

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



How to automate your sales in these 6 markets:



WDCY, WHB,
KDMA, KNOR,
WQAM represented
by Blair. WTIX represented
by Eastman.

NBC's 35th YEAR MARKS AD MILESTONE

NBC celebrates 1926 birth of network broadcasting and advertising industry growth

Page 37

Bad weather is good business for radio spot

Page 42

Creative tips on 'good' copy from Hollywood pros

Page 44

Rating points are human after all, says Nielsen

Page 48

DIGEST ON PAGE 3

BASIC MARKET: WCCO Television's huge 66 county coverage area has a prosperous population of 2,942,900†. It boasts an effective buying income of \$5,358,994,000. Of this, \$3,751,384,000* is spent annually in retail sales. There are 762,700† television homes in the market representing a 90% penetration. These few figures describe the rich and vast market that is served best by WCCO Television.

BASIC FACT: WCCO Television, with its



WCCO



great range and acceptance throughout the Northwest area, is the single medium you need to sell your product in this great market. More than the dominant station, WCCO Television is the medium to buy **FIRST OF ALL!** For more basic facts on the Minneapolis-St. Paul market call WCCO Television or Peters, Griffin, Woodward, Inc.

*Sales Management May 1961 ARB



BASIC

MARKET

COMMUNITY CAMPUS™


... adult education for thousands of St. Louisans



The *NEW* Spirit of St. Louis

Every Saturday morning KTVI becomes a mammoth classroom as thousands of Missouri and Illinois residents within a 50-mile radius of St. Louis tune to the adult education program, "Community Campus", now in its fourth consecutive year. KTVI's emphasis on public affairs programming that *builds* and *holds* viewer audience instead of just "filling time" is another reason why . . .

**IN ST. LOUIS THE
QUALITY BUY IS KTVI**

Represented nationally by 

K T V I 2 
CHANNEL ST. LOUIS



Main Studio at WDBJ-TV. New building is one of the largest and most modern in the entire South. Finest technical equipment — 316,000 watts e. r. p. — CBS affiliate.

WDBJ-TV Brings You the News About Wealsome Western Virginia!

The prosperous, solid Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For high ratings at low costs, you're right to use Roanoke and WDBJ-TV.



By A Dam Site. Completion of Smith Mountain Dam (artists conception above) will put another big mon-mode loke in the heart of WDBJ-TV territory . . . to create new opportunities for sports industries.

Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7



ROANOKE, VIRGINIA

ARTICLES

- NBC celebrates its 35th**
- 37** Hollywood ceremonies will commemorate 1926 start of America's first broadcast network and milestone in annals of national advertising
- Let it snow, says radio**
- 42** Winter's wrath means big business for national radio advertisers with special bad-weather products, services for sale; radio flexibility a key
- Honorable Elmo Ellis gets around**
- 44** The WSB, Atlanta, program manager appears in 'brain,' Japanese reprint magazine, with SPONSOR story on how to program creativity in radio
- How to write a 'good' commercial**
- 44** A U.S.C. professor thinks he has some answers. They're based on an analysis of 15 successful radio/TV commercials turned out in Hollywood
- Same old offer pulls 'em in**
- 46** Publisher makes same offer day after day, month after month, via spot radio; he's sold 2,000,000 books over last three years and is going strong
- 'Received your pen and . . .'**
- 48** Letters received by Nielsen following an NCS sampling operation prove that rating points are, after all, human beings with mixed feelings
- World famous artists never had it so good**
- 49** Cleveland TV station promotion man applies a bit of billboard artistry to five famous masterpieces and puts them to work as station I.D.'s
- NEWS:** Sponsor-Week 7, Sponsor-Scope 19, Spot Buys 55, Sponsor-Week Wrap-Up 62, Washington Week 67, Film-Scope 68, Sponsor Hears 70, Tv and Radio Newsmakers 76
- DEPARTMENTS:** 555/5th 11, Commercial Commentary 14, Timebuyer's Corner 52, Sponsor Asks 56, Seller's Viewpoint 77, Sponsor Speaks 78, Ten-Second Spots 78

Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Couper Glenn, secretary-treasurer.

Editorial: executive editor, John E. McMillin; news editor, Ben Bodec; managing editor, Alfred J. Jaffe; senior editor, Jo Ranson; midwest editor, Gwen Smart; assistant news editor, Heyward Ehrlich; associate editors, Jack Lindrup, Ben Seff, Ruth Schlanger, Jane Pollak, Barry Mallin; columnist, Joe Csida; art editor, Maury Kurtz; production editor, Mary Lou Ponsell; editorial research, Carol Ferster; reader service, David Wisely.

Advertising: assistant sales manager, Willard Dougherty; southern manager, Herbert M. Martin, Jr.; midwest manager, Paul Blair; western manager, George G. Dietrich, Jr.; sales service/production, Lee Mertz.

Circulation: circulation manager, Jack Rayman; John J. Kelly, Lydia Martinez, Jenny Marwil.

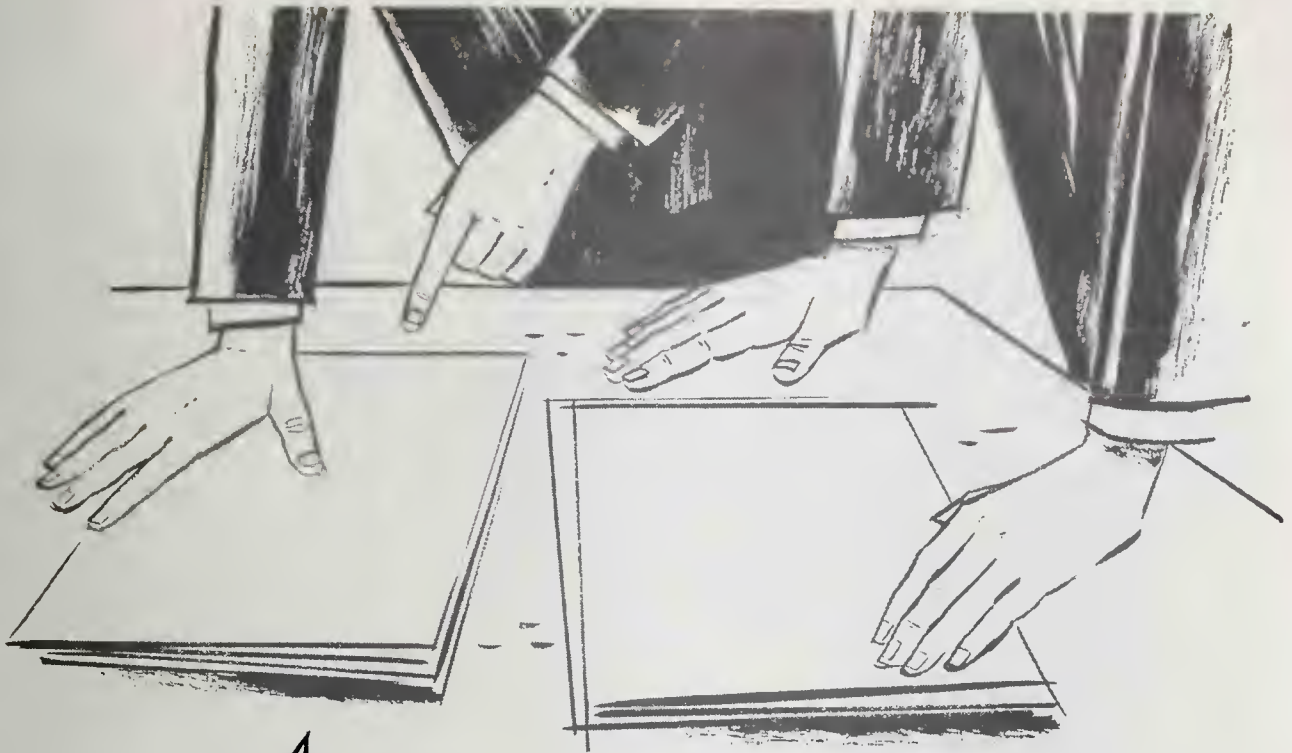
Administrative: office manager, Fred Levine; George Becker, Michael Crocco, Syd Guttman, Irene Sulzbach, Geraldine Daych, Jo Ganci, Manuela Santalla, Jean Schaedle.

Member of Business Publications Audit of Circulations Inc.



© 1961 SPONSOR Publications Inc

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 5th Av. New York 17, Murray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 Bih Ave. So., FAirfax 2-652B. Los Angeles Office: 6087 Sunset Blvd. (28), HOLLYWOOD 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.



See where Des Moines is a "preferred city" for the 7th 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
An operation of Cowles Magazines and Broadcasting, Inc.

REMEMBER WHEN

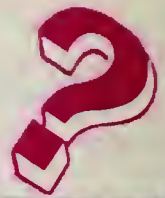


ILLUSTRATION COURTESY OF THE BETTMANN ARCHIVE

Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available to only a few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women, and children in the WGAL-TV viewing audience.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

4 December 1961

SPONSOR-WEEK

WNTA-TV CLIFFHANGER

Legal lessons provided in 1) dramatic lift of stay followed by 2) payment tangle on \$6.2 mil. deal

A stunning example of the hazards of station transfer—one likely to provide important lessons to be remembered for a long time to come—was provided last week in the NTA-ETMA negotiations over the sale of WNTA-TV, New York.

Prior to 27 November the sale seemed off because a Circuit Court of Appeals in Washington, D. C. had imposed a stay. The sale contract provided the deal would be off unless it was closed by the 27th. Then, at the very last minute the court reversed itself and lifted the stay imposed by the three-man panel. It came as a complete surprise that the sale would be able to go through after all.

But on Tuesday, as dramatically as the legal impediments were cleared away, financial obstacles arose which now appear insurmountable.

In brief, ETMA refused to pay for something which it was not quite sure it could legally own. NTA broke off negotiations when ETMA refused to pay in full in advance of final court approval.

The case is full of precedents, apparently, which expose difficulties in the present machinery for station transfer. A special complication in this case was that the buyer intended to make the station an educational one. Hence advertising on the station fell off during the five

months of negotiation.

Leonard Davis, president of NTA, said he could not sacrifice more than that period of uncertainty. He announced that the station would

(Continued on page 10, col. 2)

NETS \$58 MIL. SEPT. UP 13.4% OVER 1960

Network tv billings for September were up 13.4% in 1961. The monthly gross time figure this year was \$58.3 million, compared to \$51.5 million in 1960, according to LNA/BAR reports released by TvB.

For the entire first three quarters of 1961 network billings were \$538.7 million, 9.0% above 1960's \$494.4 million.

From January through September 1961 each network's gross time billings were as follows: ABC TV, \$138.7 million, up 23.0%; CBS TV, \$199.0 million, down 2.6%, and NBC TV, \$201.0 million, up 13.4%.

For September alone ABC TV was up 28.5% to \$15.3 million, CBS TV was up 7.0% to \$22.6 million, and NBC was up 10.8% to \$20.4 million.

Since January NBC TV had top monthly billings for seven months; CBS TV was first in July and September.

For three quarters daytime on networks has been up 19.6% to \$176.5 million and nighttime rose 4.4% to \$362.1 million.

In September only daytime rose 19.1% to \$19.2 million and nighttime was up 10.7% to \$39.1 million.

Weekend daytime showed a sharp rise in September. Since the beginning of the year Saturday-Sunday daytime has been up 11.5% compared to 21.2% for Monday-Friday daytime. But in September alone weekend daytime rose 36.0%, compared to 15.7% for weekday.

In dollars, weekday was \$149.0 million and weekend was \$27.5 million for three quarters. In September, they were \$15.5 million and \$3.7 million, respectively.

Tv/radio home counts for 18 states ready

Up-to-date tv and radio home counts, the first authoritative figures in ten years, have been released on 18 states to subscribers of NCS '61.

Advance reports were previously circulated. Final reports have awaited a tally with the 1960 census.

Total homes (to nearest thousand) with percents for tv and radio homes (per cent signs dropped and respective figures separated with slash) for the 18 states are as follows: Colorado, 541, 87/94; Connecticut, 775, 94/95; Delaware, 132, 92/94; Idaho, 196, 88/94; Louisiana, 905, 85/86; Maine, 282, 92/89; Montana, 204, 82/94; Nevada, 95, 86/90; New Hampshire, 182, 92/93; New Mexico, 257, 82/89; North Carolina, 1,217, 84/84; North Dakota, 174, 88/95; Rhode Island, 259, 95/95; South Dakota, 196, 86/94; Tennessee, 1,010, 84/88; Utah, 246, 90/92; Vermont, 111, 90/93; and Wyoming, 100, 81/93.

SCREEN GEMS' FIRST ANNUAL OPEN MEETING

Screen Gems, nine-tenths of whose stock is owned by Columbia Pictures, held its first public annual stockholder's meeting last week.

Columbia owns 2,250,000 shares and 288,400 were offered to the public this February.

A substantial rise of fiscal first quarter (summer) earnings was reported, \$341,735 for 1961 compared to \$152,545 last year. Gross income was \$7,448,000 against \$6,218,000 for the quarter in 1960.

In the year ending 1 July 1961 Screen Gems grossed \$55.8 million for net income of \$2.7 million compared to \$41.7 million and \$1.6 million the year before.

International income for fiscal 1961 was \$7.8 million, compared to \$5 million for 1960, giving Screen Gems the claim of being the leading international distributor.

In an elaborate tv film presentation using tv film and automatic slide projection techniques, other Screen Gems departmental activity was reviewed.

These included Canadian production, licensing, re-runs, feature film sales, syndication production, tv commercials production, audience research, and station ownership.

Licensing revenue increased nine-fold since 1958, from \$4.5 to \$40.5 million. The figure in 1960 was \$16.2 million.

Business written during fiscal 1961 but not to be billed until fiscal 1962—the sales backlog—is \$21.8 million, higher than ever before, including 1960's \$17.4 million.

More re-runs are available, too, for national use than ever before. There are now 373 half-hours and 66 hours, compared to 279 half-hours a year ago. These figures do not include 1,015 half-hours and 1,500 feature films available for local syndication.

Recent Screen Gems diversification includes purchases of Elliot,

Unger & Elliot, a tv commercials producer, the organization of Audience Studies, Inc. for all-industry program research, and broadcast interests in Puerto Rico, subject to FCC approval of all of WAPA-TV and a portion of WOLE-TV.

Re-elected by identical votes with but a single exception were these
(Continued on page 62, col. 1)

1961 NETWORK CPM RANGE IS \$4.02-\$4.81—NIELSEN

In the latest Nielsen Cost Per Thousand Summary Report of evening weekly shows, NBC TV emerges with the most economical network average, and with a 6% lead over CBS TV and 20% over ABC TV.

Respective costs-per-thousand reported for the three networks were NBC TV, \$4.02; CBS TV, \$4.26, and ABC TV, \$4.81.

For NBC the figures compare well with 1957, when its report indicated a \$3.91 cost. At that time CBS TV was only \$3.47 and ABC TV as \$4.01.

CBS TV's cost-per-thousand lead in 1957 was reflected again in the 1959 report with \$3.75; ABC TV's, \$3.89, and NBC TV's, \$4.66.

U.S. to U.S. via short wave

U. S. international commercial short-wave looks like it may be getting an unexpected bonus: an audience within the U. S.

WRUL. Metromedia's short-wave station transmitting out of Scituate, Mass., has been getting program listings lately in the Sunday section of the New York Herald Tribune.

It's said to be the first time a major newspaper has included international shortwave in its regular listings.

Programs, although intended for Europe, Africa, and Latin America, can be easily picked up in the U.S.

JERGENS BUYS NBC DAY AND NIGHT

Jergens (Cunningham & Walsh) has made a large daytime and nighttime minute participations buy on NBC TV.

It will have alternating quarter hours in three of six shows daytime shows for 52 weeks.

The nighttime side includes 13 weeks, starting 5 January. List of shows includes Laramie, Robert Taylor's Detectives, and International Showtime.

ABC TV vs. NBC TV on Nielsen lead

Mid-November Niensens give either ABC TV or NBC TV the ratings advantage, depending on whose latest communique you read.

ABC TV says it wins the laurels if you look at the Nielsen 24 market report (week ending 19 November) and take into account averages of every quarter hours from 8:30 to 11 p.m. Monday through Friday.

NBC TV's counter is that the November 11, Week 1 Nielsen Multi-Network Area report gives it a 6% advantage over CBS and 15% over ABC in ratings from 7:30-11 p.m. six days plus 7-11 p.m. Sundays.

ABC says it has three nightly wins with two each for the other nets, that it has five of the ten shows with a 40 or better share, plus seven of the top 20 shows.

NBC's counter-barrage is that it has three nightly wins, 23 half-hour wins, and five of the top ten.

The in-fighting between ABC and NBC gets very heavy on share of new programs. ABC says it has the only two new shows (Ben Casey and Corruptors) among the ten best shares—while NBC points out its new programming averages a 31 share compared to CBS' 26 and ABC's 24, while even at the 24 share level two-thirds of ABC's new shows are below this mark while five-sixths of NBC's new efforts are above it.



a statement of WWLP & WRLP

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

For many months we have been using this space to convey some opinions that we have felt were pertinent to this industry and the problems with which we are faced. Yet we are not wholly without personal axes to grind and so we would like to take this opportunity to give a small "station pitch."

What—WWLP Channel 22 (with sister station WRLP Channel 32)

Where—Springfield, Massachusetts (and Greenfield, Mass.)

When—on-the-air since March 17th, 1953 (Irish timebuyers please note)

Power—219 KW from 700 feet above average terrain

Studios—three large ones with rear screen and two VTR's & separate studio control

Color—of course, we're NBC and we originate local films and slides in color as well

Remote—the only one for miles around. (we

have originated shows for all 3 networks) but it's busy all the time (3 cameras with VTR)

Staff—82 of the most loyal and competent people in the business and we have the lowest turnover rate in the industry

Cost—PEANUTS

Results—Just ask anyone who lives here if we get results, or ask the man who bought some

Record—"... WWLP... has shown a record of exemplary public service programming in generously providing its facilities for the advancement of the civic, cultural, charitable, educational and religious needs of the Springfield area. These services have been of genuine value to the community. . . ." FCC Memorandum and opinion of August 2, 1960

Represented nationally by HOLLINGBERY

GRASS ROOTS RADIO GOOD IN '61 & '62

"Grass roots" radio stations expect substantial increases in billings in 1961, according to Sidney J. Wolf, president of the Keystone Broadcasting System.

His conclusion was based on preliminary analysis of a survey of selected KBS stations in which 89 replied to a questionnaire.

In brief, about three-fifths expected billings gains, and less than one-third expected billings losses. Gains of the order of 17% were typical, while losses of only 11% were expected by the minority.



Sidney Wolf

About five-sixths of the stations studied serve markets of 50,000 or less. Most derive their income from local advertising, which they expect to increase in 1962. Those who foresee a decline for themselves, see it mainly in national advertising.

But on the whole stations studied were optimistic. Some 85% expect business to improve in 1962.

During 1961 stations did better and better as the year rolled along. During the first quarter 34 respondents found business up and 28 found it down. But by the third quarter 51 stations found increases and only 24 had decreases.

Projections for the fourth quarter were for business to be up, said 50 stations, while only 15 expected a decrease.

Stations that found business level in 1961 varied little, ranging between 9 and 13 respondents quarter by quarter.

For the year as a whole 44 reported 1961 would be better than 1960, 23 reported it worse, and only five reported it even.

WNTA-TV cliffhanger

(Continued from page 7, col. 2) resume its normal commercial service after 4 December, if the agreement terminates.

Prime mover in obtaining the stay of the sale was New Jersey Gov. Robert S. Meyner, who wants to keep the station as New Jersey's only assigned tv outlet. It was his appeal that resulted in the stay lifted only last Monday.

Unless either ETMA or NTA changes its position on manner of payment before today, portions of the \$6.2 million raised to purchase the station will be returned to those New York network stations and independents who made contributions for this purpose.

It's known that WNTA-TV has been negotiating for new programming, including the new baseball team, the New York Mets, tv rights of which were purchased recently by Rheingold beer.

DuMont alumni to hold meeting

Alumni of the DuMont Television Network, its successor, WABD, New York, and present station WNEW-TV, will hold a sixth annual reunion on 4 December in New York.

DuMont alumni with important posts at present include these: Don McGannon, president, WBC; Jim O'Grady, executive v.p., Adam Young; Halsey Barrett, Katz; Ted Bergmann, Revlon; Werner Michel, v.p., Reach, McClinton; Ed Kletter, Parkson; Ed Koehler, BBDO; George Barenbregg, Rollin Broadcasting; Bob Bernstein, Mel Goldberg, and Jerry McKenna, WBC; Bob Coe, v.p., ABC; Joe Cox, ABC; Larry Israel, national sales manager, TvAR; Bill Walters, PGW; Bill Vernon, Blair; Frank Martin, Blair; Bob Jones, Petry; Jim Graham; Reach McClinton; June Glover, Revlon; Bill Overmeyer, C. J. LaRoche; Dick Hamburger, Ziv-UA, and Don Softness, Softness Group.

BREDOUW TO HEAD ABC AIR PROMOTION

A former professional springboard diver who was also at one time a free lance music arranger, conductor, and trumpet player has been appointed director of on-the-air promotion for ABC TV.

He is Jerome Bredouw, coming to ABC TV from 20th Century Fox, where he was director of special projects for the past year.

