Petty & Co., Inc.
WSM-TV Channel 4
NASHVILLE, TENNESSEE
America's 37th Television Market
(Based on ARB Homes Delivered: 6 P.M. to Midnight, Nov. '60, March '61 combined)

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive, New York, will open a campaign for the deodorant Poise in 30 to 40 markets. Starting date is 6 November and its scheduled for a five-week flight. Time segments: fringe minutes. Agency: Norman C&K, New York. Buyer: Al Silverman.

Liggett & Myers Tobacco Co., New York, is about to promote its L&M cigarettes in an eight-week flight. This campaign will use about 30 markets and is scheduled to start 5 November. Time segments: minutes, breaks, and I.D.'s. Agency: JWT, New York. Buyer: Gordon Johns.

Warner-Lambert Products, Morris Plains, N.J., is going into a rather lengthy campaign for Anahist. It will begin 15 November and extend through 31 March. There will be some 30 to 40 markets involved with time segments of night minutes and prime 30's. Agency: Ted Bates, New York. Buyer: Mary Ellis. Also, for the same company, a promotion for Listerine. This campaign will have an eight week flight in 50 to 60 markets. Time segments: prime breaks. Agency: L&N, New York. Buyer: Frank Sweeney.

Eastman Kodak, Rochester, N.Y., will promote its various film and camera products starting 26 November for four weeks. There will be 40 to 50 markets involved with time segments of prime breaks and fringe minutes. Agency: JWT, New York. Buyer: Polly Allen.

Lanvin Parfums, Inc., New York, has scheduled 24 November as the starting date for a promotion. It will go into 40 to 50 markets on a four-week flight. Time segments: night I.D.'s and some good breaks. Agency: North, New York. Buyer: Barbara Swedeen.

Proctor & Gamble, Cincinnati, has prepared a campaign for its Duncan Hines layer cake. The promotion is extensive and will use over 60 markets from 6 November through the P&G year. Time segments: night minutes.

Ex-Lax Inc., Brooklyn, N.Y., will use day and night and fringe minutes and I.D.'s for a campaign scheduled to start 30 October. It will have a six-week flight in 20 to 30 markets. Agency: Warwick & Legler, New York. Buyer: Jim Kearns.

Coty, Inc., New York, will promote several products starting 15 November. There will be 20 to 30 markets involved for a four-week flight. Time segments: night I.D.'s. Agency: D-F-S, New York. Buyer: Bob Fitzgerald.

RADIO BUYS

The American Tobacco Company, New York, will promote Lucky Strike cigarettes with a spot radio campaign. The schedule calls for an immediate start with a 12-week flight. There will be some 15 to 20 spots per week in a group of 40 to 50 markets. Agency: BBDO, New York. Buyer: Hope Martinez.

On the street where you live there's one favorite
troubador. In Cleveland it's WHK. Our serenade now
charms more fair ladies, and men, than ever before.*

As a matter of fact, WHK now out-troubs all other
Cleveland troubadors in the morning as well! Before
you plunk down your ad dollars in Cleveland, listen
to Jack Thayer, Vice-President and General Manager,



WVHK CLEVELAND
A Metropolitan Broadcasting station
National Rep.: John Blair & Co.

Irresistible



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1961

NEW TRENDS

(Continued from page 31)

12% of the agency's total billings—but to those companies dealing in consumer products. Clients' products and services represent categories which account for 34% of a farmer's total dollars and 58% of the dollar he earmarks for production alone. And if such non-discretionary farm expenses as wages, rent, interest and taxes, are excluded, Gardner clients represent product categories accounting for 70% of a farmer's total production dollar.

With more than 50% of its billing in broadcast, it was natural that Gardner would turn to farm radio as an effective salesman. But variance in clients products, sales appeals and marketing strategy results in a range of farm radio billing from less than 1% of one agricultural advertiser's budget to as much as 50% of another's. Elanco, a Gardner client, is using farm radio for the first time in several years to help introduce a new poultry antibiotic, Tylan, in the eastern and southern United States.

Here are other radio buys of Gardner clients: Granite City Steel is continuing to promote Strongbarn on farm radio; Northrup King is using RFD programs and farm tv, both in the United States and Mexico, to help sustain brand awareness and create preference for Northrup King seeds, particularly in introductory areas; Monsanto is depending on farm radio for dealer tie-in, co-op, merchandising and intensive peak advertising for extra sales push; Ralston Purina, is supplementing its year-round use of RFD shows with a region-wide campaign featuring Burl Ives in a series of one-minute spots. Purina also plans to adapt the transcribed commercials for use by more than 600 dealers who use local radio on their dealer co-op programs. Ralston Purina Company's Purina Feeds Division—a Gardner client for more than 50 years, indeed a remarkable accomplishment in the advertising profession—has been one of the nation's top agricultural users of farm broadcast media. Former sponsor of *Grand Ole Opry* on both radio-TV, Purina now uses the talents of 25 top radio farm directors, and encourages salesmen to work with the broadcasters.

Much of Gardner's current philo-

sophy of farm broadcasting is based on a comparatively recent study it made in cooperation with a number of RFD's in the rural markets. Largely responsible for following through on the findings, were Robert R. Riemenschneider, vice president and media director, and Warren B. Wiethaupt, media group supervisor.

"Our farm broadcast recommendations," Wiethaupt told SPONSOR, "depend, of course, on advertising objectives, the area of the country involved, timing requirements, availability of rural farm directors and kind of sell deemed advisable. Often circumstances dictate the use of pre-recorded e.t.'s with a jingle or other memorable device for impact."

Wiethaupt recalled that several years ago when Gardner first introduced Stilbosol, a new beef cattle feed additive of Eli Lilly and Company, the agency turned to radio primarily to help the farmer learn how to pronounce and identify the product name. Wiethaupt said the agency's strategy is generally expressed in terms of the marketing goal to be realized; the role of advertising in achieving this goal and the specific implementation from a creative and media point of view.

"From this, we then build the specific media program best calculated to achieve the goals," Wiethaupt explained. "But first of all, we have to have a full grasp of the capabilities of each medium available." Among the major capabilities of farm radio uncovered in the report: specialized farm programming, frequency, believability, local adaptation of message, extra-curricular sell, inquiries, instance, prestige, warmth, listen and work, enjoyable experience, dealer meetings and numerous other advantages attached to farm radio and its potent-packed RFD's.

No contemporary appraisal of farm broadcasting can be complete without a glance at network airing of this important aspect of American civilization. In the opinion of many farmers and others concerned with agriculture, the networks are not doing anywhere near the stalwart job they performed years ago. Today, the networks are down to the barest minimum in this phase of programming. In the old days the networks went so far as to have directors of agriculture on their staffs and permitted them a dominant role in the

planning of broadcasting patterns. For example, the aforementioned Lerch was chosen by Edward R. Murrow as director of agriculture of the Columbia Broadcasting System, a post Lerch held for three years.

Perhaps the most celebrated of network farm programs was the *National Farm and Home Hour* on the NBC Radio Network which started in October, 1928 as a daily full-hour feature with major farm news and entertainment. During the 1940s the *National Farm and Home Hour* became a 30-minute Saturday program. Allis-Chalmers Manufacturing Co., makers of farm implements, was its sponsor for many years. The program, after winning numerous honors and establishing a flock of broadcasting "firsts" faded from the air lanes in July, 1960.

What is the current situation regarding farm broadcasting on the major radio networks? The celebrated *National Farm and Home Hour* was replaced with a 15-minute program entitled *NBC Farm Review* (produced by John F. Lewis), a 15-minute segment of *Monitor* on Saturdays from 8:30 and 8:45 a.m. It is repeated on Sundays from 11:13 to 11:30 a.m. with Richard Harkness hosting.

"We think the *NBC Farm Review* discusses agriculture in terms of general application to modern American Society," Lewis told SPONSOR. "And we believe consumers and marketers should be aware of their own relationships to farming. Agriculture is the modern American success story. It has brought us all tremendous benefits never before realized as possible. It is a living, exciting story that needs telling. If NBC can present and the listener can grasp this concept, the 'farm problem' of the U.S. may be nearer solution."

The American Broadcasting Company present one regular program aimed at farmers. It is tagged appropriately enough, *The American Farmer*.

If farm advertising sprouting more and more on individual stations? The answer is, most assuredly, yes based on reports from station rep and sales departments of stations, big and small. An example is the WLW (Cincinnati) Farm Department. Bob Miller, director of agricultural activities for Crosley Broadcasting Corp. and past president of the National

Media people:
what they are doing
and saying

TIMEBUYERS' CORNER

Timebuyers' Corner, a new weekly SPONSOR department, features the personalities who make up the agency media business—buyers and media directors alike. What they are doing and what they are saying is reported here. The present coverage will be expanded in the next few weeks, with a complete run-down on agency media people throughout the country.

NEW YORK: There are at least 10 buyers presently seeking rep jobs, with one buyer giving parties for reps to gain favor. . . Jane Podester, who was with McCann-Erickson, is NC&K's most recent addition in its media department reshuffle . . . Several buyers at a Philadelphia agency, which lost its major broadcast account, have been checking job availabilities in New York.

Jerry Rettig of Grey Advertising is among a number of media people who have returned to Manhattan recently because of time-consuming travel. Rettig says: "My home was only 30 minutes from New York—by phone." . . . Ted Brew switched from BBDO to Adam Young's radio sales staff . . . Frank Moran, formerly of Y&R, has joined Ted Bates, where he'll work on the Boyle-Midway div. of American Home Products.

Doug Humm of Hoyt, lunching at the Pen & Pencil with station men, told the story of the headhunters who listened to a missionary's short-wave set and heard the Vermont commercials from a New York station. "Civilization triumphed," Humm said. "They now stuff the shrunken heads with pimentos and put them in martinis."

Ted Bates is one of the agencies which realizes the importance of bringing buyers in on client presentations. Last week it sent John McCormack to Louisville to meet with the Brown & Williamson people . . . Sandy Gasman of C. J. LaRoche has been busy this month placing schedules for Disney's Greyfriar's Bobby film . . . At D-F-S, Sever Toretti's still working on the test schedules for Litemilk, a new Borden product.