Besides all this, Bredouw has an agency background, too. He was with Y&R in San Francisco for three years, writing and producing radio/tv commercials.

Nor is print omitted from Bredouw's record. He was a member of the art department of the Kansas City Star.

A native of Kansas City and a graduate of the Conservator of Music there, Bredouw will now make his home in Manhattan.



Jerome Bredouw

NBC not interested in P. M. East for late night

NBC has emphatically denied that it's interested in WBC's P.M. East & P.M. West as a replacement for Jack Paar when he exits in the spring.

An NBC spokesman asserted that while the network was open to suggestions on the late night programming switch its people have not yet had even a single outside meeting on this program proposal.

Local radio's strengths

Local-interest programming and local-selling personalities are the two great strengths of radio, noted Paul Blakemore, advertising director of John Blair in an address last week before the Des Moines Advertising Club.

555/5th

FCC vs. vhf

I am enclosing a carbon copy of a letter from Governor David L. Lawrence of Pennsylvania to Mr. Minow, Chairman of the FCC and to all other members of the commission, regarding his stand on the deintermixture of the Erie market.

Feel free to use all or any part of this letter.

Robert Lunquist
commercial manager
WICU
Erie, Pa.

● Gov. Lawrence's letter to Chairman Minow, submitted by Lunquist for SPONSOR readers, is printed below in its entirety.

Hon. Newton N. Minow
Chairman, FCC

Dear Mr. Minow:

I am writing to you and to the other members of the Federal Communications Commission to urge that the only vhf channel, channel 12 of Erie, be preserved for this city and for the very important area which it serves for the following reasons:

1. This is the only vhf channel within 100 miles of Erie, the closest being assigned to Buffalo, Cleveland, and Pittsburgh.

2. Deletion of channel 12 would deny the only Grade B service to: (1) all of Crawford County; (2) at least 75% of Warren County; (3) over 50% of Venango County; (4) about 30% of Mercer County.

3. The terrain to the south and east of Erie is highly unfavorable for the propagation of uhf signals.

The detailed engineering reasons for maintaining channel 12 at Erie were placed before the Commission in 1957 and are part of Docket No. 12076. The Commission ruled against deintermixture at that time and the facts leading to this decision have not changed as of this date.

In view of the fact that deintermixture would eliminate direct service to many residents of Pennsylvania, I am stating my most serious

objection to the removal of the vhf channel from Erie at this time and until such time as the Commission has fully attested the possibilities of a countrywide uhf system.

David L. Lawrence
Governor
Commonwealth of Pennsylvania
Harrisburg

Demographic research has value

It was with great interest that I read "Radio research: What next?" in the 9 October issue of SPONSOR. I'm happy to see that many of the major agencies have become aware that average ratings are not the whole story. Demographic breakdowns are essential to understanding the type

of potential customer available to a client when he has a schedule on a radio station.

Recognition of this fact particularly heartens us here at WCBS for we have long been proponents of the value of demographic research which can fill out the bare skeleton of statistical data with the true flesh and blood characteristics of a listening audience. In the beginning of the year, we had Pulse prepare for us a demographic breakdown of the audience characteristics of the listening audiences of nine major New York stations including WCBS.

The final results of this Pulse profile report proved to be an invaluable sales tool. Enclosed is a copy of the presentation which was prepared on the basis of this special Pulse study. We are currently preparing questions and exploring areas which we would like to have included in a second Pulse profile study.

Sam J. Slate
v.p. and general mgr.
WCBS
New York, N. Y.

● Copies of the brochure based on the Pulse study can be obtained by advertisers by writing WCBS, 485 Madison Avenue, New York 22.



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

"Is this the one you want me to try, Mom?" Her mother in the background is one of the nation's adults, who receive and control 98% of the U. S. income. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money... and WBT radio has the highest percentage of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more of the adult listeners.

WBT RADIO CHARLOTTE

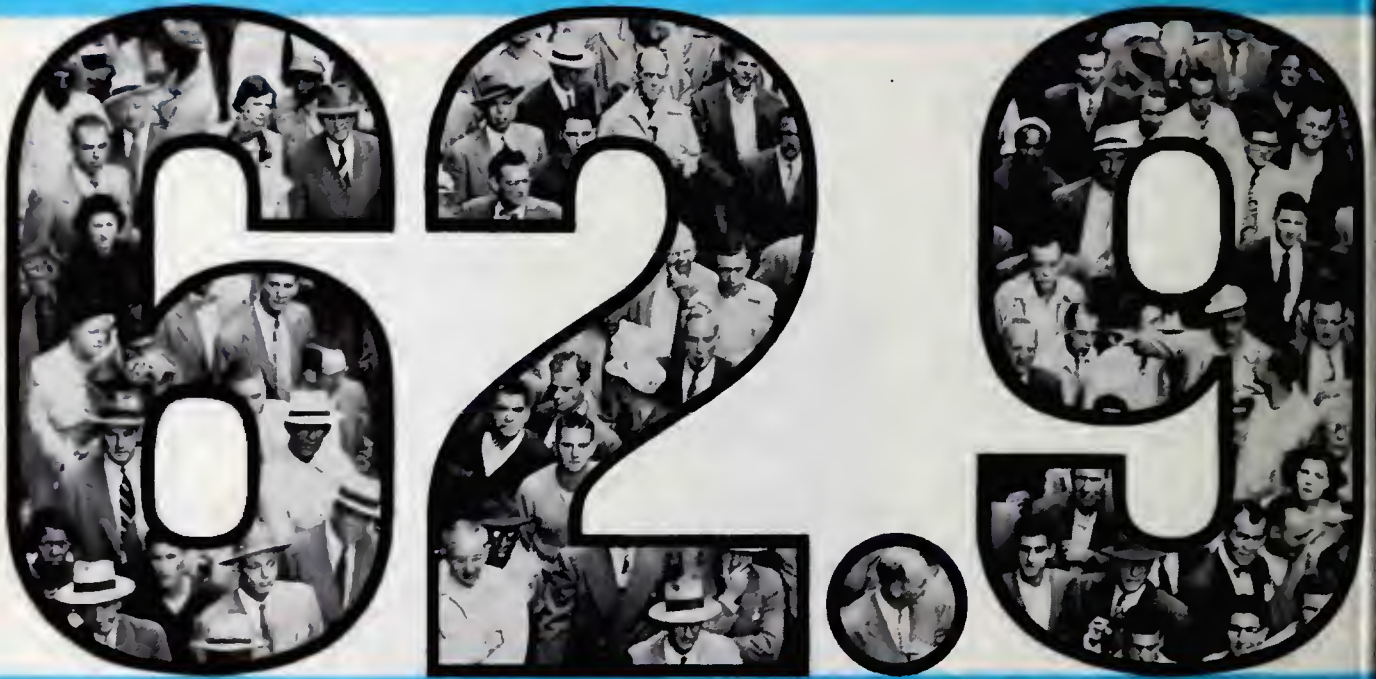
Jefferson Standard Broadcasting Company
Represented Nationally
by CBS Radio Spot Sales

Sources: U S Dept. of Commerce,
Nielsen Coverage Service, Number Two
and Sales Management's Survey of
Buying Power, 1960

*only on WCCO Radio
one of the great stations of the nation...*

TOP ACCEPTANCE

for top share of market



Source: Nielsen Station Index, July-Aug., 1961/6:00 AM-Midnight, 7-day week.



WCCO RADIO HELPS YOU GO OVER BIG

Whatever share of market goal you have set for your product, WCCO Radio helps you achieve it by delivering:

- **Biggest Audience . . .** Far more listeners than all other Minneapolis-St. Paul stations combined! Now, 62.9% share of audience.
- **Lowest Cost . . .** Easily the lowest cost-per-thousand in its market; less than one-fourth the average of all other Twin Cities stations!
- **The Big Market . . .** 1,142,900 homes in a giant 124-county area, according to new NCS '61 data!

WCCO Radio, one of the great stations of the nation, provides a setting of top acceptance for your sales story. It's the powerful way for you to get the top share of your market.

GIANT 124-COUNTY COVERAGE



0/
0

share of audience

WCCO

RADIO Minneapolis • St. Paul

NORTHWEST'S ONLY 50,000-WATT 1-A CLEAR CHANNEL STATION

Represented by **CBS:::** RADIO SPOT SALES

Commercial commentary

Hollywood Hegira

Tomorrow morning (5 December) if the winds and gods are willing, I am taking off from Idlewild for an old, old playground, the headache-haunted hills of Hollywood.

For me it will be an entirely new kind of safari, not merely my first cross-country jet ride but almost the only time I have ever been in the Entertainment Capital of the World, except as a nervous, harassed, brow-beaten, confused and generally ineffective agency man.

The occasion is NBC's 35th Birthday Party and Affiliates Meeting at the Beverly Hilton, and I expect to enjoy myself thoroughly.

But somehow the prospect of this visit has summoned up memories of other Hollywood trips, including one which provided the most astonishing and humbling experience I've ever had in my life.

Back in those years when I was a virtual commuter between Rockefeller Center and Sunset Strip, most of my problems concerned talent—their care, training, temperaments and tiresomeness.

But on this particular trip my problem was the client, the most awesome client of them all, the tough-minded terror of the Ohio Valley, Procter & Gamble. And here's how it happened.

Shhh, we got a woman

That year we had bought for P&G a new half-hour radio show with Ransom Sherman, and the program was laying an egg.

So much of an egg that in a stern session in Cincinnati, I was ordered summarily to get out to the Coast fast and "fix it" and because of the extreme gravity of the situation both the Compton account executive and the Ivory Soap brand man were ordered to go along, too.

These were, respectively, Bob Holbrook, now Compton board chairman, and Jake Lingle, now a P&G executive vice president, and while both are nice guys (though in those days somewhat serious-minded) I was less than enchanted at the prospect of their company.

Frankly, I didn't know how to fix the Sherman show and I didn't want anyone to know it. I certainly didn't want two high-powered executives breathing down my neck—worrying and worrying while I tried to do the work. I didn't want them in Hollywood.

But anyhow, we agreed to meet in Chicago and it turned out to be one of those bleak, bitter Chicago days with dirty snow in the streets and doom and gloom in the air.

By the time Bob and I boarded the Union Pacific's City of Los Angeles, I was full of foreboding and the atmosphere of the streamliner's famed Little Nugget Club Car didn't help much either.

This is (or was) a faithful reproduction of Denver brothel decor of about 1890—red walls, marble-topped tables, pictures of busty
(Please turn to page 59)



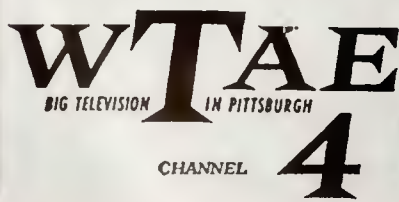
Take TAE and see

how to score more sales in
PITTSBURGH, PA.
... at lower cost

If we wanted to reach for football language, we would use terms like power, precision, drive. Instead, we'd like to talk your language . . . sales for your clients. There is a difference, though, between the large national firms and local ones. National advertisers usually watch overall sales pictures, financial reports, net year-end statements. Local advertisers watch the cash register daily. That's why 46 major local firms have switched from other Pittsburgh TV stations to WTAE in the past year.

A rather solid indication that you get more sales for your client on WTAE-TV, and at lower cost. See your Katz representative for the facts on the ever increasing move of local and national advertisers to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH





Wassail!

IT'S A GREAT SEASON

The goose hangs high at WWJ-TV.

We're delighted with our feast of NBC hits, pleased as punch by local audience-winners like Groucho Marx, Wyatt Earp, George Pierrot, Two Faces West, Ripcord, M Squad. And, we point with pride to our blue ribbon roster of sponsors and agencies.

Yes, it's a great season. Cheers!

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • ASSOCIATE AM-FM STATION WWJ • OWNED AND OPERATED BY THE DETROIT NEWS

SPONSOR • 4 DECEMBER 1961

*The experience
back up a new*

CAPSULE

A library of 100 one-minute background newsbriefs.

Concise, incisive word portraits of the movers and shapers of our times, and of the trends, topics, facts and fallacies your listeners will want. To be used at your programming convenience.

Topic A and Capsule are available for subscription on an exclusive basis in your market area.



*news-gathering staffs of 4 great magazines
and different kind of radio news service*

TOPIC A

News features that get to the meaning and the heart of the news. Six 5-minute feature programs per day, five days a week. They're subtitled "At Large," "Business," "Sport," "Hollywood," "Washington" and "Europe."

They're handled by experienced editor-broadcasters - RON COCHRAN, JOHN DAY, DICK McCUTCHEN, JIM McKAY, PETE MILLER, NICK THIMMESCH—under the supervision of Sig Mickelson.

They're backed by the 29 full-time newsbureaus of TIME Inc., as well as the 300 special correspondents around the world.

For complete information on this

TIME-LIFE BROADCAST NEWS SERVICE

Address: Ole G. Morby, Time-Life Broadcast, Time & Life Building,
Rockefeller Center, New York, Phone LL 6-3355



Pick any $\frac{1}{4}$ hr. between
8:30 and 11 PM, as averaged
Monday thru Friday*, and
ABC-TV is your #1 network.

The latest Nielsen, to which we owe this nice bit of clockwatching, might well be subtitled "TV Time-Buying Made Easy."

For this Nielsen reports us out front with the largest audience, as checked every average quarter hour, over five most important nights of the week.

The reason, of course, is programming —both new and old.

Specifically, out of the top 10 shows†

registering a 40% audience share or better, 5 are ABC shows. And in this select 40% bracket, just 2 new shows made it. *Ben Casey* and *Target: The Corruptors*. ABC shows, that is.

Chances are very good you, too, can have a good time on ABC.

ABC Television

SPONSOR-SCOPE

4 DECEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

With Lestoil Products the latest trophy, the tv networks have stepped up their raiding efforts among some of spot tv's most loyal users.

To put the extent of this push into immediate focus: for the year 1962 Lestoil will be spending half of its \$7 million tv budget for day and night network tv, probably spreading the \$3.5 million among the three networks.

As for the developing intensity at snagging heretofore spot-oriented accounts, the current pursuit is aimed particularly at Fels, which recently switched to Manoff; Babbitt, now at Cole Fischer & Rogow, and Sunsweet Growers, agented by Long in San Jose. (Last week it looked like Sunsweet would turn over its annual February promotion money to NBC TV for a scattering of minutes.)

A meaningful sidelight as far as selective spot is concerned: the networks are making it easy for such accounts by shortening the station lineups so that they won't have to go into areas where they lack distribution—or, by offering a lower end price.

Sackel-Jackson, Lestoil's agency, worked under steam all last week to get the network propositions all wrapped because the company's annual sales meeting was scheduled to open today (4) in Bermuda. All network buys are for five months, from 1 January through 31 May.

The Lestoil agency will be talking to sellers of spot in a week or two about 1962 schedules. (Last year Lestoil spent \$9 million in spot.)

P&G's transfer of Tide from Benton & Bowles to Compton (the account is worth about \$10 to 11 million) takes the spotlight if for only this reason: no grocery brand anywhere near Tide's size has undergone an agency switch in years.

When Tide moves into Compton the first of the year premium Duz, which has been with that agency from the brand's inception will have Grey as the successor shop. Duz bills around \$2.5 million. Tide's gross is \$60 to 70 million a year.

The break accorded Compton ranks in scope with the one that the losing agency, B&B, garnered when it acquired the Texaco account this year. So that the thing works out as even Steven. For Compton the Tide assignment comes as quite a coup.

With Shell's consumer division (OBM) due back shortly in the tv fold, it looks as though tv's gross time revenue from the petroleum industry in 1962 will go well over the \$45 million mark.

NBC TV is talking with OBM about a nighttime setup for Shell.

TvB estimates that the medium's take from the gasoline business for 1961 should hit around \$42 million. Its newspaper estimate, which includes the huge Shell plum, is close to \$30 million.

Comparative figures for 1960: Tv, \$40 million; newspapers, \$22.8 million. For 1959: tv, \$32.8 million; newspapers, \$26 million.

The big item among tv-petroleum alliances for 1961 was, of course, Mobil (B&B) and its intense concentration of dollars in network nighttime participations. The expenditure will be even greater from this source in 1962. (ABC TV has the edge.)

On the spot side of the petrol field, note the number of markets being used by some of the major brands.

With the emphasis on news and sports, the market lists shape up like this: Phillips, 100 markets; Sinclair, 60 markets; Conoco, 50 markets; Atlantic, 40 markets; Amoco, 38 markets; Sunoco, 22 markets. (Sunoco also sponsors ABC TV news.)

Indications are national spot tv will wind up 1961 with billings 2-3% over 1960. Using the 1960 FCC figures as a base the 1961 tally should run over \$470 million.

At the 1961 three-quarters mark, according to TvB estimates, spot billings are even with 1960. The first quarter had shown a minus 4% and the second quarter was down a fraction of 1%.

Salada Tea (Cunningham & Walsh) is going along exclusively with spot radio for another year.

The plan: 50 spots a week in 12 markets and 25 spots a week in 14 markets.

P.S.: the agency has indicated that it's interested in contributions of merchandising support from the designated stations.

Chesebrough-Pond's, which will shortly include Esty in its stable of agencies, is apparently doing its network buying on a short-term basis.

It's lined up with CBS TV for the first 1962 quarter, after entertaining pitches from all three networks.

The expenditure for both night and day participations runs somewhere between \$800,000 and \$1 million.

If agencies should be asked by clients what sort of a tv season this one shapes up as, they might, among other things, point out:

- It certainly can't be a dull one, because the tv columnists are finding a lot of provocative things to write about—and not only about a unusual assortment of news and cultural documentaries.
- The emphasis of violence for the sake of violence has been well replaced by a different type of dramatic intensity, as exemplified by such series as Dr. Kildare, Ben Casey, and The Defenders. This channelizing is going down well with the critics.
- In the area of situation comedy a couple of cop characters (Car 54) and a pair of female characters on extreme ends of the stylistic spectrum (Hazel and Margie) have caught the fancy of chuckle addicts.

For those whose fancy turns to correlations between audience composition available and program-type popularity there's a bit of interesting information just available from the Nielsen Tv Index.

It's a comparison of daytime ratings garnered by program type during the last two weeks of summer vacation (ending 3 September) vs. the ratings scored by these same types during the subsequent two weeks (ending 17 September).

The differences in average audience as they stacked up this year:

CATEGORY	SUMMER VACATION	POST VACATION	% CHANGE
Serials	8.1%	7.7%	— 5
General drama	7.4%	6.1%	—18
Situation comedy	6.4%	3.9%	—39
Quiz-Aud. Partic.	6.1%	5.1%	—16

What could take on a lot of excitement for the fashion cosmetic industry in 1962 is the introduction of elaborate cosmetic kits.

Along with the kit would come an instruction booklet telling what constitutes the right makeup for day vs. night, etc.

Incidentally, P&G's next major promotion will be a cosmetic kit premium.

With all their day-to-day problems, the tv networks will, come the turn of the year, resume their efforts to find something to keep U.S. Steel in the family.

They're pretty much convinced that this is the last season for Steel's link with the Theatre Guild, and, if only for the prestige that the account lends to the medium, the networks will be bent on finding what they hope will be the right substitute.

Each spring, in recent years at least, NBC TV has approached Steel with program ideas which might give new directions to the corporation's participation in tv.

Five pieces of daytime business were wrapped up by ABC TV last week, most of them with post-January starting dates.

The one-shot among them: General Mills, pre-Orange Bowl.

The four scatter plan buyers: International Latex's Iodine (Reach McClinton); Scott Paper (JWT); Bristol-Myers' Clairol (DDB); American Red Ball (Ruben, Indianapolis).

The pressure is on at all tv networks to unload their inventories of unsold nighttime commercial minutes for the first quarter of 1962.

These inventories for the full quarter shaped up as of last week in this approximate fashion: ABC TV, 150 minutes; CBS TV, 180 minutes; NBC TV, 110 minutes.

It's been a bright picture for football on the tv networks so far this fall from the average audience point of view.

The National Football League broadcasts haven't been doing as well as the other league and the reason is a logical one: there have been too many blackouts. The final AFL games are expected to go well over the five-million-homes mark.

Latest average audiences for each of the football series: NCAA, 4,700,000; American Football League, 4,300,000; National Football League, 3,650,000.

CBS TV is making a stiff bid to wean away the \$3 million or so that Colgate is spending with NBC TV on daytime.

ABC TV is also in there pitching. The decision will take effect 1 January.

Comment picked up by SPONSOR-SCOPE last week from sundry Madison Avenue agencies would indicate that the tv networks are regarded as having trapped themselves into putting too much accent on the negative in their competitive selling of daytime.

Cited as lending hard substance to this impression: the tendency of network sales promotion communicues of not being content to rest on comparative ratings but embellishing the material repeatedly with references to a competitor's sub-adult audience.

Noted a daytime tv specialist in one of the top four tv agencies: "It's about time the networks cut out their brawling and started giving more attention to telling what a great medium daytime is in terms of flexibility, highest audience ever, and price."

A comparison of the tv program standings of the three soap giants so far this season indicates that, as far as average ratings are concerned, Colgate stacks up quite well alongside P&G and Lever.

Colgate has distributed the risk—some of the buys being short term—among 10 night-time series, while Lever has limited itself to seven shows and P&G, to eight.

The problem spots are to be found in the P&G and Lever roster. For the last two seasons the advantage of the generally strong lineup was Lever's.

Even though the idea sputtered out in board discussion at TvB's recent meeting in Detroit, don't expect the SRA to stop plumping for ouster of the networks from the TvB's membership rolls.

Some SRA members have an alternate plan: induce their stations to bring pressure on affiliate advisory committees to insist that the networks come to an understanding with their stations on a limitation of the ways that networking will be sold.

These reps feel that, unless such an agreement is arrived at, the potential sales precincts of selective spot will become so constricted as to imperil the economic foundation of station management.

Footnote: it's no secret in the trade that stations, particularly in the lesser markets, have been bitterly complaining about the mounting toll that network methods of selling has been taking on their spot revenue, not to say profits.

A cheering note for spot: the management at Simonize (D-F-S) is, it seems, having its way for another year. It's sticking to spot tv as against network tv.

Reps last week were asked to submit availabilities for 52-week schedules, effective 1 January, on packages involving 50 rating points a week in night minutes and 20 rating points a week for day minutes.

D-F-S recently suggested to the networks that they submit presentations showing among other things, the advantages they offer over a selective market operation, which the Simonize management prefers for that product's type of distribution.

Simonize has been spending around \$3 million on tv.

Gallup-Robinson will be using Philadelphia tv audiences as a test point for a national setup which would chart recall and reactions to specific commercials in nighttime tv network programs.

The sample envisioned in the Philadelphia market is in the neighborhood of 1,800, with the stress on women.

The research organization implies that it's got a couple of top rank agencies interested in supporting the commercial probing.

CBS TV apparently has hopes that, if the other networks go along with it in a proposed change for computing nighttime billings, it'll again be the No. One network in gross sales.

The proposal: LNA-BAR treat contiguous half-hours sponsored by the same advertiser as representing the hourly rate and not ascribe 60% of the hourly rate to each of such contiguous half-hours, as the LNA-BAR reporting now does.

It is also CBS TV's hope that this method of calculation will be applied retroactively by the billings reporting service to the first of 1961.

NBC TV has been first on LNA-BAR's billings parade for a row of months.

Never since the inception of network tv has there been such crowing as can be heard around NBC TV these days, even though it's relatively subdued.

A key phrase in the gentle tub-thumping: we got a lot of "firsts." Ask for enumeration and they run the gamut: average nighttime audience, percentage Nielsen top 10, gross billings, news prestige, amount of sold nighttime.

Trade commentary to some of these factors: it's obvious that network program status has become a new ball game each successive season, and, even though the industry as a whole is marked by stability, you can't sit back anymore on your past performance sheet.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 76; and Film-Scope, page 68.

week in, week out, year 'round...

it happens on



*The best
balanced
schedule
in television
is seen on the
NBC Television
Network*

Week in, week out, year 'round — the most successful schedule in television provides a full measure of diversified, popular entertainment, the most comprehensive news coverage, and the widest range of informational programming — a fully balanced lineup designed to meet the varied preferences of the total television audience.



Perry Como's Kraft Music Hall, 8:00 P.M. In Color



David Brinkley's Journal, 10:30 P.M. In Color




Bob Herbert Show, 10:00 P.M. In Color




thurs.



Belmont, 7:30 P.M.



Dr. McGraw, 8:30 P.M.



10:00 P.M. In Color

fri.

International Showtime, 7:30 P.M.




Red Telephone Hour, and The Dinah Shore Show In Color, 8:30 P.M.




Frank McEwen's Here and Now, 10:30 P.M.

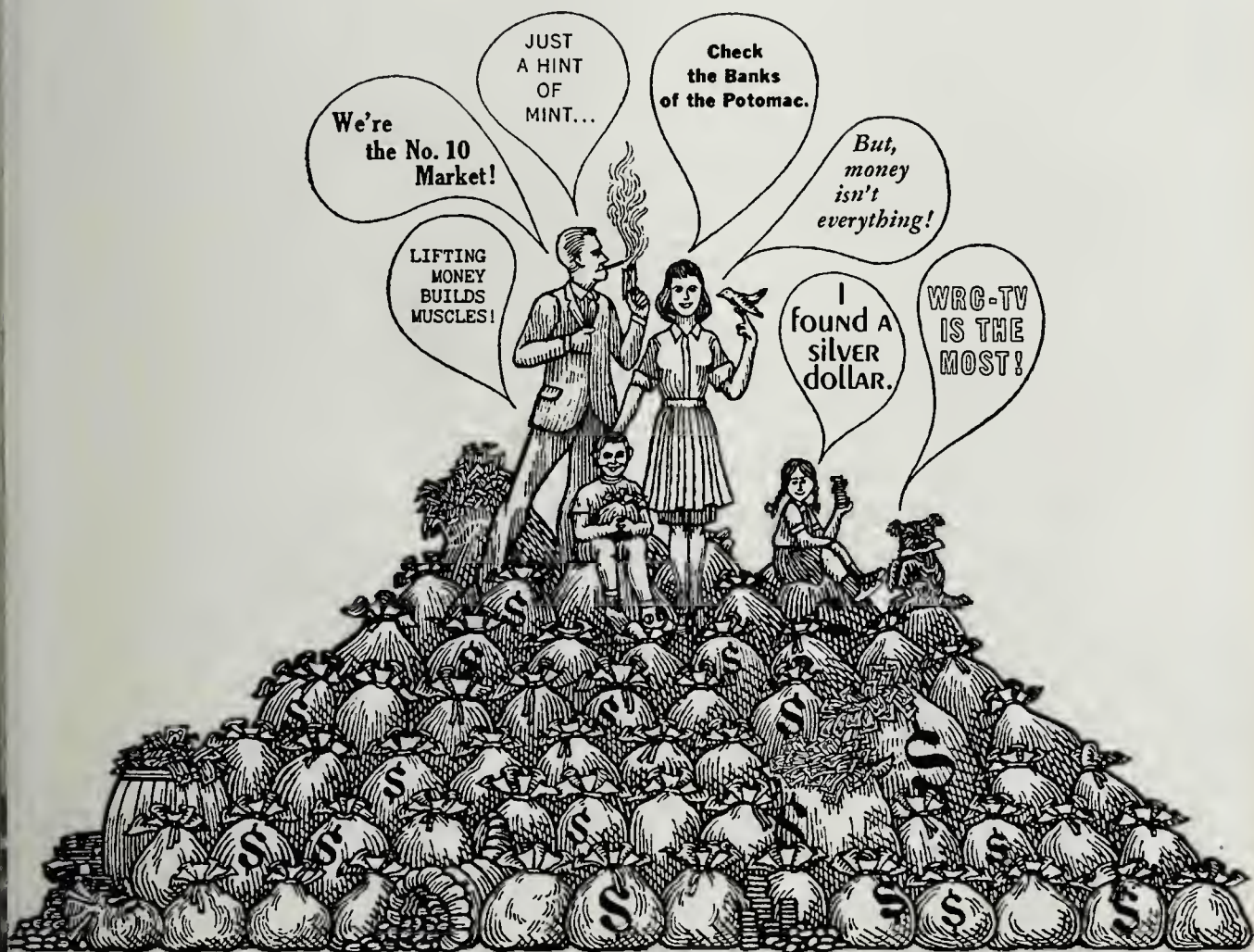



week in, week out, year 'round...

it happens on



uct
RC
he o
r E
eat
each
are
da
n r
ies
ONS



Much of the nation's capital is in Washington! When it comes to income, families served by WRC-TV earn more per household than those of any other area in the country! Washington is the only metropolitan area in the United States in which all counties (5) rank in the "top ten" for Effective Buying Income per-household. And two of those counties top the list!* All of which means that on WRC-TV you reach the most able-to-buy families in the country. If you want to reach and sell those families, bear in mind that ARB for Oct. '61 reports WRC-TV as first in the area of audience and number of homes delivered all week long, from 6:00 P.M. to midnight. What better way to make your advertising most productive? Get your message to the Washington market on WRC-TV...leadership station in the nation's capital.

Advertising Management Survey of Buying Power May 10, 1961

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

CAPITAL TYPES #12

THE ZEALOT

Leaps like a gazelle
when he spots a soap box.
Denounces everything from
fluoridation to women
in slacks. A formidable
adversary at a cocktail party.
Among few soft spots in
his heart: Motherhood . . .
and WTOP Radio,
the station *important to people*
in the Greater
Washington area.

WTOP RADIO

Washington D.C.

Represented by CBS Radio Spot Sales

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



NBC CELEBRATES ITS 35TH

Hollywood ceremonies to commemorate 1926 start of America's first broadcast network and milestone in history of national advertising

More than 400 broadcast executives and their wives are gathering here this week for the annual NBC Radio and Tv Affiliates convention which opens Wednesday at the Beverly-Hilton.

They will hear a major policy speech by NBC Board Chairman Robert W. Sarnoff which, according to grapevine reports, will be both "controversial" and "fighting."

They will watch an elaborate Cel-O-Matic presentation on the "State of the Network" by Don Durgin, v.p. for tv network sales.

They will visit Disneyland, MGM and Revue Productions. They will be entertained at a gala dinner on Thursday night by top Hollywood talent.

They will attend both open and closed business meetings, and discuss station-network problems in both group sessions and corridor conversations.

But by all odds the most important feature of this year's NBC gathering is the fact that it celebrates the 35th Anniversary of the opening up of U.S. network broadcasting, an event which, it is becoming increasingly apparent, was of the most profound significance both to American communications, and to American business and marketing.

HOLLYWOOD

This ad opened up a new ad era

Announcing the National Broadcasting Company, Inc.

National radio broadcasting with better programs permanently assured by this important action of the Radio Corporation of America in the interest of the listening public

The Radio Corporation of America is the largest distributor of radio receiving sets in the world. It handles the entire output in this field of the Westinghouse and General Electric factories. It does not say this boastfully. It does not say it with apology. It says it in the pride of making clear the fact that it is more largely interested, more ardently interested, if you please, in the best possible broadcasting in the United States than anyone else.

Radio for 26,000,000 Homes
The number for receiving sets in the future will be determined largely by the quantity and quality of the program broadcast.

We say quantity because they must be diversified enough so that some of them will appeal to all possible listeners.

We say quality because each program must be the best of its kind. If that ideal were to be reached, so home in the United States could afford to be without a radio receiving set.

Today the best available statistics indicate that 5,000,000 homes are equipped, and 21,000,000 homes remain to be supplied.

Radio receiving sets of the best available quality should be made available for all, and we hope to make them cheap enough so that all may buy.

The day has come when the radio receiving set is a plaything. It must now be an instrument of service.

WEAF Purchased for \$1,000,000

The Radio Corporation of America, therefore, is interested, just as the public is, in having the most adequate program broadcast. It is interested, as the public is, in having them comprehensive and free from discrimination.

Any one of radio transmitters which causes the public to feel that the quality of the program is not the highest, that the use of radio is not the broadest and best use to the public interest, that it is used for selfish advantage or selfish power, will be detrimental to the public interest in radio, and therefore to the Radio Corporation of America.

To insure, therefore, the development of this great service, the Radio Corporation of

America has purchased for one million dollars station WEAF from the American Telephone and Telegraph Company, that company having decided to return from the broadcasting business.

The Radio Corporation of America will assume active control of that station on November 15.

National Broadcasting Company Organized

The Radio Corporation of America has decided to incorporate that station, which has achieved such a deservedly high reputation for character and character in its program, under the name of the National Broadcasting Company, Inc.

The Purpose of the New Company

The purpose of this company will be to provide the best program available for broadcasting in the United States.

The National Broadcasting Company will not only receive these programs through station WEAF, but it will make them available to other broadcasting stations throughout the country so far as it may be practicable to do so, and they may desire to take them.

It is hoped that arrangements may be made so that every one of national importance may be broadcast widely throughout the United States.

No Monopoly of the Air

The Radio Corporation of America is not in any sense seeking a monopoly of the air. That would be a liability rather than an asset. In so acting, however, to provide machinery which will insure a national distribution of national programs, and a wider distribution of programs of the highest quality.

If others will accept on this business the Radio Corporation of America will welcome their action, whether it be cooperation or competition.

If other radio manufacturing companies, competitors of the Radio Corporation of America, wish to use the facilities of the National Broadcasting Company for the purpose of making known to the public their receiving sets, they may do so on the same terms as accorded to other clients.

The necessity of providing a adequate broadcast-

ing is apparent. The problem of finding the best means of doing it is not exceptional. The Radio Corporation of America is making this experiment in the interest of the art and the betterment of the industry.

A Public Advisory Council

In order that the National Broadcasting Company may be advised as to the best type of program, that discrimination may be avoided, that the public may be assured that the broadcasting is being done in the fairest and best way, always allowing for human frailties and human performance, it has created an Advisory Council, composed of twelve members, to be chosen as representatives of various shades of public opinion, which will from time to time give it the benefit of their judgment and suggestion. The members of this Council will be announced as soon as their acceptance shall have been obtained.

M. H. Aylesworth to be President

The President of the new National Broadcasting Company will be M. H. Aylesworth, for many years Managing Director of the National Electric Light Association. He will perform the executive and administrative duties of the corporation.

Mr. Aylesworth, who has hitherto identified with the radio industry or broadcasting, has had public experience as Chairman of the Colorado Public Utilities Commission, and, through his work with the association which represents the electrical industry, has a broad understanding of the technical problems which concern the pace of broadcasting.

One of his major responsibilities will be to see that the operations of the National Broadcasting Company reflect and represent public opinion, which expresses itself so promptly the morning after any error of taste or judgment or departure from fair play.

Mr. Aylesworth is recommending the National Broadcasting Company in the interest of the United States.

It will need the help of all listeners. It will make mistakes. If the public will make known its views to the officials of the company from time to time, we are confident that the new broadcasting company will be an instrument of great public service.

RADIO CORPORATION OF AMERICA

OWEN D. YOUNG, Chairman of the Board

JAMES G. HARBORD, President

Announcement of the formation of NBC appeared in newspapers in fall of 1926. First NBC network broadcast was 15 Nov., 1926

Old-Timers at the Beverly-Hilton, (and there will be some who date back to the days when M. H. (Deke) Aylesworth functioned as NBC's first president) will have a vast lexicon of names to draw on for sentimental reminiscences — Ben Bernie, and B. A. Rolfe, and Will Rogers, and the 1927 Dempsey-Tunney fight, and Amos 'n' Andy, and those old ultra-modern studios at 711 5th Avenue.

NBC itself, in a newly published

The network reviews with pride its accomplishments in news (from the Hoover-Al Smith campaign of 1928 to the Great Debates of 1960), in sports (the first Rose Bowl broadcast in 1927, the first telecast of a major league baseball game in 1941), in serious music (Damrosch, Toscanini, the Metropolitan Opera).

NBC also traces in detail its technical contributions to the science of broadcasting from General David

medium"—a statement which may satisfy the general, non-professional reader, but hardly does justice to the impact which network radio and tv broadcasting have had on the world of marketing.

This week, as a service to agencies and advertisers, SPONSOR editors offer a brief analysis of the business significance of 35 years of network broadcasting and of NBC's first network program from the old Waldorf-Astoria in New York on 15 November 1926.

1. *Advertising since 1926.* Though accurate records of media billings do not exist for the years prior to 1935, it is generally believed that total U.S. advertising expenditures in 1926 were well under \$3 billion (compared to approximately \$12 billion in 1960).

Ten years later, following a major depression, they had only reached \$1,904,000,000; so it seems reasonable to suppose that the 35 years of network broadcasting have seen a quadrupling or even quintupling of the U.S. advertising industry.

But such calculations, however impressive, do not begin to tell the story of the successes of individual corporations which, since 1926, have been steady users of network radio and tv.

The list of long-time NBC advertisers (page 40) is conclusive evidence that those companies which are today's marketing giants—Colgate, Bristol-Myers, R. J. Reynolds, Lever, General Foods, General Mills, General Motors and the rest—have been hitching their wagons to the star of network broadcasting for more than a 30-year span, and that their successes have paralleled the success of broadcasting.

In this connection there is no more striking example than the case of Procter & Gamble, considered by many America's smartest, most potent advertiser.

In 1927, the year following the formation of NBC, the Cincinnati corporation had gross sales of \$162 million and profits of \$15 million.

Thirty-three years later, after consistently investing the bulk of its advertising expenditures in radio and television, P&G sales for 1960 totaled \$1.54 billion and its earnings



1939 ceremonies marked start of tv

When, in April 1939, NBC's tv camera focused on General David Sarnoff at the dedication of the RCA Building at the New York World's Fair, American television hit its mass-attention stride. Though World War II curtailed programming, and set production, the wide public interest generated on the Flushing Meadows 22 years ago provided the impetus which catapulted television into first place in post-war years

history of the company which is proudly titled "35 Years of Broadcasting Leadership," says that its stride "can be spelled out in terms of people" and mentions dozens of them — Eddie Cantor, Al Jolson, Rudy Vallee, Walter Winchell, Jack Benny, Jack Pearl, Ed Wynn; as well as Jimmy Durante and Bob Hope who were both "new stars" when they appeared on NBC in 1933.

Sarnoff's pioneer work down through the first short wave broadcast from England (1929), the world's first commercial tv station (WNBT in 1941), and the development of color tv.

In treating the subject of advertising, however, the NBC 35-year history contents itself with saying that the network is today, "the world's largest single national advertising

for the year topped \$106 million.

Interestingly enough, P&G's advertising expenditures for 1960 approached its total sales volume for 1927 (\$108 million vs. \$162 million).

If, as most analysts believe, American business has gone through a vast "marketing revolution" in the past three-and-a-half decades, then broadcast advertising has been a prime factor in the revolution itself.

2. *Madison Avenue 35 years ago.* On 15 November 1926, when NBC assembled a network of 25 stations (21 charter affiliates) for its first broadcast—a four-hour and 25-minute "spectacular" (8 p.m.-12:25 a.m. NYT)—the country was in the midst of the ill-fated Coolidge Boom.

The New York Times of that date was reporting "EDISON PREDICTS END OF SKYSCRAPER ERA — TRAFFIC DOOMS IT, HE BELIEVES" and "HELP OF BANKERS OFFERED TO FRANCE IF ON FIRM BASIS," as well as the Hall-Mills murder trial.

Its advertising columns carried ads for the original *Ben Hur* (prices: 50¢-\$1.00) at the Embassy and the original *Beau Geste* with Ronald Colman at the Criterion.

The Times, incidentally, in 1926 boasted a daily circulation of 361,000 or better than half its present total of 680,000.

By far the mass media leader 35 years ago was the *Saturday Evening Post* with a circulation of 2.699 million (compared with 6.531 million as of 30 June 1961). It was averaging over 200 pages an issue. (Its issue of 25 November 1961 contained 100 pages.)

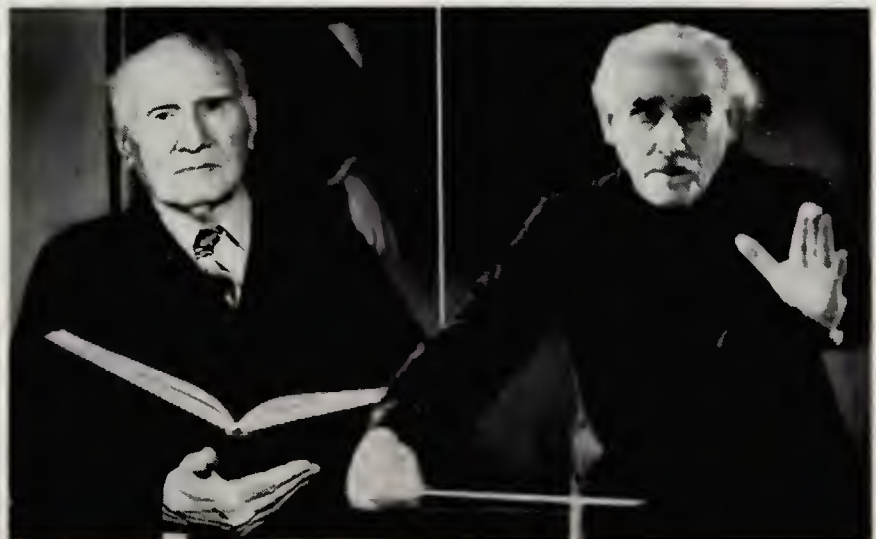
Radio as a communication medium was just getting started. NBC's announcement ad claimed, hopefully, that 5 million out of 26 million U.S. homes were radio equipped. (Compare with this better than 41 out of 43 million radio-equipped homes in the nation today.)

In 1926 the advertising agency business was not yet known as Madison Ave. (the appellation didn't become popular until nearly 20 years later following World War II) and many of today's powerhouse agencies (Bates, Burnett, Y&R, Esty, Compton, SSC&B, D-F-S, etc.) were not then more than faint hopeful



Ruth to Maris— top names spark NBC's 35-year rise

Historic sports broadcasts (above) show NBC pioneer Graham McNamee interviewing Babe Ruth in 1927 (when Ruth hit 60) and Mel Allen with Roger Maris in the World Series of 1961 (when Maris hit 61). At right, Bob Hope as he appeared on an early NBC radio show and Bob today. Below, Walter Damrosch who conducted on NBC's first network broadcast in 1926, and Arturo Toscanini



**WITH NBC
30 YEARS
OR MORE
(ADVERTISERS)**

- Colgate**

- American Tobacco**

- RCA**

- Goodrich**

- Procter & Gamble**

- Bristol-Myers**

- General Mills**

- Cities Service**

- Ford Motor**

- General Foods**

- General Electric**

- Sterling Drug**

- P. Lorillard**

- General Motors**

- Chrysler**

- Standard Brands**

- Texaco**

- Whitehall**

- Quaker Oats**

- Kraft**

- du Pont**

- Gillette**

- Lever Bros.**

- R. J. Reynolds**

- Brown & Williamson**

gleams in their founders' eyes.