Johnny Johns of FR,C&H starts her Miami vacation this coming week . . . Maria Carayas' impressive handling of broadcast for Mayor Wagner's campaign has made the former Kudner buyer one of the most valued members of his media team . . .

(Please turn to page 51)



Jerry Rettig of Grey Adv.



Sandy Gasman of C. J. LaRoche

WHAT ARE YOUR PHOTO REQUIREMENTS?

QUALITY—

Do you get top quality? yes
(Our excellence is "known by the companies we keep.") no

SERVICE—

Do you get the service to meet newspaper and magazine deadlines? yes
(Our ordinary delivery is 24 to 36 hours—one hour on request.) no

DEPENDABILITY—

Do you have photo coverage at a moment's notice whenever the occasion arises? yes
(We have a staff that is large enough to cover simultaneous assignments—and in a hurry.) no

RATES—

Do you pay a reasonable fee for your photographs? yes
(Our rate is \$22.50 for a minimum assignment of three negatives.) no

COLOR—

Do you pay as little as \$2.00 for quality 8x10 Ektacolor (Type C) prints? yes
no

If ALL "yes" boxes are checked, chances are 100 to 1 you are using

**BAKALAR-COSMO
PHOTOGRAPHERS**

111 W. 56th St., N.Y.C. 19
212 CI 6-3476



If you have even one "no" box checked, be sure to call us (no obligation) for more details.

Association of Television and Radio Farm Directors told SPONSOR that commercially WLW and WLW-T now possess the heaviest schedule of farm broadcasting on record.

"The testimony to the effectiveness of advertising on WLW farm programs is the new business and the renewals of long-time clients," Miller said.

Miller revealed that International Harvester had just renewed its schedule on WLW for another 52 weeks, with six spots a week. New Idea is another 52-week advertiser. New advertisers since last January include such firms as Massey-Ferguson, McCulloch Chain Saws, Keystone and Doane's Agricultural Service, Inc., of St. Louis. Regional advertisers include Henry Conklin and Sons, and Ohio Farm Bureau Co-op. Agrico has been a client of WLW for more than 25 years.

In order to keep the farmer informed of the latest agricultural developments, a number of broadcasters operate their own farms and use the grounds for originating specialized programs and special events. Advertisers and ad agencies regard such projects as particularly noteworthy. Among stations engaged in such endeavors are WLW with its *Everybody's Farm* at Mason, Ohio, 20 miles from downtown Cincinnati, and WAVE-TV, Louisville, Ky., with its experimental farm some 13 miles from the WAVE-TV regular studios.

Mature, comprehensive, efficient are words frequently applied to the radio and television service of the United States Department of Agriculture by the farm/radio/tv directors of America. Few stations in America, according to the knowledgeable members of the NATRFD, could do as well as they are doing, without the first-rate assistance of the information department of USDA.

Layne Beaty, chief of the Radio and Television Service of the USDA, told SPONSOR last week that the department's services to stations, farm directors and department and other personnel who appear on radio and television farm programs are being increased constantly.

To make the public aware of the ever-changing aspects of a vital part of the economy—agriculture—Beaty's department is currently dispatching its tv package to some 215 users; the Consumer TV Package, 240;

Video News Bulletins, 155; and TV films are loaned regularly to 345 users. Also, Beaty revealed that Agri-Tape has 181 subscribers; Agriculture USA has 84, and the Tape Library Service, 800. The RFD Letter also goes to some 800 subscribers, Beaty said.

How do some of the major research organizations regard present-day farm radio-listening? Dr. Sydney Roslow, director of Pulse, Inc., told SPONSOR that farm radio tune-in is not too different from that in metropolitan centers. Dr. Roslow said some small differences are observed in slightly higher tune-in around 7 a.m. and Noon and in slightly lower tune-in during late night. "Even though there are special farm service and farm information programs for farm homes, generally the popular programming in the metropolitan centers is also the popular programming in the farm areas," Dr. Roslow observed. "Thus the pattern of tune-in and listening preferences except for specialized farm programming resemble those observed in the total population.

On the other hand, Dr. Roslow pointed out, because of the dispersal of farm homes, their radio service normally comes from widely scattered areas. Thus a so-called farm station usually has significantly higher ratings among farm homes than in the metropolitan center as a result of the different competitive station situation as well as a result of specialized programs, Dr. Roslow said.

A brilliant future is ahead for farm broadcasting, in the opinion of Ralph F. Glazer, CBS Radio Spot sales manager of the New York Office. He said a number of stations with farm programs were upping rates and advertisers were increasing budgets. Reynolds Metals, it was reported, was increasing its business on farm stations. "We're talking to a more sophisticated group today," said Glazer. "The farmer has more money and is aware of the better things in life. The farmer can't view tv during the day. From sunup to sundown he is mobile. He isn't a sedentary creature. Radio is vital to him and he has it all over the farm. Our stations believe in giving him as much service as possible. Moreover, the farm director today is far more important than ever." Glazer cited CBS Radio Spot Sales stations' farm direc-

tors as notable in their specialized field. They include Lou Webster, WEEL, Boston; Hugh Ferguson, WCAU, Philadelphia; Eddie Gallaher, WTOP, Washington; Gil Stamper and Grady Cole, WBT, Charlotte and Bill Mason, WBBM, Chicago.

Farming is big business, Glazer maintained. He pointed out for example that farm operators are the biggest customers the oil industry has. With spot radio, Glazer declared, the farmer gets the specific information he needs for his specific operation.

"Radio's mobility makes it an exciting, all-day medium for farm advertisers," Kevin B. Sweeney, president, Radio Advertising Bureau told SPONSOR. "Many of the more than eight-million transistor sets sold annually wind up down on the farm. Farmers hang transistors on tractors and harvesters; have radios in barns to soothe the livestock; listen in cars, trucks, station wagons. Many farm families listen to radio in kitchen, bedrooms, etc. All these places, of course, are points of direct use for farm and related equipment—places where radio commercials sell the new product when and while the need for it is glaringly evident. No other medium hits this point of farm use with any consistency.

"Radio provides the farm family with the vital time and weather information they must have to run their business effectively. Farmers, an affluent, influential segment of our society, look to radio as a constant companion, and a daily trade journal. Radio, always an important factor in farm advertising, will continue to grow right along with the farm market."

It is as plain as chew tobacco that farm broadcasting is indispensable to the man of the earth. Farm leaders have observed: "If we didn't have radio now we'd just have to invent it." Informed agricultural savants have noted that a radio receiving set is to the American farmer what a Dow-Jones ticker is to the stock broker.

The farmer, as producer and consumer, is a superb prospect for the broadcast advertiser. Economic signs do indeed point to the his continued growth and emancipation from drudgery and back-breaking servitude.

TIMEBUYERS' CORNER

(Continued from page 49)

Bernie Schlossman moved from B&B to Papert, Koenig, Lois, becoming a media supervisor.

An attractive young woman in mink and walking two French Poodles and a Great Dane greeted a rep, in clipped British inflections as he came out of Sardi's East. He barely recognized the ex-BBDO buyer with her new attire, voice and demeanor. She spoke to him for a few moments, allowing her barking poodles to jump on him and tear his pants cuffs. Then, having established that she had an East 64th street townhouse and spent the summer on the Riviera, she departed.

The rep was unimpressed. "She looked," he said, "like an act at the Palace."



At Ratazzi's Young TV's Bob Burke hosts Bates' (l) Frank Morello and (r) Bob Decker

Joe Burbeek of Compton flies to Bermuda this Thanksgiving to play golf . . . Ferrill Robinson was made media group supervisor at Gardner Adv. . . Ted Bates' Perry Seastrom is vacationing . . . Joe Sullivan joined BBDO, leaving Compton . . . Beth Blaik of Donahue & Coe said to a rep who phoned: "I'm so busy I can't get an appointment with myself."

Inez Aimee of Dunnan & Jeffre, sitting with reps at the Pulse Man of the Year luncheon, made a unique proposal to help stations get more business. Give buyers green stamps . . . Jim Luce has been appointed media director of JWT's Detroit office, and he'll be in charge of all media planning on Ford and Champion Spark Plug . . . Mike Cambridge at SSCB is buying radio schedules for Pall Mall, in select markets.

Elizabeth Griffiths of FR,C&H, at the Press Box with a rep, spoke of a rep firm whose traffic department is notorious for somewhat odd young women. "One of them spends a good part of the day filing her nails," Miss Griffiths said. "Not that there's anything unusual about a girl filing her nails—but alphabetically?"

"The Giant of Southern Skies"



GIANT MARKET IN THE SOUTHEAST

2.1 million People
\$2.8 billion Incomes
\$1.8 billion Retail Sales

Compare it with Birmingham, Miami, and New Orleans, "The Giant's"

GREENVILLE-SPARTANBURG-ASHEVILLE MARKET

Contact us or our Reps. for facts, availabilities and assistance



WTRF-TV STORY BOARD



"Watch it!"

(How's that for Grand Forkful Lion's? Thanks to Simmons Ad Agency's E. E.!)

WATCH that lion! The mother lion opened her eyes lazily and saw her young son chasing a hunter around and around a tree. "Junior," she called, "don't play with your food."

WATCH wtrf-tv

WATCH that line. A football game is one place it pays to kick when things aren't going well!

WATCH Wheeling

WATCHing the gals! Promotion Man Jim "Watch Seven Day and" Knight says, "No wonder Marilyn Monroe's voice comes out so well, look where it's been!"

WATCH Seven

WATCHing cash? Don't hedge . . . if you're short of cash just lay your (credit) cards on the table!

WATCH wtrf-tv

WATCH him go! Stacey Franks, Warner Brothers hopeful, says he knew he was meant for Hollywood the day he had to explain to his cronies that "High Noon" was not a three martini lunch!

WATCH Wheeling

WATCH it! Strategy overheard: "Let's face it, men. We have to go along with this modern age. Which would you rather do—come home to find the refrigerator on the blink or come home to find the iceman out of order?"

WATCH Seven

WATCHing audience? WTRF-TV has it and that's why alert advertisers make it a point to schedule Wheeling to reach the buying public in the Wheeling-Steubenville Industrial Ohio Valley. George P. Hoingbery will be happy to give you the specifics. Give 'em sell-on-seven, George!

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

(Continued from page 31)

There is no question in the minds of the more than 600 members of the NATRFD that the future of farm broadcasting is as broad in scope as the future of the nation's most basic industry, farming, in Roesner's opinion.

Bruce Davies, farm director of KFAB, Omaha, and CHATS editor of NATRFD, told SPONSOR that NATRFD's prestige has mounted in spite of those who would tear down everything good about tv and radio. The community acceptance and approval of the tv/radio farm director is measured by a constant demand for his 'off-air time' in civic affairs and positions of trust in state, regional and national endeavors. This is a tribute to every member of the association.

"It's hard to find a harder working, more dedicated group of men than the nation's agricultural broadcasters," Donald Lerch Jr., agricultural and public affairs expert and associate NATRFD member said last week. "However, their success de-

pends primarily upon the advertiser and how well he is able to understand their problems and opportunities."

It was Lerch's opinion that advertisers using farm broadcasting profit most when they "have skilled agricultural communicators in their own organization working with the boys who face the microphones and cameras."

"During my meetings with agricultural broadcasters from coast to coast, it's been my observation that they profit most when they receive enlightened supervision from their management and creative, authenticated material from advertisers," was Lerch's conclusion.

"Believability" is the recurring words in agricultural circles when one speaks of the farm director's messages. The farm director is on the constant go—and today, more than ever, his horizons have widened considerably. No longer is his parish a small one. He's a traveller to wide and distant fields. The list of farm directors who have studied farming methods overseas is an im-

pressive one, indeed. A highlight in the career of Harry Martin, conductor of the *Farm Feature* on WFBM-TV, Indianapolis, was a recent trip to Europe, including Russia. Martin was tour leader of a group of Hoosier farmers and farm business leaders making the trip.

Don Tuttle, farm director of WGY, Schenectady, N.Y., was invited to join in former Secretary of Agriculture Ezra Benson's press tour of Europe and the Middle East. John McDonald, farm director of WSM, Nashville, made a study of South American farm countries. Jack Crowner, WAVETV, Louisville farm broadcaster, represented the United States as an international farm youth exchange student in New Zealand. These are but a few of the farm broadcasters who have travelled far and wide. Murray Cox, WFAA, Dallas, recently returned from a tour of the Caribbean and South America. WFAA tours have taken Texans to all parts of the United States, Europe, Canada, Cuba and Hawaii. Last year Cox led 130 Texans to Europe. Harold "Smitty" Schmitz of KFEQ-KFEQ-TV, St. Joseph, Missouri, took a group of farm people from Missouri, Iowa and Kansas to the Hawaiian Islands.

Typical of the men who have brought much light and information to the subject of agriculture is Phillip Alampi, past president of the NATRFD and presently New Jersey Secretary of Agriculture. He's a graduate from Rutgers with a degree in agriculture. He was also elected to Phi Beta Kappa and Alpha Zeta, national honorary agricultural fraternities.

Alampi inaugurated a farm radio program on WJZ (now WABC) New York, in 1946 and eight years later transferred to WRCA and WRCA-TV (now WNBC and WNBC-TV) also in New York, where he conducted farm and garden radio-tv programs. In 1955 he received the American Farm Bureau Federation award for the most outstanding interpretation of agriculture to the American public.

Alampi told SPONSOR that as a former radio-tv director of agricultural programs, he naturally possessed somewhat partial views on the subject of public service programming for farmers.

"However, many of my good (Please turn to page 70)

IN THE ARK-LA-TEX ONLY...

"KAY-TALL"

OFFERS...

DOUBLE EXPOSURE

... covering **TWO** Metro Markets with a **SINGLE** cost!

- ★ NEW EXPANDED FACILITIES... **GIANT... IN TOWER, POWER, COVERAGE**
- ★ SOUTH'S TALLEST TOWER... a 1553' giant, beaming city-grade signal to both Shreveport and Texarkana!
- ★ STUDIOS IN BOTH MARKETS... with the new Shreveport facility being the area's newest and finest!
- ★ NEW, WIDER COVERAGE... Power and Tower make Kay-Tall dominant NBC station for 1,250,000 viewers!

ktal tv

Maximum Power on Channel 6

NBC for
SHREVEPORT
Texarkana and The Ark-La-Tex
Walter M. Windsor James S. Dugan
Gen. Mgr. Sales Dir.

Get the facts from... **BLAIR TELEVISION ASSOCIATES**

The Third World War **BEGAN IN 1848**

"The future is with us, for we are confidently marching forward long the only correct path, the path charted for us by our teacher, great Lenin."

— N. S. Khrushchev, Report of the Central Committee, 20th Congress, CPSU

Karl Marx, the theoretician, wrote the **Communist Manifesto** in 1848. But it took Lenin, the man of action, to breathe life into Marx's words . . . and thus set in motion Communism's confiscations of human liberty.

Lenin's action plan for world conquest is cloaked today by Communism's monotonous surface cant of "peaceful coexistence."

Lenin said:

"As long as capitalism and socialism exist, we cannot live in peace: in the end, one or the other will triumph — a funeral dirge will be sung either over the Soviet Republic or over world capitalism."

And . . .

" . . . force alone can settle the great problems of political liberty and class struggle, and it is our business to prepare and organize this force and to use it actively, not only for defensive purposes, but also for the purpose of attack . . ."

— Selected Works, V. I. Lenin, Vol. X, pg. 297 and Vol. III, pg. 54, Moscow, 1935.

"Lenin meant what he said without equivocation. What he said, what he believed, and what he practiced, in my opinion, constitute 'Leninism.' And I, for one, find no reason to doubt the word of Nikita S. Khrushchev when he asserts that the injunctions of Lenin must be the guide to all Communist activity."

— J. Edgar Hoover
Director, Federal Bureau of Investigation

We can answer the Communist Line only if we know what it is. Through these ads, and the prime time announcements on WKY Radio and Television, we're telling a few facts about Communism.

Maybe this isn't the way to sell time on a radio and television station. But then in Russia there isn't any time to sell. The government owns it all.



Prime Communicators to 1½ Million Oklahomans

WKY

RADIO AND TELEVISION

DIAL 930 • CHANNEL 4 NBC

OKLAHOMA CITY

The WKY Television System, Inc. ■ WTVT, Tampa-St. Petersburg, Fla. ■ Represented by the Katz Agency

TV RESULTS

BEER

SPONSOR: Schafer Distributing Company, AGENCY: Direct

Capsule case history: The Schafer Distributing Company of Little Rock, South Carolina, distributes a number of products including Country Club Malt Liquor. Its president, Alan Schafer, selected WBTW-TV to begin telling the story of Country Club with eight one-minute announcements each week. While all other beer sales throughout the state suffered from the fall seasonal drop, sales of Country Club Malt Liquor in the distributor's area went up. Then the advertiser increased his television schedule to 12 spots each week. Sales rose to 300% more than before television. At the end of the first year's campaign, Country Club sales were 500% higher. Schafer again increased the schedule, this time to 20 spots per week, and the sales curve is still moving upward. No other station or medium was used except point-of-sale support, "All my retail outlets are within the coverage of this one station," Schafer said. "It would take many newspapers to cover this area."

WBTW-TV, Florence, S. C.

Announcements

TOYS

SPONSOR: M. W. Kasch Company AGENCY: Advertising, Inc.

Capsule case history: Captain Caboose of WBAY-TV. Green Bay and the *Popeye Cartoon Theatre* program, is a favorite of the kids, of the M. W. Kasch Company, famous for Skipstick and many other toys. This company is running 950 60-second spot announcements during 1961 on WBAY-TV. Most of these announcements are placed on the children's show, which the station schedules from 4:30 to 5:55 p.m., Monday through Friday, and some are during the nighttime hours, and on the women's program. The sponsor uses a full year-round schedule of spots, and is exclusively on WBAY-TV in this market. Robert Block, of Advertising, Inc., reports that more merchandise per dollar of television advertising cost is sold in Green Bay by M. W. Kasch than in any other market. He says, "The tremendous results that we gained in Green Bay are way out of proportion with the low expenditure for our WBAY-TV budget." The agency further said that the M. W. Kasch Co. plans to increase its budget on the station for 1962.

WBAY-TV, Green Bay, Wisc.

Announcements

MORTGAGE LOANS

SPONSOR: First Fidelity Mortgage Co. AGENCY: Direct

Capsule case history: The First Fidelity Mortgage Company advertised its mortgage loans on KNOE-TV, Monroe, La. The company sponsored *Award Theatre*, a 30-minute syndicated program, on alternate weeks on a major-minor basis. They purchased this anthology for 13 major and 13 minor weeks for a 26-week period, at a cost of \$600 per month, totaling \$3,600 for the entire campaign. The station schedules this program Tuesdays, 8:00 to 8:30 p.m. In 1960 the firm put out eight million dollars in mortgage loans. As a result of its new business campaign, they had a 40% increase in mortgage loans, totaling 11 million dollars up to now, and they expect to go over the 12 million dollar mark by the end of the year. At renewal time, the firm advised the station that because of the tremendous increase this campaign gave them, they found themselves with more mortgage loan business than could be handled. They now have taken a hiatus, picking up the show again in January.

KNOE-TV, Monroe, La.

Program

TIRES

SPONSOR: Tennessee Farmers' Cooperative AGENCY: Agricultural Adv Assoc.