Dominating the agency scene were such long established shops as J. Walter Thompson and N. W. Ayer and such vigorous operations as Lord & Thomas (later to become FC&B) where the fabulous Albert D. Lasker held sway.

Advertising, as a profession, was going through a period of highly self-conscious respectability. The annual Bok Awards given at the Harvard Business School for outstanding ads almost invariably stressed fine art and fine writing. And admen were making solemn statements about their craft which seem almost unbelievably naive today.

A 1926 N. W. Ayer house ad, for example, contained this gem: "Shrewd advertisers realize that the behavior of the electric iron is as absorbing as the escapades of the neighborhood children, that a really good tooth paste is welcomed as cordially as a relative, that a new motor car on the street is as thrilling as an elopement."

3. *The impact of network radio.* The opening up of the nation's first radio network in 1926 (CBS was formed in 1927 and Mutual soon after) had fully as shattering an impact on the agency business as it did on the broadcasting industry and the listening audience.

Radio, of course, had been around since 1920 when KDKA began broadcasting regularly, and it had had a turbulent infancy. According to Robert W. Sarnoff in a recent speech, "Stations sprang up on all sides: there were 600 by the end of 1922 and 1400 by the end of 1924. Then the novelty of hearing from a distant location seemed to wear off. Listeners defected for lack of programs worth hearing and stations had no regular source of income. They began folding as swiftly as they had sprung up. By 1926 more than half of them had gone dead and the whole new enterprise seemed headed for collapse."

The formation of NBC, which began with the purchase of WEAJ, New York, for \$1 million in 1926, revolutionized both radio programming concepts and national advertising thinking.

NBC's opening show from the old

Waldorf-Astoria presented Will Rogers. Weber and Fields, Mary Garden, Walter Damrosch conducting the New York Symphony Orchestra, Albert Stoessel conducting the New York Oratorio Society, Tita Ruffo of the Metropolitan Opera, the Goldman Band, and the dance orchestras of George Olsen, Ben Bernie, B. A. Rolfe, and Vincent Lopez, and used a number of remote pickups—from Chicago, Independence, Kansas, and from various New York night spots.

The implications of such programming were not lost on such shrewd advertising thinkers as Albert Lasker. Here is how John Gunther describes Lord & Thomas' first network radio ventures in his biography of Lasker, "Taken at the Flood."

"He (Lasker) was close to Sarnoff and much influenced by the fact that Bernard Gimbel seemed to be getting good results out of pioneer radio advertising. Lasker thought he would experiment with a show or two. He said to Lou Hartman, in the Lord & Thomas office in New York, "You know what's going on on Broadway—build up some kind of show for Palmolive." Hartman became a kind of one-man radio department and, working closely with NBC, created an hour's musical entertainment for Palmolive, and then set up similar shows for RCA and Cities Service. Lasker was astounded by the response and Lord and Thomas, having put itself in the field first, placed nearly *half* of all national radio advertising on NBC in 1927-28."

Lasker followed these early efforts with such history-making programs as Amos 'n' Andy, Bob Hope, The Lucky Strike Hit Parade and many others.

Meanwhile, some of the older agencies who had been cautious experimenters with radio in the pre-network days soon found themselves forced to open up radio departments.

The following passage from Ralph M. Hower's book on N. W. Ayer, "The History of an Advertising Agency" illustrates a conservative viewpoint. "The application of radio to national advertising spread very slowly until after 1926 when the first great national network (NBC) was formed. For very good reasons

Birth of network broadcasting sparked rise of many new agencies including Y&R, Bates, Compton, Esty, D-F-S, SSC&B

everyone connected with advertising was doubtful about using the new medium for sales promotion. Almost from the start restrictions had been imposed against any direct advertising in broadcast programs, and this meant in effect that radio could do little for sponsors beyond the creation of good will and publicity. Even when, about 1927, the broadcasting stations began to relax their rules against direct advertising, no one had more than a vague idea of the limits of radio's utility in relation to the older advertising media."

By 1928, however, despite such questioning, N. W. Ayer had opened up a completely separate radio department which, within a few years,

grew to one of the largest in the business. Among the radio "firsts" claimed by Ayer are (1926) the first commercial adaptation of a full length novel (*Show Boat*), the introduction of Eddie Cantor, George Gershwin and the Revellers Quartette to the radio audience, (1927) the first orchestra using special scores for radio (Nat Shilkret's) and (1930) the first "big" variety show program.

But if the introduction of network radio forced major shifts in the strategies and operations of old established agencies, perhaps its most dramatic consequence was the opportunities it offered for young, aggressive newcomers.

Benton & Bowles, for instance, really hit its stride when it presented the *Maxwell House Showboat* on network radio. The surging growth of Young & Rubicam billings in the '30s was as much a tribute to its top-flight radio operations, especially Jack Benny for Jello, as to the excellence of its copy and marketing plans.

Compton laid the foundations for its later growth with a long string of high-rated daytime serials for P&G. Glen Sample, Hill Blackett and Frank Hummert put together an agency that specialized, with huge success, in the radio promotion of drug and other packaged goods and served as the predecessor of today's Dancer-Fitz-
(Please turn to page 58)

WITH NBC 30 YEARS OR MORE (AFFILIATES)

WSB Atlanta, Ga.	*WTIC Hartford	WRCV Philadelphia
WBAL Baltimore	KGU Honolulu	KTAR Phoenix
KGHL Billings	KPRC Houston	*WCSH Portland, Me.
KFYR Bismarek	WJDX Jackson	*WJAR Providence
KXLF Butte	WJAX Jacksonville	WPTF Raleigh
WMAQ Chicago	*WDAF Kansas City	*KSD St. Louis
WLW Cincinnati	KFI Los Angeles	KSTP St. Paul
WIS Columbia	WIBA Madison	WOAI San Antonio
WFAA Dallas	WMC Memphis	KOGO San Diego
KOA Denver	WCKR Miami	KNBC San Francisco
WHO Des Moines	WTMJ Milwaukee	WGY Schenectady
*WWJ Detroit	WSM Nashville	KHQ Spokane
WDAY Fargo	*WNBC (WEAF) New York	WFLA Tampa
WBAP Fort Worth		*WRC Washington

*Carried first NBC Network broadcast 15 November, 1926.



U.P.I.

CAR RADIOS and inclement weather (in this case, Kansas City) are happily matched for such one-season advertisers as Zerone, Zerex anti-freeze

LET IT SNOW, SAYS RADIO

- ◆ Seasonal advertisers, spurred by the Cream of Wheat weather-buying plan, make use of radio's flexibility
- ◆ Modus operandi ranges from copy changes for fixed announcement schedules to bad-weather saturation

Long before the frost re-discovers the pumpkin, ad managers and agencies for cold remedies, anti-freezes, hot cereals, and the like are studying media at a furious pace, pinpointing those all-important weeks and months when their weather-gearred products either make it or break it. And high on the priority list in this seasonal concentration is radio spot, chiefly because of its scheduling flexibility.

Wherever bad weather and radio are mentioned together, the precedential example most influencing the planners is Cream of Wheat, if only because Cream of Wheat's successful weather tie-in is the most exploited in recent years. The hot breakfast cereal's case history, briefly, is this:

Faced with retaining its share of

the market in view of new-brand competition, Cream of Wheat's agency, BBDO, decided in 1958 to test spot radio with the weather approach they had been using in magazines and tv. This approach was based on a 1955 agency study which showed that a mother's protective urge was strongest in bad weather.

The first radio trial was scheduled in the fall of '58, with breakfast-time radio spots in 20 eastern markets designed to "back up" the nighttime tv I.D.'s already running. On the heels of this, BBDO, bought both I.D.'s and 20-second announcements on WCCO, Minneapolis, airing the spots five times a week (during the early morning hours) through the coldest months of the Minnesota winter. The

results of these campaigns, augmented by a 30-market expansion in the spring of 1959, were so spectacular that in September of '59, Cream of Wheat spent a whopping \$1 million on 190 radio stations across the country, selected for a potential 70% of all U.S. radio homes.

Almost immediately, other weather-inspired products took notice. The Cream of Wheat placement procedure was studied in minute detail, particularly three combinative forces:

1. The purchase of both bulk and fixed spots, the latter to be aired between 6:30 and 8 a.m., the bulk announcements at the discretion of the station, according to prevailing weather conditions in the market.

2. Adjacencies to weathercasts wherever possible, especially when forecasts presaged both low temperature and inclemency.

3. The lead-in to an announcement, at the end of such a forecast: "This is real Cream of Wheat weather."

Today a number of national advertisers are hitching their wagons to

the weather star, exploring considerable variations on a theme. Among the most active, of course, are the anti-freezes, of which Union Carbide's Prestone and du Pont's Zerone and Zerex are the most affluent.

Prestone, through William Esty, generally begins its pre-determined schedule of one-minute announcements on radio about four weeks prior to the first freeze in each market, approximating the date of that freeze by its date in the year Prestone initially advertised in the market. The Prestone announcements are part live, part e.t., the stations themselves leading in with a particularly choice Almanac item, e.g. ". . . the coldest November 16 in this city was in 1914 when the temperature was 11 below zero, and the hottest day ever

recorded here was July 17, 1897. And now it's cold again. . . ." The agency, in addition, supplies various copy for various temperatures, which the station uses as the weather decrees.

Du Pont, on the other hand, keys its campaigns to the anticipated first freeze in each market by 30-year temperature averages, computed from official weather bureau tables. In Colorado and Montana, for example, the first heavy frost or hard freeze is expected in late September, while the south varies from an early freeze in high altitudes to successively later freezes in low altitudes. In parts of northern Florida and southern California, the freeze isn't expected until well into December, often January. But continuing re-appraisal is

vital to schedules, as this year's late averages all over the country are making decidedly clear. Du Pont's weather-alert system, so to speak, keeps a finger in the sky.

Too, du Pont takes into consideration the two distinct types of anti-freeze customers in today's market: the do-it-yourselfer and the traditional service station adherent. Company surveys show that the first of these is inclined to buy early, often long before needed, while the second is motivated only by cold weather. Schedules are arranged, therefore, to cover both.

This "safety factor" planning compounds the intricacy of weather buying, but radio's elasticity, a du Pont spokesman told SPONSOR this week, (Please turn to page 60)

Weather-keyed advertisers using radio—how they use it

Advertiser & type of schedule

Advertiser & type of schedule

CREAM OF WHEAT

Fixed schedule plus bulk seasonal spots, preferably adjacent to weathercasts. Station is authorized to step up schedule at sign of cold weather

PRESTONE

Bulk schedule, approximately four weeks prior to first freeze in each market

DU PONT ZERONE & ZEREX

Using 30-year temperature averages, this account anticipates first freezes, arranges announcement schedules to cover both do-it-yourself and service station customers

ESSO PERMA-GARD

Copy conversion in anti-freeze season on regularly scheduled Esso newscasts, etc.

BAYER ASPIRIN

Fixed fall schedule to cover usual cold season

VICKS PRODUCTS

Flu season fixed buy

MENTHOLATUM NASAL MIST

Winter season fixed schedule

REM COUGH SYRUP

Winter season fixed schedule.

DRISTAN

Weather emphasis in year-around schedule, e.g., pollen, hay fever, sinus, colds copy

CANDETTES

This anti-biotic throat lozenge watches for epidemics of colds in particular areas, rushes in with saturation schedule

ABEL TIRE CO.

"Snow watch" buying, with saturation flight at first sign of snow in particular markets

MISHAWAKA RUBBER CO.

Saturation schedules for Red Ball Stormy Weather boots in two-day period when bad weather is forecast, another when bad weather hits. This arrangement is "suggested" to company salesmen, who actually give scheduling go-ahead to stations



ラジオの聴取率をトツフに作る処方箋

ラジオの聴取率をトツフに作る処方箋
ラジオの聴取率をトツフに作る処方箋
ラジオの聴取率をトツフに作る処方箋



HOW TO

▶ A U.S.C. professor thinks he has some answers. They're based on a study of 15 West Coast commercials that sold

HONORABLE ELMO ELLIS REALLY GETS AROUND

The Japanese have never been embarrassed about cribbing from the West and, recently, their inquiring minds have reached out into radio and tv advertising.

One of the latest devices to funnel the wisdom of Madison Avenue to admen across the Pacific is a neat little Japanese broadcast reprint journal called *brain* (sic).

While some of the material is produced in Japan, much of it comes from trade journals on this side of the ocean. An American thumbing through the magazine will find pictures of obviously Occidental types like Robert Kintner and Frank Stanton as well as familiar looking bar graphs with Arabic numerals, which (for all we know) might be cumulative homes reached in Wichita during

last winter's big snowstorm.

The long gray columns of Japanese characters, however, are a depressing reminder to admen that they can never be sure what their inscrutable colleagues in Japan are saying about them.

To the credit of *brain*, one of their recent reprints (it was in Vol. 1, No. 5 and that's all we know) came from the 17 and 24 July issues of SPONSOR. The articles were a two-part series, quite hep and idiomatic, written by Elmo Ellis, program manager of WSB, Atlanta. In them, Ellis gives a recipe for creative radio: C + S = L + R + M-I-B, which means: "Creativity and Service will produce Listeners and Response, plus Money in the Bank." *Brain* didn't leave that out, either.

RECIPE FOR CREATIVE RADIO—

Atlanta Time 11:15 of 9-10 Atlanta tells how successful creative approach in promoting radio programming can pay off with big dividend to broadcasters

The following information is based on the results of a study of 15 West Coast commercials that sold...



Another "Creative Radio" article

AND FOR TOP RATINGS TOO!

The following information is based on the results of a study of 15 West Coast commercials that sold...

Ellis lists 15 surprising "don'ts"

1. Don't pay attention to the radio...
2. Don't pay attention to the radio...
3. Don't pay attention to the radio...
4. Don't pay attention to the radio...
5. Don't pay attention to the radio...
6. Don't pay attention to the radio...
7. Don't pay attention to the radio...
8. Don't pay attention to the radio...
9. Don't pay attention to the radio...
10. Don't pay attention to the radio...
11. Don't pay attention to the radio...
12. Don't pay attention to the radio...
13. Don't pay attention to the radio...
14. Don't pay attention to the radio...
15. Don't pay attention to the radio...

There is nothing more calculated to set an adman's teeth on edge than a college professor coming up with formulas for better advertising.

Edward W. Borgers is such a professor but, having been an adman himself, imputations of ivory towerism don't bother him. Moreover, he's found that isolating the elements of good radio/tv copywriting can be a big help in turning a class of raw recruits into better (if not polished) craftsmen.

Borgers is not looking for a Rosetta Stone with a key to creative copy. An assistant professor of telecommunications at the University of Southern California, he teaches, among others, a class on "Small Station Copywriting," which deals with ad copy as well as news and d.j. continuity. Hence, his targets here tend to be earth-bound and practical.

Several months ago, Borgers wrote to a number of Hollywood agencies asking each one to send him a one-minute radio and a one-minute tv commercial which, in the opinion of the agency, had done the best job of selling for them during the previous 12 months.

Here are some of the generalizations he made by its smallness (Borgers found that about half of the Hollywood agencies had no radio/tv business). He analyzed the commercials, picked out those elements that were most common and passed them along to students. "Our results should be taken with caution," said Borgers, "but, even so, certain trends seem clear enough to be worth passing on to our students as probably safe observations and advice." Borgers also found that this advice resulted in a definite improvement in his students' commercials.

Here are some of the generalizations Borgers came up with:

WRITE A 'GOOD' COMMERCIAL

• *Most of the copywriter's day is spent proving the client's product or service is better than others nearly or totally identical. Only one out of the 15 "announced" something and none were reminder copy.*

• *The successful commercial can always be reduced to a single-sentence argument for buying. This was true in every one of the commercials examined, said Borgers.*

• *There is a general pattern of developing the sales argument used by successful copywriters. It starts with a "target signal" such as "Ladies!" or "Sport fans." This is followed by a pinpointing of the problem or "suffering point" ("Now you can relieve tormenting coughs from colds"). Next, comes the reason-why copy ("Rexall Cough Center tablet . . . a completely new anti-cough tablet you swallow"). After this is a performance claim ("Relief is fast . . . sure . . . and lasts up to six hours"). Finally, there is a command to stimulate action ("Get it at*

your Rexall drug store today").

Only two of the commercials departed altogether from this classic form, Borgers found. Three followed it through to the letter; four omitted the "suffering point"; one omitted the demonstration step; in two cases the product or service was offered as a benefit in place of a "suffering point"; three had special novelty gimmicks that "obviously dictate a form of their own."

• *Most successful commercials are straightforward and use a single voice. This was true of 11. The other four used dialogue, jingles, special devices, dramatizations, or gags.*

• *Successful commercials often include "special style features." Examples: (1) There is the "pseudo-news device" such as the imitation news scoop or "Here's big news." or a weather forecast. (2) The you-you emphasis is universal. (3) Specific statistics are common: "14 flights a week." or "28.35 miles a gallon." (4) The fresh figure of*

speech: "sun break" as a description of a winter vacation evokes the phrase "coffee break." Also, "gas-gulping." (5) The selling pun: "Bonanza Airlines jets you there faster." (6) "The uncomparing comparison": "Adds extra nutrition." (7) The rhythmic phrase: "A real go-ahead bread for people on the go." (8) The blanket word or phrase to capsule a lengthy and complex idea: "Performability."

• *The less powerful a "basic proposition" the greater the tendency to use novelty and complexity in production. Here, Borgers falls back on a list of 30 "basic propositions" put together by one Edward Buxton (otherwise unidentified). These are broken down into 10 of "high interest" power and the same number of average and low interest power.*

Among the high interest propositions: (1) an uncommon solution to a common problem, (2) important price news, (3) important style or
(Please turn to page 60)



FORMER ADMAN, Edward W. Borgers (in jacket), asst. professor at U.S.C., trains his students in 'Small Station Copywriting,' a course on ad copy, news, and d.j. continuity. Borgers spent five years with the Bruce B. Brewer agency in Kansas City, Mo., wrote both print, radio/tv copy

SAME OLD OFFER PULLS 'EM IN

✔ Publisher plugs finance book series day after day, month after month via spot radio; he's sold 2,000,000 copies over last three years and is still going strong

A radio advertiser can make the same offer day after day, week after week, month after month, year after year—and keep pulling.

And if the advertiser is in the publishing business, he can pull over and over again via radio without changing the format or titles of his publications, a rare, if not unheard of, accomplishment among publishers of "how to" books.

These are inescapable conclusions from SPONSOR's second look at Profit Research, Mineola, N. Y., publisher

of a seven-volume paperback series on how to earn, save, and invest money.

Nearly two years ago PR's mail-order sales were off to a flying start via spot radio. (These advertising techniques were spelled out in "Radio markets 400,000 books," 30 January 1960.) At that point it was clear those techniques could work; now it is clear they can keep working—and on a considerably more grandiose scale.

That 400,000 figure in the earlier story, which referred to the number

of books sold during PR's initial 18 months, now is vintage Stone Age. The outfit currently runs off, and sells, more than half that amount (280,000) every two months, PR says. Total book sales reportedly number in the neighborhood of 2,000,000.

Annual dollar volume, at the \$200,000 level when the previous story was written, hit \$700,000 for the fiscal year ending last June, the company reports. As for this year, sales are triple what they were the year before, so there's talk of a \$2,000,000 gross around the PR shop.

In keeping with this upsurge in sales, PR buys radio at a reported rate of more than \$600,000 annually, more than twice the 1959 expenditure. Radio continues as the major medium for PR, though its share of the enlarged budget is down from 80% to somewhat over 50% to make room for additional media, primarily direct mail. The company says that of the approximately \$1,300,000 ad budget (it was \$300,000 two years ago), direct mail will account for about \$400,000, with the remainder divided between newspapers and magazines.

Though the radio campaign is on a much larger scale (over 100 stations compared to 60 two years ago), PR for the most part maintains the same basic techniques. The well-cultivated voice of PR chief Sidney Walton provides the nucleus. Long prominent in radio and motion picture newsreel soundtracks, Walton applies those deep, sonorous tones to programs, usually 15 minutes in length, in which he surrounds his commercial message with commentary relevant to the books' subject matter, e.g., real estate, taxation, investment, etc. Five fresh tapes per week are distributed among the stations in PR's 50-state lineup.

The prime target for PR's programs consists of established business and professional men looking for



PUBLISHER Sidney Walton launched his seven-volume series with spot radio, and maintains a 100-plus station lineup today. Shown with him is v.p.-business manager Terry Marks

ways to enhance their financial position. The most coveted position is adjacent to adult programming, "not too early in the morning, not too late at night, and not in the dead of the afternoon," as Walton phrases it. He notes that adult programming is not easy to find, but can be located with less difficulty since the payola scandals created complaints about programming imbalance.