Capsule case history: "Tennessee Farmers' Cooperative sold more tires this year than in any previous year," said William Pease, president of Agricultural Associates, the agency which represents the co-op, "and most of this success can be attributed to the advertising which ran on WTVC-TV, Chattanooga, during May and June of this year." The promotion consisted of fixed minute announcements adjacent to the 6:55 p.m. *Edition*, Monday through Friday news show. The Tennessee Farmers' Co-op operates stores in Cleveland, Athens, Dayton and Rockwood, Tenn. None of these cities is closer than 35 miles to Chattanooga but sales in each city rose significantly. William Pease reported to Joe Windsor, commercial mgr. the station: "We were certainly pleased with the results. Managers of the retail outlets in the valley counties have been most enthusiastic about your coverage, and WTVC-TV certainly played an important part in the success of the promotion."

WTVC-TV, Chattanooga

Program



SIoux CITY LOOKS TO KTVV FOR THE WEATHER...

And for leadership on the local scene in news, sports and public affairs programming. The KTVV weather ball is symbolic of the station's leadership in Sioux City.

KTVV's leadership in programming and in-

terest in the viewers viewpoint are highly rewarding. Viewers' confidence in KTVV makes our commercials most effective . . . as a result, they buy our advertisers products—en masse. Isn't this what you're looking for? Your Katz man can put you in touch.



CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES BROADCASTING CORPORATION

KTVV	_____	Sioux City, Iowa
WNAX	_____	Yankton, South Dakota
WCAR	_____	Cleveland, Ohio
WRFD	_____	Columbus-Worthington, Ohio
WTM	_____	Trenton, New Jersey
WMMN	_____	Fairmont, West Virginia

NOW!

BIGGER THAN EVER!

CH. 9

- **450% BIGGER INCREASE**

in number of TV homes per quarter hour, 9 AM to Midnight, than the other Columbus station!*

- **NOW #1 NIGHT-TIME STATION . . .**

leading in 56 out of 108 quarter hours between 7:30 PM-11:00 PM, Monday through Friday; 6:00-11:00 PM, Sat.; and 6:30 to 11:00 PM Sun.*

* (MARCH '61 ARB)

**Call The Man
From Young TV!**

WTVM

**CHANNEL 9
COLUMBUS, GA.**

We'd like to be the cream in Doug Humm's Coffee

Dear Doug: Your copywriters at Charles W. Hoyt insist that since your client's coffee is better black, it's better every way.

The logic is crushing.

So is our logic at WHIH. We maintain that if you want to talk up coffee in the Tidewater, you'd best tell your story over a radio station that people really listen to.

WHIH, for example . . . where the news is hot, the music cool and the public service programming grown-up and important.

Granted, we're the newest station down here, hence temporarily embarrassed for case histories as long as your arm. But we're also the *freshest* station. And after all, Mr. Humm, isn't that the name of the game? Would you have your coffee or your commercials (or your media) any other way?

WHIH

FORMERLY WLOW

TIDEWATER, VIRGINIA

AN ELLIOT STATION

Representatives: Avery-Knodel

ing tape-recorders, and more of them are taping records right off the air, thus eliminating the necessity to purchase those records.

Straw Four: The fastest-growing phase of the Muzak type service business is in new apartment houses, where continuous music is piped into the elevators, and even onto one of the channels in the tv set in an apartment. The result here is that the public increasingly hears music wherever they go, so that the need to buy records is gradually diminished.

Straw Five: As stations drop Top 40 and other current popular hit formats and switch to "good music" formats (and this seems to be a growing trend) they ignore more and more the pleas of the record companies to play current singles and albums which the record companies are trying to promote at the moment. They play a greater number and ever more varied items from catalogs, and they play no one item enough to make a solid promotional impact, from the record company viewpoint, on the listening public.

Straw Six: An increasing number of fm stations, and now fm stereo stations give the best record-music customer an overwhelming and never-ending opportunity to hear the finest records, exquisitely reproduced, and consequently lessen the need for the record-music fan to purchase the records.


It is quite obvious and easily understandable that when, as, and if the record industry or any large portion of it comes to the conclusion that the form of record programing on radio stations is such that the performance of the record on the air has no appreciable promotional effect—i.e., that no individual records are played consistently enough or identified in such a way as to help interest the listener in purchasing the record—when that day comes the record companies will obviously be reluctant to supply stations with free records or records at low cost.

May stop give-aways in self-defense

When, as, and if the day comes that the practice of taping records off the air becomes widespread—when, as, and if the day comes when people are getting so much music piped at them in so many forms and places that they stop buying records—when such conditions develop the record companies will obviously have to take steps in sheer self-defense.

Veteran broadcasters and record men both remember the activities of the National Association of Performing Artists. I think it was in the late thirties and early forties. Their group—headed by an attorney named Maurice Speiser, and consisting of such music stalwarts as Paul Whiteman, Fred Waring and many others—made a very strong effort to get legislation introduced in many states. The intent of the legislation was to forbid radio stations to play phonograph records unless special performance fees were paid to the artists whose records were being used.

NAPA's efforts were not too successful, but this is another day and another time. And who is to say that five or ten years from now—if the record industry is provably hard-pressed by circumstances—that the efforts of a modern-day NAPA, and/or similarly motivated record groups, could not achieve laws making it necessary for broadcasters to pay substantial fees for playing records.

As I said earlier, with a \$480,000,000 1960 under its belt nothing startling is likely to happen tomorrow, but in 1970 who knows? 

Rt 4
Heflin Ala.

Dear Staff of Radio Station WSB,

I have a habit of telling anyone that does something I like, and I have benefitted from your news broadcasts. I am confident when I turn the radio on, I know there will be news in abundance.

I also know I won't have to listen to such as "rock and roll" until I hear a scrap of news.

I really appreciate the clean music you play and the news is not given in rushed scraps. I also enjoy "Emphasis"; it's really educational.

We have 7 children and so far we haven't heard anything on your station that we don't want them to hear.

Please accept my appreciation, and my apology for writing for I'm sure you must receive many letters such as mine and I'm sure you are all very busy.

Thanks again for your service that is so rare today in radio + TV.

Sincerely
Mrs. Curtis Gay

Thank you Mrs. Gay . . . WSB RADIO Atlanta

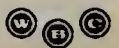


Above All

No radio station anywhere in America delivers so many homes per average quarter-hour as KDKA in Pittsburgh!* To sell Pittsburgh best, use the nation's first radio station.

KDKA-Radio
50,000 WATTS CLEAR CHANNEL

REPRESENTED BY AM RADIO SALES
WESTINGHOUSE BROADCASTING CO., INC.



*Source: NSI Radio Reports, June-August 1961, 6 a.m.—12 midnight, Sun.—Sat.

WASHINGTON WEEK

30 OCTOBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

FCC chairman Newton Minow has felt the heat from broadcasters, following his "vast wasteland" speech: however, it has only "reinforced" his views, the chairman told the convention of educational broadcasters here.

In a hard-hitting keynote speech, Minow also virtually warned the educators that they can't hope for further FCC actions looking toward changing commercial channels to educational, as is proposed with one vhf channel each in the New York and Los Angeles markets. The educators must rely on uhf, he said, adding that they should be putting "heat" on Congress in behalf of a bill to require that all tv sets be capable of receiving all channels.

Minow had flowers and brickbats for commercial tv, indicating he was serious when he said the attacks on him haven't changed his course. He lauded the "technical perfection" of tv, but said "the true bill against commercial television is not that it does not know how to reach the heights, but rather that it **does not make the attempt often enough.**"

He said tv should "provide entertainment, and lots of it," conceded that unlike educational tv, the commercial variety must depend on sponsorship, but then spoke of "a massive minority—millions of Americans each week—who want to escape from escapist programing, who demand that television **light up their minds as well as their screens.**"

In brief, Minow sounds tougher than ever.

The filing deadline for the FCC's clear channel proposals (to duplicate on 13 of the 25 clears) brought out sweeping opposition from the stations occupying the channels at the present time.

Clear Channel Broadcasting Service, association representing the independent clear channel stations, summed up with an argument to the effect that 20 of the present clears, permitted to increase power from the present 50 kw maximum to 750 kw, will **give all America a choice of four nighttime services.**

CCBS asked that a final decision be delayed until Congress has a chance to act. Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, had issued such a request just before the FCC came out with its proposal. Now Senate Commerce Committee hearings are also promised for next year.

CCBS said duplication on the clear channels would result in interference, and would otherwise be **ineffective in bringing radio to underserved areas.** Westinghouse added that the FCC is doing things backwards in putting off a decision on higher power for the present clears, while ordering new stations on the frequencies. It argued that **higher power should be tried first**, and only if it fails should new stations be considered.

FCC commissioner Frederick Ford has introduced the question of whether a station which is losing money can be held to high programing standards: he did so indirectly in a speech to the Kentucky Broadcasters Association.

This question, and the topic of his speech—whether there are too many am stations on the air—has been agitating the FCC for some time. There has been some sentiment, but a long way from a majority, **for an end to new am grants.** The other side of the coin, but also a long way from a majority, has been a thought that there could be a **double programing standard for profitable and unprofitable stations.**

(Please turn to page 61)

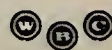


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(Please turn to page 61)

SPONSOR HEARS

30 OCTOBER 1961

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SPONSOR
PUBLICATIONS INC.

Even though Clifford L. Fitzgerald has turned over the presidency to Chester T. Birch, a senior v.p. whose future at D-F-S it might be of interest to watch is that of Gordon H. Johnson.

His position as the aggressive, resourceful ruler of the General Mills account has, it might be said, been strengthened by the exit of the Liggett & Myers business.

Johnson, the tv networks will tell you, is one of the sharpest and shrewdest traders it's been their lot to deal with lately. If he knows anything, he knows the intricacies of tv.

The local rating services, in the process of competition among agencies, have been slipping in the mires of rate-cutting.

Unaffected is the ratecard itself. The device: setting the agency's air billings at a reduced figure, which automatically lowers the monthly fee for the service.

Illustration: say the agency bills \$10 million in air billings; the billing category is simply lowered to \$5 million.

Observations about the current tv scene garnered along Madison Avenue:

- The togetherness bit in tv situation comedies has become so overdone and cloying that it could ruin the medium.
- Causing ironic amusement are those producers of tv series who profess deep concern over the medium's dubious program quality but identify themselves in actual production with the type of fare they deplore.
- Those who inveigh against old-fashioned corn in entertainment on the theory that audiences have become more sophisticated can't help but be confounded by such clicks as the Lawrence Welk show and now Sing-Along.

Disregard that rumor about a kingpin spot radio agency setting up a man in Boston so as to take advantage of the local rate.

The denial comes from the agency's treasurer who says that the only out-of-New York representation in which his organization is interested is Hollywood.

Apparently the 15% commission is as strongly entrenched as ever in client agency relations.


A year has passed since Ogilvy, Benson & Mather revealed that it had taken the Shell Oil account on a strictly fee basis, but, in the interim, no important account switches have entailed a similar arrangement.

They're even supersensitive about status recognition in the research field.

An executive of a rating service balked at appearing on a RTES panel to which he had been invited because of the order of appearance.

He felt that the panel guests should have been ranked according to the alphabet.

Quipped an agencyman on the panel committee: "Perhaps we should have ranked them according to sets-in-use."



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MORE
MANUFACTURERS
IN THE
TEXAS
HOT SPOT**

In the Beaumont-Port Arthur-Orange market over 200,000 people are directly connected with some form of manufacturing. Their average effective buying income is more than \$7,000 per family. You reach them and a total of 750,000 prosperous Texans and Louisianans in this manufacturing, petroleum, petrochemical, lumbering, shipping and agricultural-rich Hot Spot only through KFDM-TV



Peters-Griffin
-Woodward

KFDM-TV CHANNEL 6 RADIO 560

BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

Advertisers

Campaigns:

• **McCulloch Corp.** (F&S&R), power tool maker, has individually contracted 100 tv stations from coast to coast for a 26-week showing of a half-hour serial entitled *R.C.M.P.*, the

story of a Royal Canadian Northwest Mounted Police detachment. This promotion is the company's first sponsorship of national tv.

• **Mogen David** (Edward H. Weiss), in addition to becoming Jack Paar's first wine sponsor this fall, will use filmed commercials for

a tv spot campaign in 65 selected markets. The company looks forward to some one billion consumer impressions during the peak selling season.

• **General Foods** for a new group of Birds Eye products (Y&R) will open an introductory campaign with 27 to 40 tv spots per week in eight major New England and New York cities.

Barton's Bonbonniere has bowed into tv by way of an NBC package.

Starting 6 November, the retail candy chain will inaugurate a series



OPRY'S CUTIES—Bringing out best smiles for tenth annual Country Music festival (2, 3, 4 November) are (l-r) cousin Minnie Pearl, Wilma Lee Cooper, Skeeter Davis, June Carter, Kitty Wells. WSM, Nashville, gives festival each year in honor of 'Grand Ole Opry'



HAPPY BIRTHDAY—WABC, N.Y., held its 40th birthday party at Freedomland. More than 24,000 people turned out to offer their good wishes—admission fee was only a birthday card

PREMIERE of 'Bus Stop' over WLW-I, Indianapolis, was celebrated by offering pedestrians a free ride on a city bus. Bus touted the show's premiere via sign on the side



BLUE RIBBON BELLE gave first place ribbons to three winners of Iowa State Fair contests held by KIOA, Des Moines. One ribbon was for oldest coffee pot in use



of spot commercials aimed at local TV audiences.

The spots, produced by the company's agency, DDB, will use minutes and 20's.

Acquisition: V. La Rosa & Sons has added an entire line of Italian style cookies, breadsticks and biscuits which will be marketed nationally.

PEOPLE ON THE MOVE:
John L. Bate elected president of Pepsi-Cola Metropolitan Bottling from v.p. in charge of the western division at the same company . . . **Doyle W. Lott** to manager of advertising, sales promotion and training for Dodge truck . . . **Gwen White** to advertising manager of the Kendall Company's textile division . . . **Norman M. Goldring** to director of marketing for Stern. Walters & Sim-

mons, Chicago . . . **Horace Notte** has been appointed advertising manager for Krueger brands . . . **Gerald Kornfield** to advertising manager for Exquisite forms Brassiere.

Acquisition: A proposal calling for the acquisition by Shulton of all the assets of Aerosol Corporation of America in exchange for Shulton stock has been approved by the board of directors of both companies. The transaction is subject to approval of the stockholders of Aerosol who would receive 30.769 shares of Shulton common stock.

Agencies

Agency appointments: Zipco, a new zipper firm, to **Sorin-Hall**, Washington, D.C. . . . **Fels & Company** (\$4 million) to **Manoff** from

Aitkin-Kynett . . . **Middle South System Companies**, American Coffee Company, and the Society of Independent Gasoline Marketers of America, all in New Orleans, to the **Knox Reeves-Fitzgerald** agency . . . **Bristol-Myers** for its Ban deodorant and Ipana tooth paste in Canada to **Ogilvy B&M (Canada) Ltd.** . . . **Tenax** for its Clesco division to **Metallis & Lebow** . . . **Long Island Railroad** to **Gamut** agency, Garden City, N.Y. . . . **Lester Bros.** for Lesco home division to **Zimmer-McClasky-Frank**, Richmond, Va.

PEOPLE ON THE MOVE:
Leonard A. Schindler to v.p. in charge of new business for the **James Jeffords** agency in Milwaukee . . . **Edward F. Cauley** to v.p. and account supervisor for the **Kings Men** account at **Edward H. Weiss** and **Company** from **Listerine** and **Coty** at



QUEST OF HONOR, FCC Comm. Robert E. Lee (seated, 2d l) given by KBOX, Dallas, for Dallas Brdcast. Execs. Attending, all Dallas, here (standing, l-r) **Ray Huffer, KERA-TV; R. G. Terrill, KSKY; Lee Regall, KIXL; John Coyle, KVIL; Durwand Tucker, WRR; J. M. Torony, Jr., WFAA;** (seated l-r) **Bob Keefe, pres. Assoc. of Brdcast. Execs of Texas; Lee; Joseph Wolfman, KBOX; Clufe Tembort, KRLD**

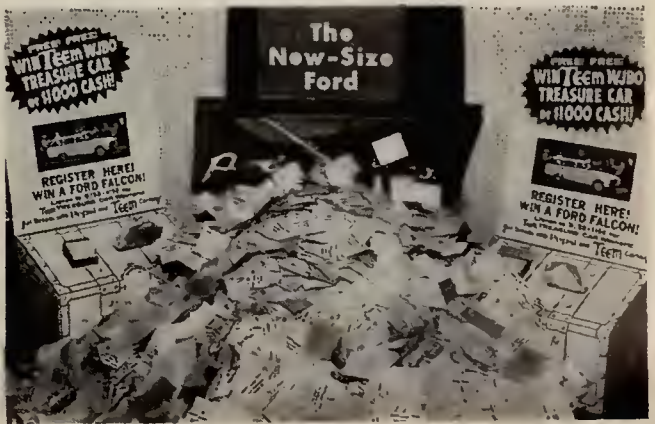
THE TALK OF RADIO—WCAU, a Philadelphia station, chose to talk about the much criticized medium on 'The Talk of Philadelphia' recently. Discussing the question were (l-r) **Moderator Ed Harvey; Ray Welpott, v.p., gen. mgr. WRCV-TV, Phila.; John A. Schneider, p. CBS, gen. mgr. WCAU-TV; George Koehler, mgr., WFIL, Phila.**



SILVER ANNIVERSARY for weather program was the occasion for the luncheon given to meteorologist **E. B. Rideout (r)** who gives the weather news on **WEEI, Boston.** **Harvey Hood, pres. H. P. Hood & Sons, sponsor of the five minute weather report (l), Thomas Y. Gorman, WEEI gen. mgr., watch as Arthur H. Hayes (c) presents silver tray**



BIG RESPONSE—WJBO-AM-FM, Baton Rouge, ran a contest to prove good music net affiliated station could get audience participation—500,000 people responded from as far away as New Orleans



BBDO . . . **Edward E. Spitzer** to v.p. and account supervisor at **Papert, Koenig, Lois** from **Doner . . . J. J. Kelleher, Jr.** to manager of the Miami office of **JWT . . . Robert A. Johans** to tv-radio producer at **Gardner** from **Roman . . . Jack Manning** to **Norman, C&K** as an account executive for **Colgate-Palmolive** household products . . . **Edwin Cox**, chairman of the executive committee at **K&E**, will retire 1 November after 28 years with the agency . . . **Fred J. Hatch**, senior v.p. at **MacManus J&A**, to company officer in charge of **American Oil and Standard Oil (Indiana) . . . Samuel Dalsimer** to executive v.p. at **Grey . . . John Crichton**, editor of **Advertising Age**, to president of **4A's . . . Richard H. Pell** to assistant account executive at **Donahue & Coe . . . William F. Craig** to the tv-radio department of **Y&R . . . Eric I. Miller** to account supervisor at **K&E**.

This is 'n' data: Executives from ten of the 13 agencies serving the nation's local service airlines exchanged marketing information at a workshop and seminar meeting in St. Louis. The idea was originated by **Katzif-George-Wemhoener** agency in St. Louis in a spirit of co-operation between the non-competing lines.

New quarters: **Ketchum, MacLeod & Grove** has moved to the **Diamond National Building** at 733 Third Avenue, New York.

New v.p.'s: **Duane Ragsdale**, the account executive on **Gleem** toothpaste, has been elected a v.p. at **Compton**.

Affiliation: **Metlis & Lehow Corp.**, New York, has concluded an agreement with the **Stahl, Lewis & Patton** agency in Los Angeles.

Tv Stations

Ideas at work:

- **KDKA-TV**, Pittsburgh, has invaded 13 area communities by train, plane, bus and car to promote its *Seven Wonderful Nights*.

- **WPIX**, New York, last week distributed an elaborate illustrated

brochure listing its broad assortment of tv film and other programming. The brochure, called *New York's Prestige Independent with the Network Look*, speaks of the various advantages the station's format offers advertisers, particularly in the minute commercial area.