PR initially buys a station on a two-week trial basis, and, if a satisfactory flow of orders results, makes a longer-term agreement, though the advertiser usually negotiates a short-notice cancellation clause in case orders fall off too sharply subsequently.

When orders are too few and far between, rather than immediately pull out of the station in question, PR experiments with various combinations of time slot and copy in an effort to get the orders rolling again.

PR virtually is a year-round advertiser, though the business has seasonal aspects and spot weight varies. During peak seasons, such as the fall and spring, as much as \$15,000 per week goes into the radio drive, plus another \$2,000 for producing and shipping tapes, according to Walton.

There is a hiatus for a week or two before Christmas, because PR has found that the post office jam at that time often prevents its books from reaching their destination in time for Christmas, thereby spreading ill will. PR gets back on the air a few days after New Year's Day.

There's another slowdown on the radio campaign during the summer, especially in the southern half of the nation. Walton explains that, though radio's summertime audience holds up, the hot weather interferes with listener concentration on discussion of so weighty a subject as business books.

In comparing radio with newspapers, from a publisher's point of view, Walton asserts that most publishers have found that *The New York Times* is the only paper for book advertisements. From what he's seen and heard, other newspapers "fall flat."

There is no such limitation with radio stations, according to Walton. Given good copy and the right adjacencies, there are a number of radio



LIFE'S BLOOD of Profit Research's business is the mail which brings in the orders. Shown sorting that voluminous mail at the firm's new Mineola, N. Y., editorial office is Daniel Reiss

stations which can sell books.

Another advantage of radio over newspapers Walton cites is its ability to reach areas off the beaten track. He says if you want to reach Wyoming, for instance, there are no newspapers in Wyoming. He recommends buying radio stations in nearby cities, the signals of which reach Wyoming. Or, use direct mail. Walton equates direct mail with radio in terms of allowing repetition of an offer.

Walton relates that he's been approached by underwriters on the

subject of going public.

Further evidence of forward strides is to be seen in the company's physical plant as compared with two years ago. The 800 square feet at 18 E. 50th St. in Manhattan, which used to house both editorial and timebuying activities, now is devoted strictly to the latter. Editorial offices encompassing 2,000 square feet in Mineola, New York, have been added.

Personnel includes Terry Marks, v.p.-business manager, and timebuyers Bill Eynon and Nell Frazer. ■

'RECEIVED YOUR PEN AND ...'

✓ Letters received by Nielsen on the heels of NCS sampling operations prove rating point is human being

✓ In mixed reactions covering gamut of human feelings they tell exactly what they think about the whole thing

At A. C. Nielsen, where even at this moment tabulating gadgets are working at high pitch readying delivery of the NCS '61 radio and tv data, life isn't all weekly audience and homes-reached. There's more to

this business of "nose counting" than mere mechanics. As a matter of fact, since each and every "nose" tallied on the Nielsen computers is part and parcel of a real, live human being, the human touch is bound to poke

through the reckoning machinations.

Each time an information soliciting ballot is dispatched to a sample home, the fact that they're dealing with people and not numbers only comes home to roost at Nielsen. And it comes in the form of letters. For the simple reason that people react just like people, every sampling operation seems to trigger a barrage of letters. And the letters prove that people everywhere are similarly endowed with human reactions which run the gamut of greed, warmth, hostility, suspicion, intelligence, in-

Here are some of the things people write about to Nielsen

From Beeville, Tex.:

"My mother was so well pleased with her Stratford pen you sent her as a gift for sending in the radio-tv survey, that I would so much like to have one like it. I am enclosing a signed check to be filled out for the price of one as our radio and tv survey is the same."

From Chicago:

"I don't know why anyone would answer these questions without knowing what was behind all of it. If this were Russia we might have to answer, but this is the U.S.A. There may be some folk answer you, but what we have and when or how we got it is none of your business. Send the pencil to someone else. We don't want it. What is a Nielsen panel? What good are you doing snooping around in other people's business?"

From Butte, Neb.:

"I received my fountain pen and am very pleased with it. Thank you for such a nice gift, also for the pencil. Say, there is a Martin Nielson I know of in Bone Steel, S. Dakota, thought he might be some relation of yours. Thanks for everything."

From Chicago:

"I don't know what this is all about and I sure don't sign anything I don't know what I'm signing."

From Homar, N.M.:

"I am one of the fortunates who received your pencils. Please excuse for not answering sooner. I was in Norway. Is there anything I can do for you now. Please let me know. P.S. I feel guilty in keeping the splendid pencil unless I can do something for it. I could tell you about radio and tv in Norway if you care to."

From Fremont, Neb.:

"The pen point came off. I am surely disappointed. Could you put another on it? Do the points come off often? I was just wiping off extra ink and cannot find the point."

From Waverly, Ia.:

"I received my pen and pencil from you and it was ever so lovely and this was certainly a nice way of receiving a new pen. I just cannot believe—no coupons—no jingle to answer—no box tops."

From Gettysburg, Pa.:

"Many thanks for the nice gift. I am thinking of buying a wash machine. I would like to know the best on the market, that don't have plastic agitator. I don't want an automatic just another washer with aluminum agitator."

terest, and just plain confusion.

These candid penned offerings which descend regularly upon Nielsen are unsolicited. In the case of NCS '61, the ballots asked no opinions but only the record of the tv and radio stations the home had used in the past week or day, etc. The media themselves seem to provoke comment while the premiums which Nielsen sends along as payment, so to speak, for their "trouble," is fodder for a bulk of the commentary. Some of it is in the form of criticism for the gift which, some say, falls short of expectations while others come from people hankering after a similar gift.

For example: on several occasions, Nielsen dispatched, along with a ballot, a pen and pencil set. Here is some of the back-talk from Nielsen files over the years. From Flaxton, N. D.: "I received the pen you sent me. Thank you for sending it. But I am sorry to say the pen is cracked. The plastic above the pen is cracked and my finger and thumb gets all inked from using it. Therefore I am not going to use it. Just thought I ought to let you know."

And from Fremont, Neb.: "The pen point came off. I am surely disappointed. Could you put another on it? Do the points come off often? I was just wiping off extra ink and cannot find the point. Would be very grateful if you could replace it. I am sending the pen. Thank you."

On a much happier note are these words from Waverly, Ia.: "I received my pen and pencil from you and it was ever so lovely and this was certainly a nice way of receiving a new pen. I just cannot believe—no coupons—no jingle to answer—no box tops. This is a real pleasure. First time I ever had any one so nice to me. But I thank you ever again for it."

Envy over the bounty Nielsen had heaped on a friend brought out this note from Patose, Mo.: "Please send me a questionnaire blank and also one of your free pencils so I can answer the questions in it. A friend of mine received one today and also the free pencil in which they were very much pleased. Yours Truly."

(Please turn to page 61)



The real 'Mona Lisa'



The WEWS version



The real 'Blue Boy'



The WEWS version

WORLD-FAMOUS ARTISTS NEVER HAD IT SO GOOD

The billboard artist, that whimsical unknown whose fleeting claim to fame is a crayoned mustache here, or a pair of eyeglasses there, has nothing on Bob Doerr, promotion director of the Scripps-Howard television station, WEWS, Cleveland.

With one difference, however: Doerr isn't bothering with anything less than the works of the masters right now. And although his efforts, undoubtedly, have patrons of the arts chewing their aesthetic fingernails in chagrin, the retouch artistry he wields is paying big dividends in viewer interest for the station.

Doerr selected five famous paintings—James Whistler's "Mother"; Leonardo da Vinci's "Mona Lisa"; Franz Hals' "Laughing Cavalier"; and Gainsborough's "Blue Boy" and "Pinkie"—and put them to work as

station identification slides. After, that is, a few minor changes.

To tie in with the theme that all kinds of people look to channel 5, the eyes of the world-famous art subjects were given the full retouch treatment. The result: instead of gazing out at the world with bland disinterest, the well-known orbs now sparkle with a renewed and anticipatory gleam, and are focused, seemingly, in the direction of WEWS.

(For some before and after samples, see photos above.)

As I.D. slides, the *avant-garde* versions of the famous paintings are creating quite a bit of comment in and around the Cleveland area. They're 10-seconds in length with music and announcer copy declaring indeed, "All kinds of people are looking to Channel 5—WEWS, Cleveland." ◆



A TIME OF RENEWAL

Broadcast House, new four-story home of WTIC TV-AM-FM is the first unit to be completed and occupied in Constitution Plaza, an area of urban renewal which boldly foretells of Hartford's bright future. The challenging opportunity to serve the vigorous, enterprising mind and spirit of the people of Southern New England has been ours for 37 years.





"THE BROADCASTER"

An original bronze by Frances Wadsworth, was commissioned for the lobby of Broadcast House and symbolizes the act of broadcasting which sows the seeds of service.

"The Broadcaster Suite," an original musical work by Robert Maxwell, was commissioned for the dedication of Broadcast House. Its premiere performance under the baton of the composer took place on November 27, 1961, following the unveiling of the bronze by Governor John N. Dempsey of Connecticut.

A TIME OF REDEDICATION

With a deep awareness of our history-filled past, we now dedicate ourselves anew to the fulfillment of that greater service which Broadcast House and its facilities make possible.

President

WTIC • TV3 • AM • FM

**WPEN
HAS
THE
STAR
PERSONALITIES**



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

WPEN

PHILADELPHIA

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

YOU CAN'T MISS

with the
"BIG CHEESE" in Wisconsin

Not only 3/4 million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

*Media people:
what they are doing
and saying*

TIMEBUYER'S CORNER

NEW YORK: Two McCanners were walking up Lexington Ave. near 59th, where the city has been tearing up the streets for the last two years.

"Wonder what they're doing here," said one of them.

"Marion Harper's kid lost his ball," remarked the other.

At presstime, the biggest rumor of the week was that NBC TV had quietly bought Steve Allen's contract from ABC TV and that Allen, not Johnny Carson, would replace Paar.

Ellen Grauer of Grey, with reps at the Pen & Pencil, commented about Henry Miller's lurid novel, *Tropic of Cancer*: "I'm reading it the hard way—without pictures." . . . The Bud Sawyers (he's with D-F-S) named her Elspeth . . . Hal Veltman of JWT is planning to spend the holidays with his family in Pasadena.



AT KENNY'S Pub: (l to r) George Thorpe of WVCG, Miami, discusses his station's fm stereo multiplexing with Ted Bates' buyers Jack Sinnott and John McCormack

The party FR,C&H gave in behalf of all the reps in the business was the most spectacular affair this season. At one point, a wag told the head waiter: "Put a place card at a table for President Kennedy. We can always say he couldn't make it."

Rep Stan Gillman, lunching at the Envoy, remarked to a trade paper reporter: "I won't say your magazine is cheap, but why do they print on butcher paper?" . . . Reps say Margo Teleki of Reach, McClinton has discovered the real King of Roumania. He's a disk jockey in a Chinese restaurant.

Len Soglio and Mort Reiner have been made media sups. at Hicks & Greist . . . Bill Willis is now buyer on P&G's White Cloud and Puffs at D-F-S, with Dick Kroeger assisting . . . Dick Macaluso of JWT vacationing in Europe in May.

At the Grinzing Restaurant, a recently made vice president
(Please turn to page 54)



billion

\$

ction

NORTH CAROLINA'S GRADE A WORLD

In the rich 33 county Piedmont world of more than 300,000 TV homes reached by WSJS Television's A Coverage, retail sales exceed a billion dollars and consumer income is more than a billion and a half dollars.

Call Peters, Griffin, Woodward, Inc.

WSJS

TELEVISION



CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

enter your
personal
subscription
to **SPONSOR**

\$8 for 1 year

\$12 for 2 years

BEST by TEST

1st in Sales—in Audience

USE A
"JOE" RAHALL
STATION



N. Joe Rahall

- WLCY**—TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall, Manager
- WKAP**—ALLENTOWN, PENNA.
soon 5000 watts
First in Hooper and Pulse
"Oggie" Davies, Manager
- WWNR**—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager
- WNAR**—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager
- WQTY**—JACKSONVILLE, FLORIDA
"Our New Baby"
Sam Newey, Manager

RAHALL RADIO GROUP—Represented by
ADAM YOUNG

TIMEBUYER'S CORNER

(Continued from page 51)

told a buyer he used to work with at another agency: "I'm now in a position to help you. So if there's anything I can do for you, don't hesitate to come to me on your hands and knees."

Nita Nagler of Del Wood was given a surprise party by her friends for her birthday. The surprise was—they didn't invite her . . . Pierre Bennerup's been made a buyer at Compton, moving over from research. He'll work on premium Duz and El Producto . . . Ed Sulky, who bought on Coty, has left D-F-S . . . Annette Pazzani's now buying on Air France at BBDO.

A top media man, dining at a well known restaurant last week, was heard to say when the liqueur was served: "With these cordial glasses I never know whether to drink it or dab it behind my ears." . . . Brendan Broderick, who was with Ted Bates, is now at F-C-B . . . Olga Kandel is the new buyer at Swan & Mason.



KTTV, Los Angeles, hosted a party for about 90 Chicago buyers at the Sheraton-Chicago, to introduce Frank Browne, its new mid-western sales & marketing dir. Standing: (l to r) Sam Wilson, Leo Burnett; John Vrba, KTTV v.p. in charge of sales; Mary Lou Ruxton and Bruce Curtis, Burnett; and Frank Browne, guest of honor

A radio buyer's father, a farmer in Indiana, passed away last month and bequeathed him an appropriate estate: 1000 carefully-trimmed Wheaties' boxtops . . . Dick Boege, formerly with D-F-S, became media director of McCann-Erickson, Portland . . . Joyce Lane joined Chock Full 'O Nuts' house agency, Peerless, leaving Atwood-Richards . . . Marty Daniels at JWT is going to SSC&B.

Sam Scott, assoc. media director at JWT, is a firm believer in Spartan living and a daily early morning sprint to keep in shape, and recommends it to reps. Said one rep: "Look, Sam. I have an agreement with the birds. If they don't come into my room and wake me up, I don't go into the park and wake them up."

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

General Foods has scheduled prime breaks for Instant Maxwell House. The three-week flight in selected markets begins today, 4 December. Agency: Benton & Bowles. Buyer: Grace Porterfield. Company has also requested prime breaks or fringe minutes for Yuban in a 3-week flight which got underway 27 November. Agency: Benton & Bowles. Buyer: Ron Siletto.

Corn Products, New York, will promote Bosco with live minutes in kids' shows for 13 weeks. Campaign starts 8 January in selected markets. Agency: Donahue & Coe. Buyer: Stu Kaufman.

Bristol-Myers, New York, is going into six markets with schedules for Sal Hepatica. Placements are for four weeks, using day, early and late evening minutes. Agency: Young & Rubicam. Buyer: Bill Dollard.

Readers' Digest, Pleasantville, N. Y., has selected day and night breaks and I.D.'s for a 13-market campaign which begins 31 December. Agency: Schwab, Beatty & Porter. Buyer: George Perkins.

RADIO BUYS

Salada Tea, Woburn, Mass., is putting almost its entire 1962 advertising budget into spot radio. Beginning 1 January for 52 weeks, Salada will use 50 spots a week in 12 markets and 25 a week in 14 markets. Time segments: minutes. Agency: Cunningham & Walsh.

Loft Candy, New York, is using minutes and 30's in six markets for a short-term flight which began 27 November. Agency: Al Paul Lefton. Buyer: Ken Allen.

Block Drug, Jersey City, will promote Rem cough medicine in a seven-week campaign in selected markets. Time segments: minutes. Agency: Lawrence C. Gumbinner. Buyer: Paul Fitzgerald.

Readers' Digest has also selected schedules of minutes in 10 radio markets for a flight which begins 31 December. Agency: Schwab, Beatty & Porter. Buyer: Rae Elbrock.

Magnavox, Ft. Wayne, has gone into 21 fm markets for a three-week campaign. Time segments: minutes. Agency: McCann-Erickson. Buyer: Helen Burget.

Now's the time to get growing

Take advantage of the many ways in which your business can grow. In the lucrative export markets. In new U. S. markets. In creating new products and services. In developing your community. For expert help, just write or phone any U. S. Department of Commerce field office or write Commerce, Washington 25, D. C. They'll help you grow with America!



U. S. Dept. of Commerce Field Offices:

Albuquerque, N. Mex., U. S. Courthouse. Chapel 7-0311. Atlanta 3, Ga., Volunteer Bldg. Jackson 2-4121. Boston 10, Mass., 80 Federal St. Capitol 3-2312. Buffalo 3, N. Y., Federal Bldg. TL 3-4216. Charleston 4, S. C., Sergeant Jasper Bldg. Raymond 2-7771. Cheyenne, Wyo., Majestic Bldg. Phone 634-2731. Chicago 6, Ill., 226 W. Jackson Blvd. ANdover 3-3600. Cincinnati 2, Ohio, 36 E. Fourth St. DUnbar 1-2200. Cleveland 1, Ohio, Federal Reserve Bank Bldg. CHerry 1-7900. Dallas 1, Tex., Merchandise Mart. Riverside 8-5611. Denver 2, Colo., New Customhouse. KEystone 4-4151. Detroit 26, Mich., Federal Bldg. Woodward 3-9330. Greensboro, N. C., U. S. Post Office Bldg. BRoadway 3-8234. Houston 2, Tex., 405 Main St. Capitol 2-7201. Jacksonville 1, Fla., Federal Bldg. ELgin 4-7111. Kansas City 6, Mo., 911 Walnut St. BALtimore 1-7000. Los Angeles 15, Calif., 1031 S. Broadway. RIchmond 9-4711. Memphis 3, Tenn., Falls Bldg. JACKson 6-3426. Miami 32, Fla., Ainsley Bldg. FRanklin 7-2581. Minneapolis 1, Minn., Federal Bldg. FEderal 2-3211. New Orleans 12, La., 333 St. Charles Ave. Phone: 529-2411. New York 1, N. Y., Empire State Bldg. LOnacre 3-3377. Philadelphia 7, Pa., 1015 Chestnut St. WALnut 2-2400. Phoenix, Ariz., Federal Bldg. ALpine 8-5851. Pittsburgh 22, Pa., 107 Sixth St. GRant 1-5370. Portland 4, Oreg., Old U. S. Courthouse Bldg. CApitol 6-3361. Reno, Nev., 1479 Wells Ave. Phone: 2-7133. Richmond 19, Va., Parcel Post Bldg. MILton 4-9471. St. Louis 1, Mo., New Federal Bldg. MAIn 1-8100. Salt Lake City 1, Utah, 222 S.W. Temple St. DAVIS 8-2911. San Francisco 11, Calif., Customhouse. YUKon 6-3111. Savannah, Ga., U. S. Courthouse and P. O. Bldg. ADams 2-4755. Seattle 4, Wash., Federal Office Bldg. MUtual 2-3300.

SPONSOR ASKS:

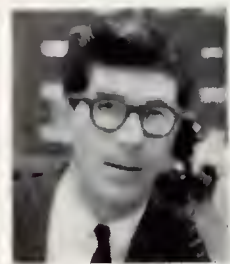
WHAT TRENDS IN RADIO PROGRAMING DO YOU ANTICIPATE FOR 1962?

Those replying to this week's question are:

- Jack Gold, WEBR, Buffalo
- Ray Reisinger, WISH, Indianapolis
- Richard E. Shireman, KBTR, Denver
- John Comas, WSJS, Winston-Salem

Jack Gold, *program supervisor,*
WEBR, Buffalo

Trying to "crystal ball" this subject on a nationwide scale is at best a nerve-wracking chore . . . you have to project what three thousand-odd



*Crystal ball:
tough nut to
crack*

programers have up their sleeves. So let's instead take a hypothetical, but representative 10-station, 2-million population market.

We probably have a remarkably successful, tight-format "top-40" station comfortably on top of the rating heap. His programing won't change noticeably, aside from a rash of well-produced, 15- and 30-second public service inserts in prime time, and some truly good, tough, spotty public service programing outside the rating hours.

Our second station, let's say, offers quality, though somewhat unimaginative programing . . . unoffensive music . . . dry but informative news, lots of complete public service programs. He won't change a thing.

From there on, we have eight stations scrambling more or less for what's left . . . a couple of rock and rollers, a few "adult" formats, perhaps a "good music" station, and the inevitable national or racially-slanted outlets.

Now, if any real trend is to de-

velop, it will come, I feel, from one of the eight "left-overs" in the market . . . two or three may try . . . one may succeed. I think it will depend on which takes a tip from the successful top 40 operation . . . excitement. Adults as well as children can be excited by radio . . . turned into a large and faithful audience. The trick is developing the right combination.

Now back to reality:

At WEBR, we've adopted the "Sing Along" format. This immediately separated us from the rest of the pack . . . we had an image to work with. The results were a little surprising.

We've been able to break into double figures in the rating books, something previously pretty illusive. Whether "Sing Along" is the answer may prove out in 1962. In any event, it gives us a place to jump off from if the real trend is going to start here.

Ray Reisinger, *director of promotion,*
WISH, Indianapolis

One thing which is a primary fact to be considered in any discussion of radio programing is that the radio dial, in a very real sense, was never better as a source of information and entertainment for people of every educational, social and economic level. In most areas, a quick trip across the am dial will find something to suit literally every taste at any hour of any day.