Frank Browne, formerly sales manager for **KTTV, L.A.**, program sales, has been named **Midwest sales manager** as the station opens a new **Chicago office**.

The station's Chicago office comes about a year after the opening of New York offices. The announcement of these developments was made last week by **John R. Vrba**, **KTTV** v.p. in charge of sales.

Kudos: **WTIC-TV**, Hartford, has won the 1961 **Spotlight On Dairying** award of the **National Milk Producers Federation** for the station's **RFD #3**. The award is presented annually for the best tv farm program on a dairy subject. **WTIC-TV's** program tells the story of the **New England Green Pastures Contest** from its beginning in 1948 . . . **KDKA-TV**, Pittsburgh, was the recipient of the **Annual Plaque Award** of the **Federation of Radio-Television Service Association of Pennsylvania** for "the station's unselfish and untiring efforts in behalf of all independent Servicemen and Service dealers in the state . . . **A. James Ebel**, v.p. and general manager of **KOLN-TV** and **KGIN-TV**, Lincoln, Neb., has been elected president for 1962 of the **Lincoln Chamber of Commerce**.

Sports notes. **WGN-TV**, Chicago, will telecast live on Saturday nights 11 professional basketball games.

PEOPLE ON THE MOVE:

John A. Carrigan to account executive at **NBC Cspot Sales**, central division, Chicago, from **Radio-Tv** reps. . . . **Donn Shelton** tv promotion manager at **WITI-TV**, Milwaukee . . . **Carl Meyers** to sales staffer at **WNBC-TV**, New York, from **Jack Masla & Company**.

New quarters: **WLUK-TV**, Green Bay, Wis., has moved its entire oper-

ations to its **Green Bay** address from **Marinette**.

Financial report: **Storer Broadcasting Company** reports net earnings for the third quarter of 1961 at \$702,584 or 23.4 cents per share. For the first nine months of 1961, **Storer's** earnings amounted to \$2,735,085 . . . **Taft Broadcasting Company** declared a quarterly dividend of ten cents per share payable 14 December to stockholders of record on 15 November.

Joiners: Four new tv stations have joined **TvB of Canada**. The stations are: **CHEX-TV**, Peterborough; **CKGN-TV**, North Bay; **CKWS-TV**, Kingston, and **CKNX-TV**, Wingham.

Radio Stations

Jot this one down as something different in exploiting a communal holiday observance.

D.J. Dick Rice, of **WOWO**, Fort Wayne, Ind., is giving away regular household brooms on **Halloween Night**. And to turn the event into public service he bought the load of brooms from the **Blind Association**.

WSM, Nashville, will hold its **tenth Annual Country Music Festival** next week.

Robert Cooper, general manager of the station, and manager of **Grand Ole Opry**, announced the final plans and the beginning of registration set for 2 November.

This also marks the 36th birthday of **Grand Ole Opry**.

Formal application for transfer of the license of radio station **WMGM**, New York, from **Loew's Theaters Broadcasting Corp.**, to **Storer Radio, Inc.**, was filed with the **FCC** last week.

The contract for the purchase of **WMGM**, announced last week, lists a total consideration of \$10.95 million. It calls for \$3.18 million to be paid upon the transfer of the station, with the balance to be paid in equal installments within a five year period.

Ideas at work:

- **WSB**, Atlanta, Ga., filled a box



BUYERS OF THE YEAR

These two companies have just made the most productive buy in Southern California television. The buy's productivity is rooted in twelve years of KTTV service to Southern California.

Beginning Jan. 2, 1962, they will sponsor the KTTV Special Events package:

More than 100 hours of scheduled events (Rose Parade, Santa Barbara Fiesta, Easter Sunrise Services, etc.), provocative local and national documentaries—and KTTV's nonpareil coverage of fast-break news stories like floods, robberies, fires, accidents. Real, living television that eclipses anything from make-believe land because (a) you know it's happening as you watch, (b) you don't know what'll happen next.

Liggett & Meyers and Great Western Savings and Loan Association have made the buy of the year, the year of television's Renaissance of Local Vitality.

KTTV • TIMES-MIRROR BROADCASTING COMPANY • 5746 Sunset Boulevard • Los Angeles 28, California

KTTV

REPRESENTED NATIONALLY BY BLAIR-TV

with money and brought 10,000 people over to guess the amount. The secret: the box contained \$19.22 for the year the station began broadcasting—there were seven winners.

- **WGAN**, Portland, Me., has come up with a new term to define its music format: Rainbow Music. It's defined as not only familiar but a pleasant sound.

- **KABC**, L.A., which launched its news and conversation format 1 August will expand the format 30 October to a full 18 hours daily.

- **KISN**, Portland, Ore., introduced its luncheon personality Ken Chase from a "mystery cage" at the Portland Zoo. He came out from mist the animals along with a group of models and entered a new Thunderbird.

- **WCSC**, Charleston, S. C., has made plans to begin a music education program entitled The Magic of Music. The program will have a 15-minute morning slot once a week.

PEOPLE ON THE MOVE :

Irvine B. Hill to account executive for WTAR, Norfolk . . . **Richard Lund** to account executive at WTCN, Minneapolis . . . **William (Bill) Shela** to sales manager at KAYO, Seattle . . . **C. L. (Chick) Doty** to assistant to the president at WONE, Dayton . . . **Sid Fruchter** to station manager at WNCN-FM, New York, from account executive at the same station . . . **John W. Nelson** to sales staffer at radio station WWJ, Detroit . . . **Lewis P. Birchfield** and **Reynold Fischman** as regional managers at RAB . . . **Harry Mooradian** to sales manager at KRYS, Corpus Christi, from KZTV, same city . . . **Frank J. Honoski** to national sales rep and **Charles Hilton** to director of music at Communications Industries Corp. . . . **Jack Lee** to general manager at WPRO-AM-FM, Providence . . . **James E. Necessary** to local sales manager at KTVI, St. Louis . . . **A. Boyd Siegel** to the presidency of Washington Broadcasting Company . . . **William E. Miller** to assistant sales manager of WBZ, Boston, from account executive at AM Radio Sales Co., Chicago.

Kudos: WASI, Cincinnati, was appointed the "official new car sta-

tion of Cincinnati" by the Cincinnati Automobile Dealers Association's executive board in recognition of the station's promotion of all 1962 model cars . . . **WBAL**, Baltimore, received the highest award of the Post Office Department for public service. The station over the years has consistently informed postal employees of the department's plans and proposals . . . **Bill Thompson**, director of public relations for **KGBS**, L.A., has been appointed a member of the public information committee of the Los Angeles county branch of the American Cancer Society.

New division: Telc-Broadcasters Inc., owners and operators of KALI, L.A., KOFY, San Francisco, KUDL, Kansas City, and WPOP, Hartford, announced the formation of a new division, **Telc-Radio and Tv Sales, Inc.** The new firm will specialize in national representation of Spanish radio and television stations throughout the U.S.

Fm

The FM Broadcasting System, Inc., met with advertisers and agencies in New York, Chicago, and Detroit, last week, to introduce the new FM buying concept of "mas and class."

The network now includes 34 fm stations in the top 24 fm markets and has a total FMBS network penetration of 44%, with a projected coverage of 71.4% of the national total fm homes.

John Hartigan, national sales manager of the national Chicago-based company, a subsidiary of **Keystone**, has spent the past four months reorganizing FMBS with the assistance of **Charles Kline**, president of **FM Unlimited**. The system's projected coverage will include 9,278,309 homes.

Hartigan says that the average consumer spendable income per household is up to \$7,763, and that the total retail sales add up to \$84 billion annually.

WEFM, the **Zenith Radio Corporation** station in Chicago, will expand its regularly scheduled stereo fm broadcasts.

This will include 52 hours per week and there will be four hour-long stereophonic concert music programs.

Networks

ABC's overseas tv operations has added a new link in the Philippines.

The Republic Broadcasting system, whose tv station **DZZB-TV**, Manila, is scheduled to begin full-scale tv operation in the near future, has signed an agreement by which programing, engineering and sales assistance will be supplied by **ABC**.

Ancut specials: **NBC News** states that it aired 16 hours and 15 minutes of special NBC-TV programs during the third quarter of 1961, bringing the total for the first nine months of the year to 49 hours and 30 minutes.

National Arbitron's survey of the top 10 network programs gave Bonanza (NBC) top honors with the rating of 28.6.

Moving up from 10th place with a rating of 23.3, was the *Red Skelton Show*.

The following is a listing of the top 10 network programs for the week of 15-21 October.

Bonanza	28.6
Red Skelton	28.3
Perry Mason	28.1
Wagon Train	26.6
Route 66	23.7
Dr. Kildare	23.1
Candid Camera	23.0
Dick Powell	22.7
Sing Along With Mitch	22.6
Gunsmoke	22.5
What's My Line	22.5

PEOPLE ON THE MOVE :

Marvin V. McCormick to director of business affairs for **NBC o&o's** and **NBC Spot Sales** from treasurer-controller of the **Virginia Metal Products Inc.** . . . **Robert Wogan** to director of programs at **NBC Radio Network**

Representatives

Katz Agency has invited its radio and tv stations—those who are attending the **Broadcasters Promotion Association Convention** in New York—to a get-together

at the rep firm's New York headquarters.

The promotion managers and Katz Agency Personnel will meet for an informal exchange of information at 2:30 p.m., 8 November.

Rep appointments: WVUE-TV, New Orleans, to Edward Petry & Co. . . KICU-TV, the new tv station in San Francisco, to Sandeberg/Gates for the West and to Weed & Company for the rest of the country.

PEOPLE ON THE MOVE: Boyd A. Rippey to account executive in the San Francisco office of Forbett, Allen & Crane from Pacific coast manager of Weed . . . Frank J. McNally to the new national sales division of RKO General as a radio sales executive from account executive with Headley Reed . . . Warren A. Shuman has been appointed to the position of general manager of Tele-Radio and Tv Sales, Inc.

Film

Trans-Lux Tv Corp., has been named exclusive world-wide distributor of *Frontiers of Knowledge*.