To a considerable extent, trends in programing for 1962 for many stations will depend greatly on the



"Total information" to increase in 1962

trends in popular music for 1962. This is, of course, in a constant state of gradual change, and there seems to be no indication that there will be

any great change in basic type from the popular music we have at present. Stations such as our own, which are finding considerable popularity with most of the younger, and not a few of the older, segments of the audience, will continue to base their programing on one of the many variations of the "top 40" format.

In other programing areas, the concept of "total information" will see even greater growth than it has to date. Deeper and broader coverage in the news and information area than ever before will be the order of the day. Radio used to talk about "tomorrow's news today." This is no longer talk, but an honest reality which will continue to be broadened and improved. With facilities such as the CBS Net Alert system making reporting from anywhere in the world literally instantaneous, and the facilities for local coverage being constantly up-graded, the immediacy, quality and value to the audience of radio news will move far beyond its present status. Radio can and should outperform all other media in this field.

While most stations are now a respected and valued member of their community, programing in 1962 will show a broadening and deepening of the stations' involvement in the daily life of the community. This is closely tied to, and inherent in the evolution of, the "total information" concept. Here lies radio's greatest value and opportunity.

Richard E. Shireman, *general manager,*
KBTR, Denver

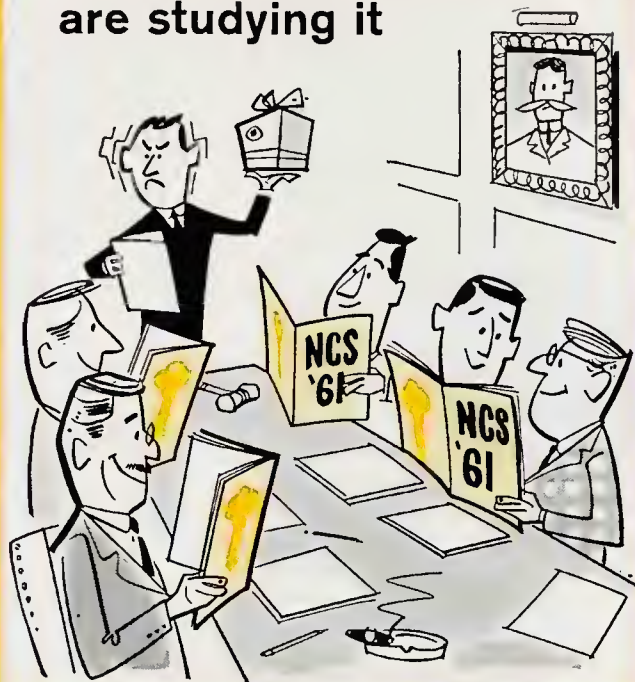
It has been just four short, busy months since we made a most drastic change in our programing. Our frequency formerly rang from dawn 'til dusk with the rhythmic beat of modern popular music. After taking a long look at the then current programing in the Denver market, we decided that the best way we could serve most listeners would be to develop a

(Please turn to page 58)

Major ad agencies
are studying it



Leading advertisers
are studying it



There are no secrets any more

(about radio or tv station coverage)

Nielsen Coverage Service '61, now available to all time buyers and sellers alike, provides the circulation facts for each radio and television station in the U.S. (including Alaska and Hawaii) showing:

- ... intensity of home coverage
- ... county by county (no clustering)
- ... day, night; daily, weekly

Your radio and tv schedules can now be checked for maximum coverage and for matching with your marketing areas. You (or others) can know just how efficiently your broadcast dollars are being spent.

Never before has such a wealth of reliable station coverage data—radio and tv—been available to all. Over 375,000 detailed questionnaires helped to ferret

out current information on listenership in all 3000-plus counties.

Subscribers already know what a powerful marketing tool NCS '61 is ... and are using it effectively ... To know what they know ...

Call ... wire ... or write today for immediate delivery of the NCS '61 facts you need ... on any or all stations, radio or tv, in any or all 50 states.

- CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810
- NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020
- MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700
- HOLLYWOOD 28, CALIFORNIA
1680 N. Vine St., HOLlywood 6-4391

Nielsen Coverage Service

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400



SPONSOR ASKS

(Continued from page 56)

format reflecting the activities and life of the community . . . a station Denver listeners could count on for pleasing music, more complete news coverage, and the flavor of Denver, with emphasis on conscientious community service programming.



KBTR: the cosmopolitan sound of music

This, of course, was a decision of utmost importance in the life of the station, and we weighed it most carefully. Since our changeover, we have found that this programming approach in the KBTR area is building ratings. The latest Hooper shows audience increases, and listener acceptance and response is most satisfying. We believe our station now has a general family appeal, and that we are definitely on the right track. We're glad we made the change.

Aside from this drastic change in over-all programming, and even though we believe our listeners like our present cosmopolitan sound, we are altering and will continue to alter our programming. We feel that a radio station must change with the times in order to give maximum service to the community and continued pleasure to its listeners. Therefore, we will go on building and improving the phases of our programming that we know are important and successful. For example, our news department is of tremendous importance to us, and we are proud of the job our newsmen are doing. We don't feel we can ever be smug and satisfied, but that we must go on developing and improving our news coverage, and that applies as well to all other aspects of our total service.

John Comas, program manager, WSJS, Winston-Salem

For the past several years, the pendulum on radio programming has swung from formula "Top 40" music, to rock 'n' roll, to "good" music and now everyone is looking for the newest "trend."

Here at WSJS radio, we have felt that we have continually developed our programming along lines that should create a trend in its own way. Other stations have "followed the leaders" on other trends with a resultant mish-mash of programming that was constantly changing.

A long time ago WSJS decided that if radio was ever to regain its position of importance as a communications medium it must develop its image to reflect the community it serves. We went back to the basics of radio broadcasting; the use of radio as a community service instrument, a source of entertainment and a means of civic identification.

To do this WSJS radio eschewed all fad and formula program types and set up a programming schedule which would give WSJS a distinctive sound identification unmistakable to our listening audience. We stayed with this format while other stations changed as the whims of various groups dictated. This gave us a solid and substantial audience that knew what WSJS would offer them on a continual basis.



Giant step forward to past glory

This consists of a combination of good music, up-to-the-minute news, man-on-the-street discussions on topics of great community interest, featurettes on the newsworthy activities of Winston-Salem's citizens, top-notch sports events on the local high school and college level, expert information on farm and agricultural problems for the huge farm market in the area, and other services equally important to the community.

This, we feel, will be the trend of the future: that radio will shake off much of the trivial on which it has spent so much time and begin to devote its powerful voice to the fundamentals which make it so important a medium.

Too many stations have tried too many formats too often, neglecting in the process the people who make their existence possible; the community as a whole.

NBC CELEBRATES 35TH

(Continued from page 41)

gerald-Sample. Ted Bates, breaking away from Benton and Bowles, used radio as a prime selling tool for Colgate, and put together what is now the world's fifth largest agency.

By the time NBC celebrated its 10th anniversary in 1936 radio had become a potent factor in all major advertising circles, and was well on its way to the No. 1 position among national advertising media.

The impetus provided by the formation of NBC, and later CBS and Mutual had shoved advertising expenditures on radio from a few million in 1926 to over \$130 million in 1936, of which the networks received \$108 million. Weekly magazines in 1936 got \$67 million in national advertising, and newspapers \$171 million. (Radio passed newspapers as a national advertising medium in 1940.)

It is probably fair to say that no single event in the history of American advertising—even the introduction of tv—so profoundly affected the conduct of the business, as did the introduction of network broadcasting.

In his book "It Floats"—*The Story of Procter & Gamble*, Alfred Lief credits P&G president R. R. Dupree with using three major weapons in fighting the general business depression in the early 1930s—market research in probing for consumer preferences, the "brand man" concept which was germinating in Neil McElroy's mind, and "intensive exploration of the further use of radio."

Says Lief, "Radio networks had captured the family attention with dramatic and musical presentations in the evening but went begging for daytime sponsors at half nighttime rates." It took P&G nearly eight years to find the right daytime program formulas but once Ma Perkins was established on the NBC Red, the soap giant began to roll.

In one sense of course, the rise of network radio broadcasting was merely a prelude for the more spectacular spurt of network tv. When in 1947 NBC launched the first tv network there were only six stations in operation and only 14,000 tv sets in use in the entire nation. Seven years later in 1954, there were 357 stations on the air, 27 million U.S. homes

(Please turn to page 60)

damsels in tights—none of which I could appreciate.

Holbrook and I sat having a melancholy Scotch when suddenly the door opened and in strode our client, his hat cocked over one eye, and his forefinger laid roguishly on his lips.

"Shhh," said Lingle mysteriously, "we got a woman with us."

He was followed by a burst of laughter and, unexpectedly, by Buzz Drake, another P&G adman, and by a girl of about 23 who might have been pretty, except that she was deathly pale, slightly crooked, and weeping copiously.

When we were introduced, she looked at me with extreme contempt. "Well," she sniffed, "when are you going to start affecting me?"

Holbrook and I were too astonished at the sight of our client in such a jovial mood to take this in immediately. We ordered a round of drinks and begged for an explanation.

Home to North Platte

It seemed that Lingle and Drake, coming up on the day train from Cincinnati, had noticed the girl sobbing in the club car and, after a cautious can of beer, had asked her what was the trouble.

She said she lived in Cincinnati, had been married for six months, had quarreled with her husband the night before, and was going back to her family in North Platte, Nebraska.

"How sad," murmured the P&G Galahads, "let's have some beer." They did, and thereupon hatched a Great Idea.

"You're taking the City of Denver," they said, "and it runs 10 minutes behind our train for 1,000 miles. Why don't you get on our train and have dinner with us? You can get off at say 8:30 or so and pick up yours."

When she was tearfully reluctant they used low tactics. "Look," they said, "we're just a couple of dull soap men. But when we get to Chicago, we're meeting a couple of really glamorous guys. One (Holbrook) is very western—he'll probably be wearing chaps and a six-gun. The other will affect you just like Spencer Tracy."

"Spencer Tracy!" she said to me contemptuously over her third Scotch. "You don't have any effect on me whatsoever."

It was a blockbuster of an evening aboard the City of Los Angeles. We ordered caviar, huge sirloins, more drinks. And at every interval I got the needle. "When are you going to start affecting me? Spencer Tracy—pooh!"

I stood it until about 10:30, then went to bed, leaving the girl still weeping and Buzz Drake proclaiming that "we're going through the world for the last time."

When I awoke next morning the train was clanking across Wyoming at 75 miles an hour and my head was clanking with it.

I looked at my grey-green face in the mirror (you don't affect me at all!) and decided I needed food—and fast.

I lurched back along the train, stumbling through the morning horror of the Little Nugget Club Car, and sank into a seat in the diner. And what do you think I saw?

The girl? No, friends, she got off at 11:30 the night before. But sitting across from me, looking tanned, healthy and twenty times as handsome as he ever did in pictures, was Spencer Tracy himself.

How would you like to face that with a hangover?

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
no
(Our ordinary delivery is 24 to 36 hours—one hour on request.)

DEPENDABILITY—

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

RATES—

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

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.

NBC CELEBRATES 35TH

(Continued from page 58)

were tv equipped, and the nation's advertisers were investing over \$809 million yearly in tv advertising.

But from an advertising agency viewpoint the burgeoning of tv represented no such revolutionary change in tactics, no such radical revisions of thinking as did the 1926 radio explosion.

By 1947, the theory of broadcast marketing was accepted, understood, and proved. Television provided merely another type of broadcast medium for which the basic laws and operations had already been worked out. And despite the many technical headaches involved in program and commercial production, the advertising approach to the medium had already been defined.

But when, on 15 November 1926, famed NBC Chief Engineer O. B. Hanson gave the signal which sent NBC's first program out over 3500 circuit miles of special telephone wires to 25 network affiliates ranging from Portland, Maine, to Washington, D. C., and as far west as Kansas City, he was pulling the switch on an advertising revolution.

NBC Chairman Robert W. Sarnoff, in discussing the role of broadcast networks in American society, has said "The network is the keystone of the whole complex of the broadcasting enterprise. Its programing and facilities have created and maintained a nation-wide audience which underlies the development of stations, production organizations, talent, and the various forms of broadcast advertising. The network, as a uniquely efficient advertising medium in itself, contributes enormously to the effective mass marketing which is essential to a constantly expanding, free-enterprise economy. It is only through such an economy, which consumes its way to prosperity, that our society can meet its obligations and preserve its freedom."

There are today hundreds of broadcasters, advertisers, and agency men who will agree with these statements as a precise definition of a network's role.

But, as the advertising director of one of America's 10 top advertisers said recently to SPONSOR, "How strange that this has all happened in only 35 years! How strange that it has come within our lifetime!"

LET IT SNOW: RADIO

(Continued from page 43)

not only lends itself to such painstaking scheduling, but it reaches people driving cars, an ideal listening position for the anti-freeze message. "Timing is essential," the Zerone-Zerex man summed up. "Any advertising coming after a freeze is merely entertaining, not selling."

Another anti-freeze taking advantage of radio's copy flexibility is Esso Perma-gard, although Esso's year-round schedules (newscast sponsorships, etc.) simply mean copy conversion rather than special spot buys.

Second only to anti-freezes in inclement weather buying on radio are the cold remedies. Veterans such as Bayer and Vicks rarely vary their copy from one market to another, generally buying fall schedules more or less guaranteeing coverage of the cold and flu seasons. In similar fashion, Mentholatum Nasal Mist and Rem cough syrup buy radio schedules simply to coincide with the winter season. A newcomer like Candettes (a sore throat lozenge), on the other hand, watches closely to see if epidemics of colds break out in any given area, then rushes in with a saturation schedule.

Still in the experimental stage is the Dristan radio campaign. Here, a weather emphasis all through the year is effected through four specific e.t.'s: one for pollen, one for hay fever, one for sinus, one for colds. Here, too, station discretion is relied on, the station fitting a cut to its particular weather condition.

Another bad weather category is automobile tires, with many established names gearing their copy to safety driving during hazardous road seasons. But more than one agency eye is being trained on the Abel Tire Co., through Gresch & Kramer, Philadelphia, which schedules radio spot campaigns on a "snow watch" basis (i.e., at the first sign of snow in a particular area, Abel comes in with a saturation flight).

Newest national advertiser in the Cream of Wheat tradition is the Mishawaka Rubber Co., through Campbell-Mithun, Chicago. Mishawaka, for its Red Ball stormy weather boots, a protective footwear, is testing radio spot in 18 markets this winter, with most of the responsibility for actual scheduling placed

in the hands of its local salesmen.

Stations, in turn, are instructed to keep in touch with these salesmen to avoid the slip-ups and errors that market variance is too often such an heir to. The Red Ball arrangement is planned along these lines: if, say, 20 or 30 spots are bought on a particular station with pre-arranged open scheduling, the company suggests to its salesman that the first 10 or 15 announcements be run in a two-day period when inclement weather is forecast. This leaves the remaining 10 or 15 announcements to be run when bad weather hits.

As of this writing, several reps with whom SPONSOR has spoken during the preparation of this report are huddled enthusiastically with agencies over similar radio-weather campaigns. Plans for several well-known cold remedies and anti-freezes are in the works. Next fall, one rep avers, should see a healthy increase in this kind of specialized buying, competition among seasonal items mounting so fast. Or, as one station manager grins out loud, let it snow, let it snow, let it snow!

'GOOD' COMMERCIALS

(Continued from page 45)

fashion news, (4) convincing proof that a new ingredient gives the product a unique advantage, (5) announcement of a new kind of product that meets a widely recognized need, (6) a new kind of premium offer of a widely-desired nature.

Among the average interest propositions: (1) benefit in a specified period of time, (2) a new and specific twist on an ordinary product benefit, (3) a new and greatly appreciated service in conjunction with the product sales message, (4) dramatic demonstration of important and specific product benefits, (5) new, specific and valid comparisons, (6) new type of scientific proof of superiority, (7) genuine enhancement of quality through valid association.

Among the low interest propositions: (1) multiple benefits or reasons why, (2) far-fetched analogy, (3) size, age, stature, etc., of the maker, (4) propositions which question existing beliefs, (5) general, over-used, vague terms, (6) unconvincing testimonials, (7) benefits similar to others in field, (8) uninteresting price news.


(Continued from page 49)

And then of course there is the folksy conversational type like this letter writer from Butte, Neb.: "I received my fountain pen and am very very pleased with it. Thank you for such a nice gift, also for the pencil. Say, there is a Martin Nielson I know of in Bone Steel. South Dakota. Thought he perhaps might be some relation of yours. Thanks, for everything."

Way over on the other side of the fence are the suspicious-minded who let Nielsen know in no uncertain terms—like this one from Chicago—that they want no part of whatever the researcher is trying to peddle: "I don't know what this is all about and I sure don't sign anything I don't know what I'm signing. My husband told me not to sign. I'm sorry but I'm sending it back to you."

And the down-right hostile like this one, also from Chicago: "I don't know why anyone would answer these questions without knowing what was behind all of it. If this were Russia we might have to answer. but this is the U.S.A. There may be some folk answer you, but what we have and when or how we got it is none of your business. Send the pencil to someone else. We don't want it. What is a Nielsen panel? What good are you doing snooping around in other people's business?"

Then of course, there are those who are just genuinely baffled by the whole thing. From Kirkwood, Mo.: "A few days ago my employee received one of your survey ballots. I would appreciate very much if you would send your introductory offer. The whole crew where I work were discussing your survey and noticed how very accurate and right to the point it was, but we couldn't figure what the object of this project is. Would you mind telling me its object so I could tell my crew?"

But most rewarding of course, are the trusting souls who express complete faith in Nielsen's *modus operandi*. From Red Star, Ark.: "I checked closer and here are stations that need to be checked. I wrote you before about the Springfield, Missouri, station and it is working better. Keep it up in good shape." 

IN ROCHESTER, N.Y. WHEC RADIO Delivers Adults

at the lowest cost* per thousand Listeners

*PULSE Special Audience Composition Age Breakdown
Rochester Metropolitan Area March 1961



COST PER THOUSAND-LISTENERS OVER 25

7 AM TO 7 PM MEN AND WOMEN

WHEC	STATION A	STATION B
\$2.14	\$3.70	\$3.26

AND IN "DRIVE TIME" (7 AM to 9 AM and 4 PM to 6 PM)

MEN AND WOMEN

WHEC	STATION A	STATION B
\$1.72	\$2.98	\$3.00

AND DURING "THE HOUSEWIVES' HOURS" (9 AM to 1 PM)

WOMEN ONLY

WHEC	STATION A	STATION B
\$2.54	\$4.90	\$4.07

WHEC BASIC CBS ROCHESTER

National Representative EVERETT McKINNEY, Inc.

SPONSOR WEEK WRAP-UP

SCREEN GEMS

(Continued from page 8, col. 2)

directors: A Schneider, Leo Jaffe, Jerome Hyams, William Dozier, A. Montague, Samuel J. Briskin, Alfred Hart, Louis J. Barbano, Donald S. Stralem, Leo M. Blancke, and John

H. Mitchell.

In a stockholder's question period, it was learned that Screen Gems spends only \$300-350 thousand a year for advertising, that it has a staff of 200-250 on the East Coast, and that \$1.65 million was the price paid for its Puerto Rican tv interests.

Advertisers

The ultimate in personal endorsement and product tie-in advertising will mark the Chock Full O' Nuts campaign which gets started 1 January.

Owner of the world's most famous nose—Jimmy Durante—will deliver the message that "the coffee that smells best tastes best," and who's a better judge than the man who gave meaning to the word "schnozzola?"

Saturation campaign will cover the company's 17-state marketing area. Peerless Advertising is the agency.



ON THE TOWN—Lucky winners of the WMCA, New York, "Night on the Town" promotion for client Thom McAn are treated to an evening at the chic Copacabana. Jack Pearl and Phyllis Dural (extreme left) were wined and dined for their 50-word entries on why they'd like to go out with a famous WMCA star in their Thom McAn shoes. The star in question is Jack Spector (r). Also on hand for the festivities were Edyie Gorme and Steve Lawrence

PATRIOTISM REWARDED—President and general manager of the WTAR Radio-TV Corp., Robert M. Lambe (l), accepts a plaque from U. S. Army Major Lawrence H. Owens for Norfolk station's assistance in Army recruiting. Local star Warren Hull looks on with pride



HELPFUL HINTS on fm are given to Shin-Ichi Hasegawa, editor of 'The Japan Times' by William Caskey (l), executive v.p. of WPEN (AM & FM). Samuel Daroff (r), U.S.O. chairman, hosted the Philadelphia visit



DEPUTY DAWG looks on as Donn Colee, v.p. and general mgr. of WTTG-TV, Washington, D.C., congratulates Brenda Goldblatt, winner of Lay's potato chips coloring contest

New v.p.'s: John R. Powers, Jr. at Daisy Manufacturing Co., Arkansas . . . Dr. Carl H. Krieger for product research and Dr. Stuart G. Younkin for agricultural research at Campbell Soup Co. . . . George A. Callard, national manager of the fountain sales department, at Coca-Cola.

PEOPLE ON THE MOVE:

Edward P. Gunther to new products director at Warner-Lambert Products division . . . Norman Shirey to advertising manager at General Chemical division of Allied Chemical Corp. . . . Richard Lockman to director of advertising at Helena Rubinstein from senior v.p., general man-

ager and director of Mogul Williams & Saylor.

Agencies

Affiliation of Lawrence Fertig & Co. with Lennen & Newell involves the shift of some \$8 million in National Distillers and Chemical Corp. billings.

Fertig needed the resources of a big agency to serve National Distillers, an account which it's handled since 1933. New wine and spirits division will be set up at L&N to handle the business, with Philip Lukin, Fertig president, becoming

general manager and senior v.p. of L&N. All top executives will also switch over, but the Fertig agency will continue to exist. Henry Bretzfield and Robert E. Wolfe, account executives at Fertig, will become L&N v.p.'s.

Agency appointments: All-Jersey Sales Corp., National All-Jersey, and The American Jersey Cattle Club to Byer & Bowman, Columbus . . . Carlton Lingerie to Moss Associates . . . Teknika, Hartford, to Robert E. Rolnick Associates . . . Louie's Frozen Foods, Waukegan, Ill. to R. Jack Scott, Chicago . . . The Singapore

(Continued on page 72, col. 1)



KEYS to new car won by Barry D. Powers in KFRC, San Francisco, United Crusade Slogan contest presented by prom. mgr. Bill Sweeney

SALES SEMINAR presentation is given by Don Leonard, v.p. and media director of Fuller & Smith & Ross (r) to staffers of CBS Radio Spot Sales. CBS v.p. and general manager of the rep group Maurie Webster (l) presided at the spot radio conference in New York



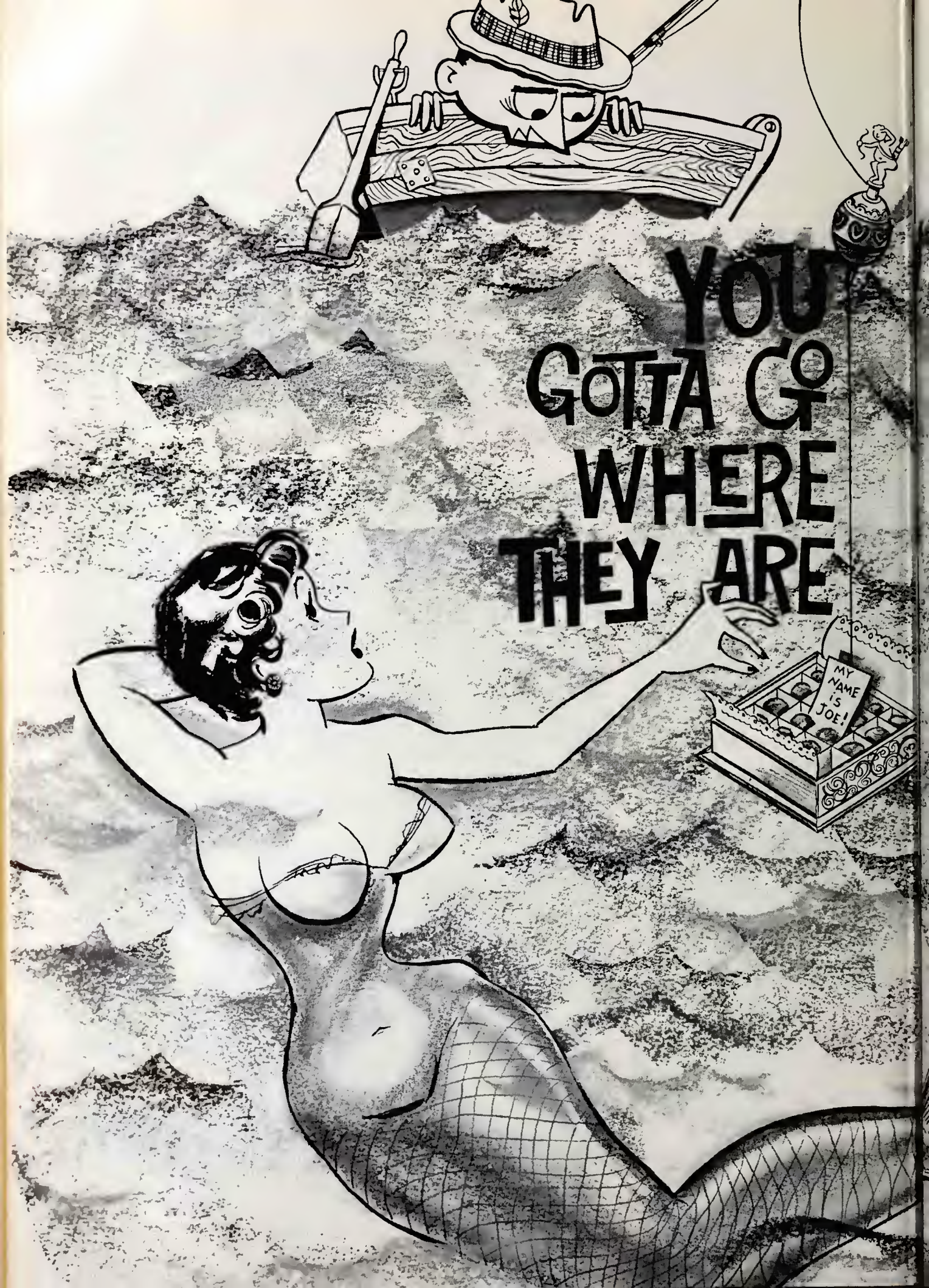
BIRTHDAY PARTY for Yogi Bear at WSOC-TV, Charlotte. There were gifts, prizes and plenty of cake for 40 youngsters, invited by Joey the Clown (r) and his sidekick 'Toothy'

NEW JINGLE for Seaside Oil is presented to advertising manager G. B. Tucker (l) by agencyman Bob Sande, Sande and Green (c), and Herb Brown, The McCarty Co. (r)



CROWNED, Texas style, is John Box, Jr., managing director of the Balaban stations, one of 20 outstanding business leaders honored on 'Corporation President's Day' in Dallas. He gets a Stetson from 'Miss Dallas' as Avery Mays, Chamber of Commerce president looks on





YOU
GOTTA GO
WHERE
THEY ARE

MY
NAME
IS
JOE!



If you want to reach the people who buy time . . . you gotta go where they are. You also have to give them what they want as well.

SPONSOR does both.

We admit you won't find much "candy" in the book. That's dandy for mermaids but few of our readers fall into this category.

What **SPONSOR** does supply is the bread and butter information needed by every decision-maker involved in the purchase of time. This information is delivered fresh every week to the desk or home of practically everyone you need to help you finalize a sale.

SPONSOR's kind of "bread" builds marketing brains at least 12 ways better (as the ads say) and its "butter" is far better than the "expensive spread".

That's why it's the number 1 book in the field with these same decision-makers in almost every independent survey made — year after year after year.

That's why an advertising schedule in **SPONSOR** will pay out for you. You reach more who mean more in **SPONSOR**.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17 • MURRAY HILL 7-8080

Read this unsolicited comment from a viewer and see the reasons why WFLA-TV is your top buy!

WFLA-TV Channel 8
905 Jackson Street
Tampa, Florida

Gentlemen:

I wanted you to have a copy of the letter which I am now sending to Newton Minnow of the F.C.C.

Mr. Minnow,

I want to take this opportunity to record my personal commendation of our local N.B.C. affiliate W.F.L.A. This is the most outstanding station I have ever had the privilege to watch. It is owned by the Tribune Co., who as in their t.v. policy, are the essence of fair play in their newspaper The Tampa Tribune. Their editorial is never biased and they give free access to their readers for expressions of all viewpoints.

W.F.L.A. carries the most informative public service programs of any in South Florida. Their Bottlegrounds of the Cold War has been an outstanding service to the community. The schools have participated in these shows and give prizes for the best essays on the different subjects. All children who turned in a report on these shows received extra report card credits. The series is now presenting Dr. Albert Burke, and his show, A Way of Thinking. I'm sure you don't need to be told of the growing popularity of this show and the appreciation we all feel for having access to it.

Beside the magnificent news coverage that W.F.L.A. has both nationally and locally, I want also to call attention to their special science editor Roger Early. Mr. Early, an exceptionally learned man, has put his talents to varied uses as a tie in with the news coverage. He explained in the most minute detail, the space shots of our astronauts. He also has explained fallout as well as many other otherwise puzzling aspects of the news. These shows are tremendously beneficial to adults and children alike. And might well be considered for the special children's shows that you have recommended to the national networks.

In line with your new policy of holding public hearings for stations license renewals, I would like this letter to go on record, as in full support of a fine, public-spirited station, W.F.L.A. of Tampa.

Sincerely,

Mrs. Robert G. Gammon
Mrs. Robert Gammon

2180 29th Ave. N.
St. Petersburg

Thank you so much, Mrs. Gammon...

wfla-tv 
TAMPA - ST PETERSBURG

National
Representatives,
Blair-TV

WASHINGTON WEEK

4 DECEMBER 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

If Governor Meyner wonders what hit him, it was the "expert agency" doctrine.

The New Jersey Governor came to Washington to argue personally that the Appeals Court should refuse to lift its stay against FCC approval of sale of WNTA-TV, Newark, to educational interests. What actually happened was that the court took the rare step of reversing its own decision.

The current legal battle was merely over whether or not the actual transfer of the station should be held up until the Court has a chance to hear arguments on whether the FCC should be overruled. New Jersey's argument was to the effect that the State should retain its only channel pending proof by the FCC that its decision was correct.

The Appeals Court decided in the first instance that it would be logical to hold up the transfer pending a decision on the merits of the case. However, the FCC asked the Court to reconsider on the grounds that the sales contract had a 27 November expiration date. The commission said the stay would, in effect, therefore settle the case. It added that this would amount to reversing the FCC.

There is no doubt that the Court, with all judges sitting, took this argument about overruling very seriously. That is the heart of the "expert agency" doctrine which constantly protects the FCC from reversal in the courts. Cases are remanded for consideration of additional issues, after which the Commission usually reaches the same decision once again. But the FCC is not easily overruled or reversed.

This same doctrine which likely caused the Court to decide on the unusual self-reversal, thus clearing the way for physical transfer of the station by National Telefilm to the New York area educational interests, shows how difficult a job New Jersey will face when the actual case is tried.

James O. Juntilla, FCC broadcast bureau assistant chief, told the Florida broadcasters seminar that the FCC is looking hard and long at sales of money-losing radio stations: he also made it clear this is just the first step along the line of solving the overpopulation of these outlets.

The Commission has long been worried about a situation in which stations continue to multiply, and the number of red-ink operations continues to hold at about one-third of those on the air. The Commissioners don't quite know what to do about it, since protection of existing stations from the competition of new ones would place the industry perilously near the public utilities concept.

This would mean a possibility that the FCC might have to inquire into rates charged, programing practices, and perhaps even into the wisdom of business practices. The Commissioners shudder at that prospect.

With all of the problems waiting solution and with its limited manpower, the FCC is still devoting many man-hours of work to this complex problem. Staffers are looking into various suggestions for ways to stop the rapid expansion of station numbers without running the risk of getting the Commission deeper into regulation.

It must be stated, as of the present moment, that nobody at the FCC has any great optimism about a solution which will be of genuine value.

Storz is the second broadcaster to be slapped with a \$10,000 fine by the FCC for "willful and repeated" violation of technical rules.

(Please turn to page 69)

FILM-SCOPE

4 DECEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

ITC will finance and distribute (world-wide) a new cartoon series, **Kozmo—the Kid From Mars**, and Paramount Pictures will produce it.

Ashley-Steiner, on behalf of ITC, will be network sales representative.

The cartoon series will be Paramount's first intended for tv and is also ITC's first tv cartoon investment-distribution.

Meanwhile ITC and Filmaster have reached agreement in principle for the former to **take over syndication of the latter's Beacheomber series**, already reported sold in 119 markets. ITC would also take over international sales rights from Fremantle International, which has been handling it.

The ITC-Filmaster talks would complete Filmaster's exit from syndication sales and **would put the company back in a national role only**. Filmaster has a continuing national spot deal with U. S. Borax for producing Death Valley Days for national spot.

ITC's most recent previous syndication entry is **Danger Man**, only partly exposed on CBS TV, and containing 15 episodes that are still first-run.

One advertiser and 12 stations are the first week buyers of Keyhole, Ziv-UA's fourth first-run syndication entry of 1961 and its initial offering under its new distribution pattern with autonomous distributors.

Besides Nehi on WFBM-TV, Indianapolis, the others were all stations: KLZ-TV, Denver; WHAS-TV, Louisville; WSB-TV, Atlanta; WLW-D, Dayton; WAST, Albany; KOMO-TV, Seattle; KTVK, Phoenix; WEAR-TV, Mobile; WAVY-TV, Norfolk; WCCB, Montgomery; WCCA, Columbia, S. C., and WTOK-TV, Meridian.

On Everglades latest sales are to Texas State Optical (EWR&R) on KFDM-TV, Beaumont, and five additional stations.

It's the quality rather than the quantity of stations that mean success in off-network re-run selling.

Thus MGM-TV, which has only 7 or 8 stations so far for its Asphalt Jungle and Islanders hours, is nevertheless quite satisfied with their sales progress because the list contains WPIX, New York; KTTV, Los Angeles; KGO-TV, San Francisco; WBAP-TV, Dallas; KMSP-TV, Minneapolis; WTTV, Indianapolis; KPHO-TV, Phoenix, and WNEP-TV, Scranton.

MCA TV is putting down its M-Squad re-runs as something of a ratings success based on the first 20 ARB reports received.

In these eight markets the show made the syndicated "top ten":

CITY	DAY-TIME	RATING	SHARE (%)
Amarillo	Mon., 7 p.m.	17	35
Charlotte	Thurs., 7 p.m.	17	49
Cleveland	Mon., 8 p.m.	13	27
Columbus	Tues., 8 p.m.	17	30
Dayton	Thurs., 9 p.m.	25	42
Milwaukee	Tues., 10:15 p.m.	12	30
San Francisco	Tues., 7 p.m.	15	37
Seattle-Tacoma	Sat., 7 p.m.	15	40

Gone are the days when a syndication sales manager could—without much more than a little rhetorical exaggeration—boast that he ruled a sales staff of 100 men.

While there are still large active staffs in the business, the small staff of around half-a-dozen has become common, and staffs of a dozen or two are the rule at other syndication shops.

The "special staffs" for first-runs, re-runs, regional deals, specialized product, etc., that mushroomed a few seasons back have now tended to disappear. Despite notable exceptions, today's salesman does more of an all-around job than ever before, and sales machinery and costs have been greatly simplified.

Screen Gems has picked up several department heads from the now defunct MGM commercials unit in Hollywood.

They are **Elliot W. M. Bennett** in sales and promotion and **Robert C. Bennett** in the creative section.

WASHINGTON WEEK

(Continued from page 67)

It was accused of operating with daytime antenna array before the permitted 4 a.m. hour and for exceeding maximum permitted field strength. This happened with KOMA, Oklahoma City. Storz can appeal to the FCC, and, if unsuccessful, can appeal to the Courts, and in this type of case for a trial "de nova."

In the earlier case of KDWB, Minneapolis, Crowell-Collier prevailed on the FCC to reduce the \$10,000 fine to \$2,500.

This will be another busy week for broadcasting in Washington.

Today (Monday, 4 December) the Commission sits en banc to hear arguments for and against banning network option time.

Wednesday is the deadline for replies by CBS TV and its affiliates to the FCC's attack on the network's proposed "incentive compensation plan."

On **Wednesday and Thursday** the Alford (D., Ark.) House Small Business subcommittee holds hearings on whether tv networks discriminate against small business by taking up local station prime time for large national advertisers.

In a speech prepared for delivery to the Television and Radio Advertising Club of Philadelphia, FTC food and drug ad monitor chief Charles A. Sweeny seemed to contradict himself.

He said the FTC scans other media just as thoroughly, but in the next breath added:

"... the inherently intrusive nature of a television commercial, whereby a selling message is delivered to such a large, essentially captive, audience, with its dual impact on eye and ear, places it in a category apart from other advertising . . ."

For those who hoped for a flagging attention to tv at the FTC, Sweeny had no words of encouragement. Quite the opposite. He outlined the steps taken thus far by the FTC, spoke of the need for industry cooperation with the commission, and promised that the heat would continue to be applied.

The FCC took cognizance of another type of advertising, that by race track tout sheets.

It warned stations that if they broadcast race information too promptly or too thoroughly they will be considered to be aiding illegal gambling.

Their licenses, they were warned, will be in danger at the next renewal time.

SPONSOR HEARS

4 DECEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Advertisers with new half-hour shows scheduled in mid-evening on the tv networks are finding it somewhat tough to get live station clearances in some important markets.

Included on this roster of recalcitrants are markets with three stations.

As one network put it: the stations have been encouraged by Newton Minow's remarks about local responsibility to exercise more independence than usual.

What some of the resisters are telling their networks: you've expanded from 7:30 to 11 p.m. by putting hour shows at either end of the evening spectrum and the only way we can now program locally is optioning for ourselves a mid-evening half-hour.

The concept of sharing the program cost risk appears to be getting a lot of thought in the top management levels at ABC TV.

It's strictly a yearning so far, but the concept would apply in two areas: (1) the program suppliers and (2) station affiliates.

The concept is based on this thesis: the network shouldn't be expected to eat the entire loss when parts of a program must be sold for less than the price paid to the supplier or when portions of it go unsponsored.

Certain reps have come to the conclusion that they have nothing to gain for themselves when they blow the whistle to agencies on competitive stations that are triple-spotting or run spots off schedule.

Why this attempt at the switch-pitch mostly fails: the agency holds that it's committed to the policy of buying the "best" spots and that irregularities can only be met by forcing the derelict stations to make good with other spots or rebate the billing.

Because of repeated rebuffs he has received on this score, a rep last week memoed his stations: "Go ahead and triple-spot and run spots off schedule but be prepared to take your medicine when and if an agency catches up with you."

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

- Transcription companies collected a 15% commission on campaigns placed with stations. (The companies included Scott Howe Bowen, World Broadcasting, Freeman Lang.)
- There was an **Orange Network**. (It consisted of four stations in NBC's Pacific group.)
- Both NBC's and CBS' billings counted up to **\$671,732**. (The year was 1927.)
- Murray Carpenter was head timebuyer at **Compton** and his assistants were Frank Kemp and Bill Maillefert.
- People bound for an NAB convention were met with mikes at railroad station stops and questioned about their opinions on the prospects of radio.
- Niles Trammell's snagging of the **Gulf account** for NBC was deemed a breakthrough in the realm of the blue chip advertisers of the time.
- The client's booth was a sanctum outside which network sales folks hovered with baited breath and unctuous deference.

Station operation today ranks among big businesses but perhaps no other industry can note as many service organizations and the like that take a bite out of the exchequer.

The roster includes: ASCAP, BMI, SESAC, NAB, TvB, RAB, TIO, Nielsen, ARB, Pulse, etc.



Density

*

Compact, close, crowded . . . Providence, most crowded television market in the country, where more homes, more people respond most to WJAR-TV. Market conscious advertisers know the WJAR-TV combination of dynamic showmanship and dominant coverage that delivers fresh sales impact from a "Must Buy" audience.

WJAR-TV

AFFILIATED WITH WJAR RADIO

NBC · ABC

Represented by
Edward Petry & Co. Inc.

* ARB 1960 TV Homes

WRAP-UP

(Continued from page 63, col. 3)

Hotel, Miami Beach, to Miller Advertising, New York.

New v.p.'s: Ron Krueger for radio and tv at W. Craig Chambers . . . Kenneth D. Campbell at Robert Otto & Co. (Puerto Rico) . . . Hal Griswold at McCann-Erickson . . . Dr. Jaye S. Niefeld for marketing, a new post at John W. Shaw . . . Arthur L. Smith, production director, Gordon Hendry, media director, and Hays MacFarland, Jr., account executive, at MacFarland, Aveyard & Co.

Divorce: Schenley Industries, Inc. and Doyle Dane Bernbach will terminate their affiliation on 31 December.

Associations

Opposition to direct Federal aid for educational radio and tv marked the Nebraska Broadcasters Association meeting.

The group passed a resolution asking congressmen to oppose all such bills. Other resolutions:

- To encourage development of a uhf statewide educational tv network.
- To seek NAB re-evaluation of Conelrad.
- To urge temporary FCC suspension of granting of new AM licenses until a survey determines public's radio needs and economic health of existing stations.

Memorial: In honor of the late Harold E. Fellows, 16th president of the NAB who died in office in March, 1960, the Association for Professional Broadcasting Education will award two scholarships of \$1,100 each during the 1962-'63 school term.

Employees or the children of employees of radio or tv stations or networks which belong to NAB are eligible for scholarships to be used at any of 60 colleges and universities that belong to the APBE.

New officers: Elected by the Illinois Broadcasters Association were Gordon Sherman, WMAY, Springfield, president; Robert W. Frudegar, WIRL, Peoria, v.p. radio; Clark George, WBBM-TV, Chicago, v.p. tv; Milt Stuckwish, WSOY, Decatur, sec'y-treasurer . . . The annual fall meeting of the Maryland-D.C. Broadcasters Association elected Robert B. Jones, Jr., WFBR, Baltimore, president; Joseph W. Goodfellow, WRC, Washington, v.p.; Thomas S. Carr, WBAL, Baltimore, secretary-treasurer.

Station Transactions

The U.S. Circuit Court of Appeals in Washington set aside its order staying the sale of WNTA-TV, Newark, to Educational Television for the Metropolitan Area.