The half-hour series is currently being produced as specials on a one per month basis.

Project III Enterprises has announced the signing of producer Owen Crump in the first phase of an expansion move.

New plans call for the development of six video properties, three hour-long series and three half-hour series.

Merchandising note: MGM's *Father of the Bride* series will be sponsored by a wide range of retail items from wedding gowns to formal wear to home fabrics. Licensing arrangements have been made with several manufacturers through the Weston Merchandising Associates.

Sales: Pay-Less Self Service Shoes, a Texas chain, signed in two separate Texas markets, KZTV, Corpus Christi, and KTBC, Austin, for ZIV-UA's *Verglades*.

PEOPLE ON THE MOVE:

Harry Lange to v.p. of Fred Niles Communications Centers, Inc. . . .

John Mallon to administrative assistant to v.p. and general manager Henry Traiman. at Gerald Productions, Inc.

Public Service

Lawrence C. Gumbinner Advertising Agency, New York, will launch extensive public service campaigns devoted to accident prevention and safety on behalf of U.S. Department of Health, Education and Welfare.

The campaign will feature seven 15-minute films produced for tv and a substantial number of tv and radio public service announcements.

The program was announced by Paul Gumbinner, v.p. of the agency, which is contributing its services in the public interest without fee.

The Advertising Council, New York, has issued a bulletin listing current public service themes of interest to advertisers, networks and stations.

The themes are listed chronologically and a full description of the services is presented as suggestions which may be of help in building programs. They include departures into such areas as Alcoholism Information Week and Human Rights Week.

Sales: WJW-TV, Cleveland, has been joined by the Ohio Bell Telephone Company for the sponsorship of a series of 5-minute broadcasts entitled *Moscow Tonight*. The programs will continue for as long as the Soviet Party Congress convenes.

PEOPLE ON THE MOVE: James H. Grant will become public affairs director for WTCN stations in Minneapolis as of 1 November. He has been director of projects and planning for the WFBM stations in Indianapolis.

Public service in action:

• WEEI, Boston, due to unprecedented response to its documentary *Civil Defense: How Serious the Challenge?* will re-broadcast the program.

• KTLN, Denver, has taken a strong editorial stand against the city's handling of the police scandal.

Two news editors and the program manager had their lives threatened and have gotten permits to carry arms. In spite of these threats the station is continuing its attack on the city administration to clean up the police force.

• KDIA, Oakland, Cal., has launched a new series of public series broadcasts dealing with problems inside the bay area negro communities which it serves. The 14-program series will follow the same format as the station's award winning Last Citizen series in 1960.

• WDSA, Philadelphia, has organized several charities as an auxiliary welfare agency for the city's large negro community.

• WKST-TV, Youngstown, O., donated a film camera, tv receivers, monitors, and transmission line air compressors to the science department of Struthers Senior High School, Struthers, O.

Trade Dates

Kenneth A. Cox, chief of the FCC's Broadcast bureau, will participate in the NAB's seventh fall conference of 1961 to be held in Minneapolis 15 November.

The one-day meeting is scheduled for the Leamington Hotel. Cox will take part in the afternoon round-table discussion of the FCC's program and program-logging requirements.

The American Women in Radio and Television will hold their annual convention in Chicago 3 to 6 May at the Sheraton-Chicago Hotel.

AWRT president Montez Tjaden, director of publicity, promotion, and public relations for KWTW, Oklahoma, announced that Dene C. Raterman had been named as general chairman of the convention.

Other trade dates: The Middle Atlantic Regional Industrial Advertising Conference will be held 16 November at the Marriot Motor Hotel in Philadelphia . . . The Nebraska Broadcasters Association, 20 and 21 November at Grand Island . . . New York State Broadcasters Association 1962 Legislative Dinner, 6 March in Albany.

(Continued from page 52)

friends in radio and tv agree that the agricultural audience is being given short shrift by too many broadcasters," he maintained. "That in no way is it intended to detract from the splendid agricultural services being rendered by both radio and television in many areas, especially where there are relatively large rural audiences. From experience, I can say that, even in a state like New Jersey with its six million urban residents and only 100,000 living on farms, there is great interest in agricultural programs."

It is Alampi's contention that agriculture is a rich lode for program material. "There's mystery in how a baby chick develops and hatches or an ear of corn is formed, romance and beauty to be found in orchards and fields, humor in the antics of animals, life and action in the performance of the skills and labors of the true husbandman, adventure in the success stories of farm families, inspiring sermons and editorials in

the way of life of the farmer," Alampi emphasized.

"Maybe, like some personal obligations, this has come to be regarded as a chore and a bore," he continued. "Let's try good, lively, interesting programming for agriculture, the kind that requires hustling, skull exercise and a budget adequate for the purpose—and the kind that merits prime time, the kind that can produce a profit for the station. There is no good reason why agricultural or other public service programs should not be commercially sponsored."

The key role played by farm directors is best reflected in a recent study made by NATRFD. It claimed that 28% of radio's income was attributed to farm department. Approximately 25% of the gross income of tv stations was derived from the efforts of farm directors, according to the report.

But, above all, the report showed that the farm directors "do a whale of a job servicing listeners and sponsors by attending meetings, giving talks, helping promote worthwhile activities, visiting dealers and users of sponsor products, etc."

COPY CATS

(Continued from page 35)

for breathing," he adds. "Radio sentences have to be short so that the announcer doesn't have to break them to get some air."

The exceptions to this, according to Herzbrun, are times when a special effect is sought, like in the Rainier commercial. "I have Ethel saying a very long sentence, about halfway through. She is supposed to get excited and breathless and the long spiel helps her create the effect."

(The voices of Ethel and George in the taped commercials are done by Ted Brown and The Redhead—his wife Rhoda—of WMGM, N.Y.C.)

Says Herzbrun: "above all, I try to avoid deliberate phrase-making in radio; even phrases I've used and loved in print." Sound natural, he advises. And he doesn't mean an avoidance of wit; just verbal stunt-flying wit.

From the way beer drinkers around the Seattle area seem to be taking to the Rainier brew, Herzbrun apparently, is having no difficulty getting his message across.

NET RADIO'S "SELL"

(Continued from page 37)

percentage total of 65.2%—about par for the course. The Pharmacop campaign pulled a slightly sub-par 63.7% (although in all fairness it should be noted that a General Mills month-long drive of 19 CBS Radio announcements drew a cumulative total in NBC's study of 67.5%). The Liggitt & Myers campaign drew a modest 58.3% (roughly the average of two other campaigns on MBS for Ex Lax and Mennen). The American Motors campaign pulled a combined cumulative figure of 72.3% on NBC—a strong showing for American Motors in light of the fact that 63% of U.S. auto sales are concentrated in these counties.

NBC Radio officials are quick to point out however, that these 290 key counties can't be isolated within NBC network facilities. (Said one sales-development executive at NBC: "We're not in the business of building spot radio station lineups or splitting networks.") The same holds true of other radio networks.

And, far from discouraging the use of spot radio, the new NBC study indirectly encourages it. As the NBC sales source put it: "If your network radio campaign isn't delivering properly in the 'A' and 'B' counties, you should either reinforce it in key markets with spot radio—or switch networks."

Admen will probably see more presentations akin to NBC's in the near future. NBC, which now claims 45.5% of total network radio sponsored time, plans to showcase its pitch before 130 top agencies and clients in a dozen cities within the next few months, starting in the large eastern ad centers and then moving westward.

"We developed this presentation," said Howard Gardner, NBC Radio sales development manager, "because we had a number of big advertisers ask us 'How are we doing in the Top 50 markets with our network campaign?' We even landed a major food account because we showed its officials that network radio could deliver an above-average punch in those markets where the company sells most of its products. We feel that this advertiser consciousness of how network radio performs for them in the largest markets will continue."

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PIONEER

Continued from page 39)

his farthest prospect, who knows the local growing conditions and who can recommend with authority which variety of the 75 different varieties of seed corn produced by Pioneer, will do best on local soils.

Pioneer's advertising, too, is tailored to accommodate the localized nature of farming.

"Commercials are geared to local growing seasons and situations," explains Fred Crawl, radio/tv director of Klau-Van Pietersom-Dunlap. "Soil and climate vary so from region to region that commercials, as well as the product, must be specialized to fit conditions in the cornbelt."

Occasionally according to Crawl, the local farmer-salesman will buy a schedule on his own local 250 watt station to supplement corporate campaigns.

The creative technique involved in Pioneer commercials combines elements of both the old and the new. The firm's established trademark on radio for 23 years has been the voice of the "Old Pioneer" delivering commercials. "He has been Pioneer's corporate personality," says Veryl Fritz, account executive at Klau-Van Pietersom-Dunlap. About a year ago, Fritz reports, jingles were created for use along with the "Old Pioneer," still featured in commercials.

Music was added to give commercials a lift—to add "spice" says Bradley. In addition, he points out, since commercials are scheduled in service-type shows, the musical commercials break what is often a format of considerable talk. Bradley emphasizes, however, that it has always been Pioneer's aim to keep commercials as unobtrusive as possible, and seldom are they scheduled more than once within a show.

Fortified by the radio farm director franchise in two markets, Des Moines and Minneapolis, Pioneer believes that the RFD, through his service, reputation, his knowledge of agriculture and the farmer, adds a value to farm broadcasting that is not otherwise available.

In the Minneapolis market, where 92% of the farms are corn-producing, Maynard Speece, WCCO RFD, delivers a 10-minute daily farm news program, sponsored three times weekly by Pioneer. In Des Moines, Keith Kirkpatrick, associate RFD at WHO

conducts a daily morning show devoted to every phase of poultry raising, sponsored twice weekly by Hy-Line Chicks.

The company's soft-sell approach to the farmer has obviously paid off. In Iowa and Minnesota, about one-third of the seed corn planted is Pioneer, as is nearly one-fourth in South Dakota. About one out of every seven or eight egg-type chicks hatched in the U.S. is a Hy-Line chick.