Still pending is New Jersey's demand for a hearing on the FCC sale approval, which is set for 10 January. Should this final appeal fail, ETMA will begin its non-commercial schedule ninety days after take-over of the \$6.2 million station.

(For commentary on this see WASHINGTON WEEK, page, 67.)

Station sales: KVLG, LaGrange, Tex., was sold by Colorado Valley Broadcasting to Vernon R. Nunn of Streator, Ill. for \$49,500. Broker: Patt McDonald Co. . . . KCJB, Minot by James Pryor to a new company, Big K; Inc., for \$170,000 . . . WAUB, Auburn, N. Y. by Jack R. Poppele of South Orange, N. J. to a group of New York businessmen headed by Robert Morgan for \$108,000. Broker: Hamilton-Landis.

Tv Stations

Nostalgic Note: Celebrating over one third of a century in broadcasting, WGN, Chicago, has published a pictorial history bound to bring back some long-lost memories of radio's early days and recreate the excitement of the breakthrough of television.

Although the emphasis is on

our clients are our best advertisements

In negotiating for broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. No lists are sent out; each sale is handled individually. Our knowledge of the market protects you from the hazards of negotiating on your own.

BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
RCA Building
Federal 3-9270

CHICAGO

H. W. Cassill
William B. Ryan
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

ATLANTA

Clifford B. Marshall
Stanley Whitaker
Robert M. Baird
John G. Williams
Jackson 5-1576

BEVERLY HILLS

Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-2770

WGN's adventures in communications, the book, in the words of president J. Howard Wood, "is dedicated to the generations who have shared, and who will continue to share, our efforts in serving the public interest through enlightened free enterprise."

PEOPLE ON THE MOVE:

Maggie Wulff to executive director of specialized talents at WJW-TV, Cleveland . . . A. H. (Chris) Christensen to account executive at KPIX, San Francisco . . . Aubrey Holman to assistant sales manager at KYW-TV, Cleveland . . . Steve Crowley and Chris H. Jensen to account executives at KTVU, San Francisco.

Radio Stations

What automation can mean to stations was outlined for the Nebraska Broadcaster's Association by Bill McKibben, assistant to the v.p. of the Balaban stations.

He warned against automation for automation's sake alone, but said that tape control equipment, punch card traffic and billing systems, and automatic program equipment greatly increase a station's efficiency and service.

Xmas Bonus: It's the time of the year when stations see visions of extra special promotion packages and WSB, Atlanta is no exception. On 12 December, the station will observe "Radios for Christmas Day." Extensive coverage of the radio sales situation at shopping centers and department stores and interviews with salesmen and customers will be climaxed with the award of a transistor radio to "the most deserving listener." . . . Put this on your turntable and play it—WEJL, Scranton, "adhered to its long standing policy of awaiting the arrival of December before airing Christmas music."

Ideas at Work:

• WMGM, New York, is giving away 100,000 trading stamps a week to listeners who can keep track of the shopping-list items errant disk

jockeys forgot to buy. D.J.'s make daily announcements on the items they neglected.

• WPTR, Albany, is popular with the Troy Policemen's Benevolent Association. Back in October the station started an editorial series urging a \$500 across-the-board pay raise for police and firemen, to be included on the ballot in the upcoming election. Though Troy officials were skeptical, the public voted in the full pay raise by a landslide.

• WLW, Cincinnati, has a new long

range radar system which increases its weather service three-fold and covers a 300-mile radius of Cincinnati.

Programing note: WAAT, Trenton, has a new idea in educational broadcasting in "Conversation" which premiered 26 November. A continuous conversation between Dr. Jack A. Vernon, Princeton University, and news director Phillip H. Roberts on the subject of experimental psychology will be heard on Sunday mornings until the series' conclusion.

**Congratulations, NBC
from
Memphis' FIRST radio station,
FIRST FM station, and
FIRST television station!**



WMCT
MEMPHIS
CHANNEL 5
NBC Affiliate
since 1948

WMC
MEMPHIS
RADIO 79
NBC Affiliate
since 1923

*WMC Broadcasting Company
Pioneers in Broadcasting Since 1923*

Kudos: WFIL (AM & TV), Philadelphia, was honored with the Chamber of Commerce's community service award for its editorials on pedestrian safety.

New awards: The board of regents of the American College of Radio Arts, Crafts and Science will recognize outstanding contributions of Chicago radio 12 December at the group's first awards banquet. Awards will be for public service, entertainment, news, sports and best written and produced radio commercials.

PEOPLE ON THE MOVE:

Phil Richardson to v.p. of Copper State Broadcasting Co., Tucson . . . **Merrill Lindsay** and **Robert O. Reynolds** to board of directors of Broadcast Music Inc. . . . **Sherwood R. Gordon** to general manager and **Peter Anthony McMahon** to public relations director at KSDO, San Diego . . . **Martin M. Hull** to the sales staff of WJBK, Detroit . . . **James C. Dages** to national sales manager of WWJ, Detroit . . . **Ronald J. Durham** to the sales staff of WBBM, Chicago . . . **Otto A. Goessel** to account executive at WTIX, New Orleans . . . **Phillip W. Trammel** to sales manager at KXOK, St. Louis.

Fm

FM Firsts: The first station built from the ground up specifically for FM stereo broadcasting and the first such station in North America to program on a 24-hour schedule, WTFM, New York just signed on the air.

Owned and operated by Friendly

Frost, the station concentrates on European-flavored music and features presented by program hosts with overseas broadcasting and entertainment experience.

Pilot project at KGMJ, Seattle, designed to encourage young musicians, will soon get underway.

Station has made arrangements with six colleges in the vicinity to present half-hour broadcasts each week for 30 weeks. Best of the broadcasts will be included in regular program tapes produced by International Good Music, parent firm of Heritage FM which now includes some 40 stations.

Networks

MBS has established a bureau in Miami to serve as a listening post for news breaks in the Caribbean and augment the activities of the network's bureau in San Juan, Puerto Rico.

Located in the facilities of WINZ, the Rand Broadcasting outlet, the new bureau will be headed by Rand v.p. for programming and news, Dick Doty.

New subscriber: Eastern Nigeria is the latest of 25 countries outside the United States to take on the CBS Newsfilm service.

PEOPLE ON THE MOVE:

Mathew Vieracker, general manager of WBKB, Chicago is in Panama on assignment for approximately a year as consultant to Televisora Nacional, the new tv station affiliated with ABC International which will begin

operations shortly after the first of the year . . . **John Horn**, CBS publicity manager for news and public affairs, was appointed manager-corporate information.

Representatives

Season's greetings from H-R arrived on the desks of Madison Avenue a bit early this year—but with good reason.

Rep firm is spreading good cheer with live baby Christmas tree seedlings direct from the north woods, with a friendly tip to timebuyers and others to "plant this living sparkle of Christmas."

Rep appointments: KVOS-TV, Bellingham, Wash., to **Peters, Griffin, Woodward** for all U.S. advertising centers with the exception of New York . . . **WHOU**, Houlton, Maine, and **WGET**, Gettysburg, Pa. to **Walker-Rawalt** for national representation.

PEOPLE ON THE MOVE:

Alfred C. Westermann to the New York tv sales staff of Katz . . . **Robert L. Stephans** to tv account executive at Peters, Griffin, Woodward, San Francisco . . . **Alan Johnstone** to the San Francisco radio sales staff and **Robert Hinds** to the Los Angeles sales staff of Avery-Knodel.

Film

Viafor Films, Inc. has been formed by **H. Jeff Forbes** and **Irving Viasner**, principals of **Forbes and Associates, Boston**.

Company will produce and distribute to tv and radio, the first property being "Vignettes by Vincent," a series of three-minute radio programs from the CBS "Dimensions" show. Future plans include a series of three-minute sports editorials for tv called "Sports with Bud Collins."

Major Television Productions, Inc., New York, has signed a long-term contract with producer **Emerson Yorke** for tv syndication of "This is Baseball."

The new five-minute capsule show

Q. Can **BONDED** provide specialized film and tape storage conditions?

A. **BONDED** can provide air conditioned and humidified storage facilities to meet your most exacting film and tape storage requirements.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of
NOVO INDUSTRIAL CORP.

has over 100 episodes covering all aspects of the game, both professional and amateur.

PEOPLE ON THE MOVE:

TeleSynd, a division of Wrather Corp., has appointed **Ben Colman**, eastern sales manager, **Larry Stewart**, south-eastern sales manager and **Milton Westerman**, mid-western sales manager.

Public Service

Over 15,500 people attended New York's Madison Square Garden for WABC's "Tommy Seven's Christmas Toy Carnival."

The two-and-half hour circus animal and acrobatic show, which the station sponsored jointly with the N. Y. Fire Department, launched a two-week drive to collect new toys for needy children. Price of admission—a new toy. The fete was hosted by Ed Bakey, star of the Tommy Seven show.

Public service in action: **WJW-TV**, Cleveland, donated time for 386 minute announcements and 11 program blocks for the 1961 United Appeal drive. Station also devoted two of its regularly scheduled public affairs programs to the campaign . . . In an effort to help United Givers Fund in its lagging drive, **WTTG-TV**, Washington, staged an intensive campaign geared to the slogan "Lets Hit the Top in Operation Mop-Up." In addition to station show plugs, v.p. and general manager **Donn Colee** instructed the production staff to preempt every possible station break and public service announcement to make more time for the drive. . . The **KMOX**, St. Louis documentary, "Portrait of a Splendid American," has been released by Columbia Records in album form. The program, originally broadcast on 22 January, includes excerpts from Dr. Thomas A. Dooley's weekly Laos-originated broadcasts on the station.

Equipment

Production and factory sales of tv receivers picked up in September,

pushing 1961 to date slightly ahead of last year's January-September total, according to figures released by EIA's marketing data department.

September output totaled 694,580, raising year's sales to 4,393,768 or 20,684 ahead of 1960.

Cumulative radio sales through September were below those for the nine-month 1960 period by 6,889 sets. September output stood at 2,048,698, bringing the 1961 total to 12,001,488.

The cumulative sales lag in phonographs factory sales was more marked, with stereo sales through September totaling 1,877,624 (vs. 2,309,875 last year) and monaural sales at 662,946 (against 1960's total of 738,671).

Big boost for uhf tv came from Eitel-McCullough, California-based manufacturer of tv equipment. New brochure praises uhf as "a necessity, in the public interest and in the interest of the community of U.S. broadcasters."

Eimac also announced that they are laying out cash for research and

development of new power tube designs for uhf transmitters.

New products: The first **International Sound Fair**, a combination business congress and public exhibit of the newest products of the sound industry, will be held 25-29 July, 1962 in Detroit . . . **Sierra Electronic Enterprises**, Sacramento, has a new stereo cartridge tape playback and record unit . . . **RCA** has introduced a fully transistorized, 65-pound portable audio console, useful for remote originations or as auxiliary studio equipment for advance preparation of taped shows.

Station contracts: **General Electric** got a \$500,000 order from **KONO-TV**, San Antonio, for its maximum power vhf high-channel transmitting system, which combines a 35 kw amplifier with the new 5 kw driver . . . **Gates Radio Co.**, Quincy, Ill., sold a model **BC-50C** 50 kw am broadcast transmitter to **KGON**, Portland, Ore. Contract included phasing equipment and totaled \$150,000.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 o.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe

Photo: Southwest-Feazel Gas Processing, Dubach Plant, Dubach, Louisiana.

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

"Your grandchildren will grow up under Communism!"

—says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag?

★ ★ ★

"Never!" you say. But *are you sure?* What can you do to oppose Communism? There is one sure way. Help *Radio Free Europe!* What does it do? It broadcasts the news of freedom to 79 million captive people behind the Iron Curtain. It helps keep them from turning to Communism. It helps pose a major obstacle to the Russians starting a war. But Radio Free Europe needs help. It depends on individual Americans for its existence. Will you help? Give a dollar? Give 5 dollars . . . or more? Surely your heart tells you to give something—so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . .

RADIO FREE EUROPE

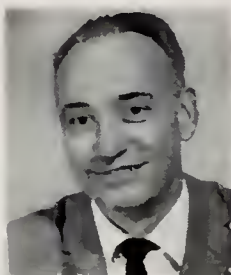
THE AMERICAN PEOPLE'S COUNTER VOICE TO COMMUNISM



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



Tv and radio NEWSMAKERS



Charles H. Topmiller, president of the L. B. Wilson company since 1954, has taken over as general manager and president of WLBW-TV after leading a nine-year struggle for a license to operate the Miami channel. The station signed on the air 20 November. Prior to 1954, he was executive v.p. of WCKY, Cincinnati, also owned by L. B. Wilson. Serving with Topmiller on the management side are Thomas A. Welstead, v.p., who will handle sales for the new station along with John S. Allen.

Odin S. Ramsland has been elected an executive vice president of KDAL, Inc., the Duluth-Superior affiliate of WGN, Inc., broadcast division of the Tribune Company. The station was purchased early this year from the Dalton LeMasurier estate. Ramsland, who continues as general manager, has been with KDAL radio and tv since 1937 following a year as a special agent for the Aetna Insurance Co., Minneapolis. He is a 1936 graduate of the University of Minnesota law school.



Jacob A. Evans brings a varied advertising background to his new job as TvB central division director. With NBC for eight years, he directed the advertising, promotion, and sales development departments of the tv and radio networks and the spot sales group. Evans also handled sales for SPONSOR before joining McCann-Erickson as an account executive. For the past four years, he's been with Hearst as sales promotion director and managing editor of "American Weekly."

Jack Powers, recently appointed director of news and public affairs at WABC, New York, began his radio career at KWKH, Shreveport, and WJBO, Baton Rouge as announcer, reporter and news editor. After terms as news director at WSMB and WTIX, New Orleans, he was national news consultant for Capital Cities and news director at Bartell Broadcasting. Powers' most recent assignment was as director of public affairs at WXYZ, Detroit, where he produced over 60 documentaries in the past year.



The seller's viewpoint

A sure-fire way to get yourself into an advertising rut is to fall into the "formula" buying pattern, says Bruce Houston, account executive at the Chicago office of Gill-Perna, Inc. Houston, a former timebuyer at Arthur Meyerhoff, Chicago, for Wm. Wrigley Jr. Co., takes a dim view of buyers who persist in going after only drive times, or only minute announcements, or only jingles, or only the top-rated station, etc. "This is close-minded, short-sighted, strait-jacketed advertising," he says. Houston points out that the only "formula" for spot radio advertising is the one that best suits your product.



Are you a 'formula' buyer?

The surest way to place your advertising in a rut is to buy a "formula," adhere to a pre-conceived pattern of operation because others do.

Some examples of "formula" radio advertising are: only "drive" times; only minute announcements; only a fixed number of spots per market; only the top-rated station; only a minimum cost-per-thousand; only jingles.

According to one "formula" theory, the only worthwhile listening periods are during certain restricted segments of the day and only on the highest-ranked stations; only a one-minute commercial with a catchy tune gets the best response. This is close-minded, short-sighted, strait-jacketed advertising.

Actually, there are vast differences in programing, service, quality of operation, coverage, reputation, acceptance, and overall character among stations. These variables don't show up in the rate card or rating book. But they ultimately reflect in the kind of audience each station attracts, and can be of prime importance to you.

On the other hand some significant factors that do show up in the rate card and rating book are largely ignored by all but the most astute buyers. For instance, some radio stations earn evening ratings that are comparable with their daytime ratings—and at reduced rates—despite tv competition. Formulas also often exclude the leisurely, but attentive and sizeable, weekend audience.

It is very difficult sitting in New York, Chicago or wherever you may be, to actually know all the stations you choose for your campaign. However, when it is possible, visit the stations, listen to the "sound" and meet the management. Read station trade advertising and other station literature. Talk to station managers or their rep-


resentatives and discuss your problems with them. No one knows more about stations or their audiences than they do.

Learn as much as you can about the type of audience a station attracts. It's just good business to know what you're buying and the people with whom you're spending money.

There is definitely a need today for the "creative buyer." Can you measure creativity in dollars and cents? Yes—in the money you spend to get and keep top creative people in an advertising agency. It's not how much money you spend; it's how much effort, planning and attention you devote to those dollars you do spend.

As station representatives, we stress that radio advertising is worthy of the finest creative talent you can afford. Pay for and use sounds that are exciting, dramatic, attention-getting, memorable. On straight-sell approaches, buy talent that can write and produce inspired commercials that have character and the ring of truth.

Buying radio advertising is very important because radio can build huge audiences quickly, but with frequency and impact; sell hard with persuasion, timeliness, authority and awareness. If you want to make a big splash in a short time, then radio certainly is important to you and your clients. However, to keep that splash from drying up, you need repetition, impact and memorability. These are the important facts in any advertising that sells.

Therefore, I say the only "formula" for spot radio advertising is the one that best suits your product in each market. As one of my professors at Northwestern University used to say, "creative uses of the broadcasting medium are as varied as the imagination." 

SPONSOR SPEAKS

35 is only the beginning

The NBC affiliates who, this week, are celebrating in Hollywood the 35th anniversary of the founding of the network (see page 36) have every reason to be proud.

The accomplishments of broadcasting since 1926 form one of the most brilliant chapters of American history, and one of the most astonishing.

Can it really be *only* 35 years ago that the network structure was evolved? For that matter can it be only 15 years ago that tv began its spectacular rise?

It seems hard to believe—even for those of us who have been in the business a long, long time.

Our industry is still so young!

That, we suggest, is the most significant single lesson to be drawn from NBC's 35th.

Thirty-five is only a beginning—for a man, or for a medium. And in both radio and in television, we haven't seen anything yet.


Looking ahead to 1962 and the years beyond, we can say with utter confidence there will be far, far greater broadcasting accomplishments in every phase of radio and tv—programming, public service, technology and advertising—than what we've known so far.

This is a certainty too many of us too often forget when we are assailed by hostile critics and detractors of the air media. Our best is yet to be.

The wonder is that we have done so much in such a short time. And if, as we all admit, there are still flaws, and imperfections, and rough spots to be corrected, they are the mistakes of youth, not the faults of full maturity.

Inevitably, perhaps, at all birthdays and anniversaries there is a natural, human tendency to look back and often, in reliving them, to glorify "the good old days."

But radio and tv men, at least, can be absolutely sure of one thing. Good as the good old days were, the good new days are going to be an awful lot better.

We congratulate the entire NBC family—Robert W. Sarnoff, Robert E. Kintner, and all other NBC executives and NBC affiliates—on a highly meaningful anniversary. 

10-SECOND SPOTS

Winner pays: Remember the traditional "25-words-or-less" kind of contest? Well, WRYT, Pittsburgh, came up with a doozy of a parody on that old war horse that went like this:

"Just send us \$25,000 in cash and we'll send you 25 words—or less."

You wouldn't think entries would pour in for that one, and they didn't, but there was one, believe it or not. WRYT reports that one of its listeners, a Miss Lane, sent 50 five hundred dollar Confederate bills.

Her prize: 25 words pasted on a sheet of paper, all of them to the point, such as Robert E. Lee, Atlanta and Vicksburg.

One-upmanship: KXXX, San Diego, was on the receiving end of a lusty body blow delivered by Goeff Edwards of KFMB in the same city during a traffic news broadcast.

From 3,000 feet aloft, Edwards issued the following report: "There are no major traffic tie-ups except one. I am hovering over the scene of the accident which is delaying traffic on Highway 94. Included in the accident is KXXX's traffic reporting mobile unit. There'll be no traffic reports from KXXX today. Oh well, if you can't find news—make it!"

They don't pull their punches out in the free-wheeling, two-fisted West.

Clairvoyant: When John Caudle, promotion director of WSOC-TV, Charlotte, N. C., called Mrs. Ralph B. Williams to notify her that she won the station's "Spot the Stars" contest, the telephone connection was bad and conversation garbled. As a result, it took a while for Mrs. Williams to discover who was calling her and for what reason. When at last it was made clear to her who the caller was, and the purpose, she said she had a premonition it would happen. It seems that she and her husband had celebrated their 13th wedding anniversary the previous night at a Charlotte luau restaurant. As usual, the meal included fortune cookies, and Mrs. Williams' prediction read: "Be on the lookout for a mysterious stranger!" She remarked to Caudle, "With that awful phone connection, you were the most mysterious stranger I ever spoke to."



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.



GO FIRST CLASS with **KMJ-TV**

FRESNO

CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY





You reach more TV homes

MORE OFTEN MORE OFTEN MORE OFTEN
on **WBEN-TV**

It takes more than *radiated* power to bring your sales message into the 785,171 television homes of Western New York and Northeastern Pennsylvania.

Audience loyalty, a kind of comfortable feeling people have with an old friend, is a factor, too, and WBEN-TV has generated that feeling among more than 2.5 million people on the Niagara Frontier.

Since 1948, when Buffalo television was first pioneered on Channel 4, station policy of dynamic public service programming, plus top network affiliation, has built for WBEN-TV the largest audience. Loyally, they look to Channel 4 for quality entertainment and authoritative information. In terms of sales impact, your sales message is among good loyal friends on WBEN-TV.

And that means your TV dollars count for more on Channel 4.

*Get the facts from Harrington, Righter & Parsons,
National Representatives*

WBEN-TV

The Buffalo Evening News Station



CH.

4

CBS in Buffalo