Even though its emphasis on conservatism might seem to belie the fact, Pioneer strives for identification with the up-to-date. Its vast genetic research program attests to this. But, more specifically, the company's desire for a modern image is the reason it uses television, Bradley maintains. "Although we are firmly convinced of radio's impact, video has even more," he says. "It's the most exciting communications medium, and certainly the most up-to-date in anybody's household."

Pioneer has used television widely in the midwest, particularly for Hy-Line Chicks, where, according to Bradley, the prospects diminish each year because of farm specialization.

In addition to regular, seasonal spot schedules on eleven midwest stations, Pioneer has sponsored *Lock-Up*, a detective show starring MacDonald Carey, for the past two years in two markets: on KEI O-TV, Sioux Falls, S. D., and on WHO-TV, Des Moines. Explaining why the company has not used television farm directors, Bradley points out that television farm director shows are not scheduled in prime time—the only tv time Pioneer believes is most useful in reaching the farmer. ■

SPONSOR ASKS

(Continued from page 45)

ordination of the activity of advertisers represented by more than one agency. All of these services are available to the agency faster, more accurately and at lower cost than present methods allow. This direct reconciliation of buyer and seller will substantially improve the spot tv sales climate.

The Broadcast Billing Company system represents a fundamental change in the way spot tv does business. Stations and agencies have every right to demand that the billing central "show me."

After all the evaluations have been made, all the questions asked and the precedent's for every phase of the service established, stations and agencies will recognize that the BBC proposal is as right and as timely as was the creation of SRDS itself more than 40 years ago. The situation that then existed—with every agency attempting to maintain its own file of rate cards and every advertising seller forced to directly reach every potential buyer with his rules of sale—is in many respects analogous to the billing problem of today. Authorizing a common agent to collect, organize and disseminate rate information was revolutionary at that time, but is taken for granted today. Creating a common facility to collect, organize and reconcile purchase records will some day seem just as obvious.

It is an unusual feature for a new company in a new field to be able to offer experience in actual operation. This BRC does exclusively. Those in the industry who have been exposed to our offer have been pleased to discover that BBC has the know-how, the resources and the determination to serve the industry well. ■

ACTION!

I can help you get action—especially if your advertising programs make use of Radio, Television, or Film.

My abilities include: Programming, production, client service, coordination.

Nine years of agency and station background. New York and out of town credits.

Available now and ready for creative and administrative assignments.

Action—anyone?

BOX 302 SPONSOR
or PLaza 5-0789

The seller's viewpoint

... If you stick to your guns, most sponsors will understand, in the end, at the technique you employ to sell a used car will not appeal to the man who is buying a Cadillac." Those are some of the words employed by Sheila Stewart, station manager and program director of WTCX-FM, St. Petersburg, Fla., in urging her fellow fm broadcasters to maintain the high standards that have established fm as a quality medium. She admits there may be financial loss at first when you refuse to interrupt classical music or raucous jingles, but eventually, she maintains, this approach will pay off



"Fm must not compromise on quality"

There are those who will tell you that fm radio is losing ground, commercially speaking, that its meteoric rise is fading, and from the sponsors viewpoint, fm advertising is a minority gamble. A frequent excuse offered is that there has never been an adequate national survey to determine the extent of fm coverage.

But I am inclined to think that we must look nearer home for our reasons. Could it be that too many stations are ignoring the original fm concept? Fm used to be synonymous with Fine Music—the FCC intended it to be and rightly. But too many stations are compromising with the fm format—offering the same singing jingles, echo chambers and general background music that is obtainable at any am station. It is not enough to sell Frequency Modulation versus Amplitude Modulation—true, that is an important factor, but it is not enough. What fm should stand for is Fine Music versus Average Music. Your Fine Music audience knows more, demands more, criticizes more, and listens more. There is a feeling of "belonging"—of an audience that is proud to be a member, of an audience that really listens to you, and expects good musical entertainment—not just background music for their daily activities. Now this carries with it a great responsibility—the responsibility of giving to these people the program content that they demand, and of avoiding the commercial content that is distasteful to them.

When where does the bread and butter come from? Certainly, there are times when it takes courage and determination to refuse spot saturation, because you only allow for commercials an hour. It is sometimes hard for a sales-

man, who depends on his commission for his bread and butter to turn down an hourly sponsor identification. Because, in no circumstances, will you interrupt classical music. Hard, too, to refuse a taped commercial, because only your own carefully chosen announcers' voices may be heard over your air.

All this takes time, and of course you will lose a few contracts. But, strangely enough, if you stick to your guns, most sponsors will understand, in the end, that the technique you employ to sell a used car will not appeal to the man who is buying a Cadillac. For instance, WTCX-FM has a national sponsor who threatened to cancel, unless he could use the singing jingle with which his product is associated. And yet, when the whole picture was presented, he not only agreed to advertise without musical background, but even commissioned spots from his ad agency, tying his product verbally to good music.

Yes, sometimes it is hard to forego the bread and butter, but when you have struggled and striven to keep the standards you have set—when a devoted audience "switches you on with the Doxology in the morning, and stays with you until the Lord's Prayer at night"; when you win a national award, for the broadcasting of fine music, because one of your listeners cared enough for you to make the recommendation—then you know that you are an fm station in the true sense of the word, and all the struggles were worthwhile.

If I may paraphrase the greatest book on earth: "Cast your bread upon the waters, and it shall return to you in many days—BUTTERED!"

SPONSOR SPEAKS

The "too many stations" problem

FCC Commissioner Frederick W. Ford, in a recent speech before the Kentucky Broadcasters Association, sounded an important note about a problem that disturbs many broadcasters—the fact that the tremendous increase in the number of radio stations since 1946 (from 996 to 3,451) has produced in many markets an unhealthy kind of competition that downgrades programing.

Said Ford: "I am sure that radio broadcasters generally are worried about the economic future of their business as it affects their ability to comply with our program policy. During recent weeks I have become increasingly concerned myself."

Ford suggests a new and thorough study and analysis of the problem by the FCC to determine "whether or not as a result of the free-wheeling grants which we are presently making, the public interest on an overall basis is being served."

To enable the Commission to make such a study, he proposes that the FCC ask special funds from the next session of Congress.

We heartily endorse Fred Ford's plan and are delighted that the FCC shows signs of coming to grips with one of the most difficult of all broadcast dilemmas.


Congratulations, Commissioner!

Hub Robinson and tv programing

Few in the industry would take exception to the statement of principles and ideals expressed by veteran producer Hubbell Robinson in his RTES speech the other day.

Robinson believes strongly that "good programing can be good business" and calls on both tv's creative element and tv advertisers to explore this thesis, particularly in the area of entertainment programings.

To which, of course, we say a loud "Amen." But, as we have pointed out before, such improvement, however devoutly desired, is not going to happen by itself.

A practical plan is needed. And we call on the NAB and the networks to come forward with such a plan. 

10-SECOND SPOTS

"**Button-down**" ratings: Bob Newhart opened his second show (NBC TV, Wed. 10-10:30 p.m. EDT), with a vignette about his previous week debut's ratings. Speaking into his favorite prop, the telephone, he asked the ratings service chap allegedly on the other end how his show had fared.

"What do you mean I got a minus four," he angrily asked upon hearing the report from the other end.

"Oh," Newhart gingerly replied to the ratings fellow's explanation, "You say no one with a tv set was watching the show, and four people who have no tv set said they wouldn't have watched if they had one."

What's a marketing man? Paul Lee, national advertising manager Volkswagen of America, titilated a gathering of the Marketing Executives Club of New York in mid-October with the following definition of a marketing man. "He's a no-nonsense guy who wants to know all of the facts about everything before coming to any conclusion. He's the kind of guy who, when you ask him how's his wife, answers, 'Compared to what?'"

Citizen-ship tests are a snap! Alexander Hamilton is a film editor for ABC News' Special Projects Division, which produces the "Bell & Howell Close-Up!" series. Last week his wife, a Canadian by birth, took her tests for U.S. citizenship. The immigration official asked her a series of questions about famous Americans. She correctly identified George Washington, Thomas Jefferson and John Adams. Then the questioner said: "Tell me something about Alexander Hamilton."

"Why," she replied, "he's my husband, of course."

P.S. She passed.

Job insecurity: Larrv Aiken, night-time personality on KQV, Pittsburgh, got the shock of his life last week. He pulled out of his "in" box a note which read, "Larry, be sure to vacuum the reception room rugs before leaving." Aiken was able to heave a sigh of relief a few minutes later when he learned the note had been earmarked for Larry McMonigle, the night custodian.

DAY OR NIGHT WFAA-TV HAS THE WEATHER AT ITS FINGERTIPS!



ANOTHER IMPORTANT FACET IN THE QUALITY TOUCH

Weather is BIG in Texas, and with WFAA-TV it's big business. So big, in fact, WFAA-TV maintains a fulltime meteorologist, Dale Milford. He is also the only TV weatherman in the area meriting the seal of approval of the AMERICAN METEOROLOGICAL SOCIETY! Milford's vast array of equipment includes two long-line weather teletypes, and a continuous motion map-producing facsimile recorder directly connected to the U.S. Weather Bureau in Wash-

ington, D. C., a system which is the backbone of all official weather bureau forecasting. His home is also a fully equipped weather station, giving WFAA-TV viewers an accurate account of changing weather regardless of the hour.

Naturally, there is a long waiting list for sponsors. But WFAA-TV does have other equally strong time slots, and your PETRY-MAN is kept informed daily. Why not call him and put this "quality touch" to work for you?

WFAA-TV

channel 8



presented by  The Original Station Representative



AT "Communications Center" DALLAS

WFAA • AM • FM • TV — THE DALLAS MORNING NEWS

*

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AND CHAMPION WREX-TV **BLANKETS**

Its family of cities in the rich agricultural
and industrial heartland of mid-america
. . . producing top results for the farm
advertiser!

*Model — Haven Hill Crescent Gewina
Count, World Champion Milk Producing
Cow. Courtesy of Rock River Farms,
Byron, Illinois.



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