

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



## oted Miss Tillie Vision 1960

is our Trade Mark—the gal who's got everything!

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

the Land of Milk and <sup>M</sup>Xoney!

# WISCONSIN BAY-TV

WISCONSIN BAY, WISCONSIN

WANS, General Manager • Represented by THE KATZ AGENCY



## NETWORK TV: THE BETS ARE NOW DOWN

With the schedule at nighttime firm, clients are putting chips on westerns and comedies

Page 33

## What's behind radio's 'good music' boom?

Page 36

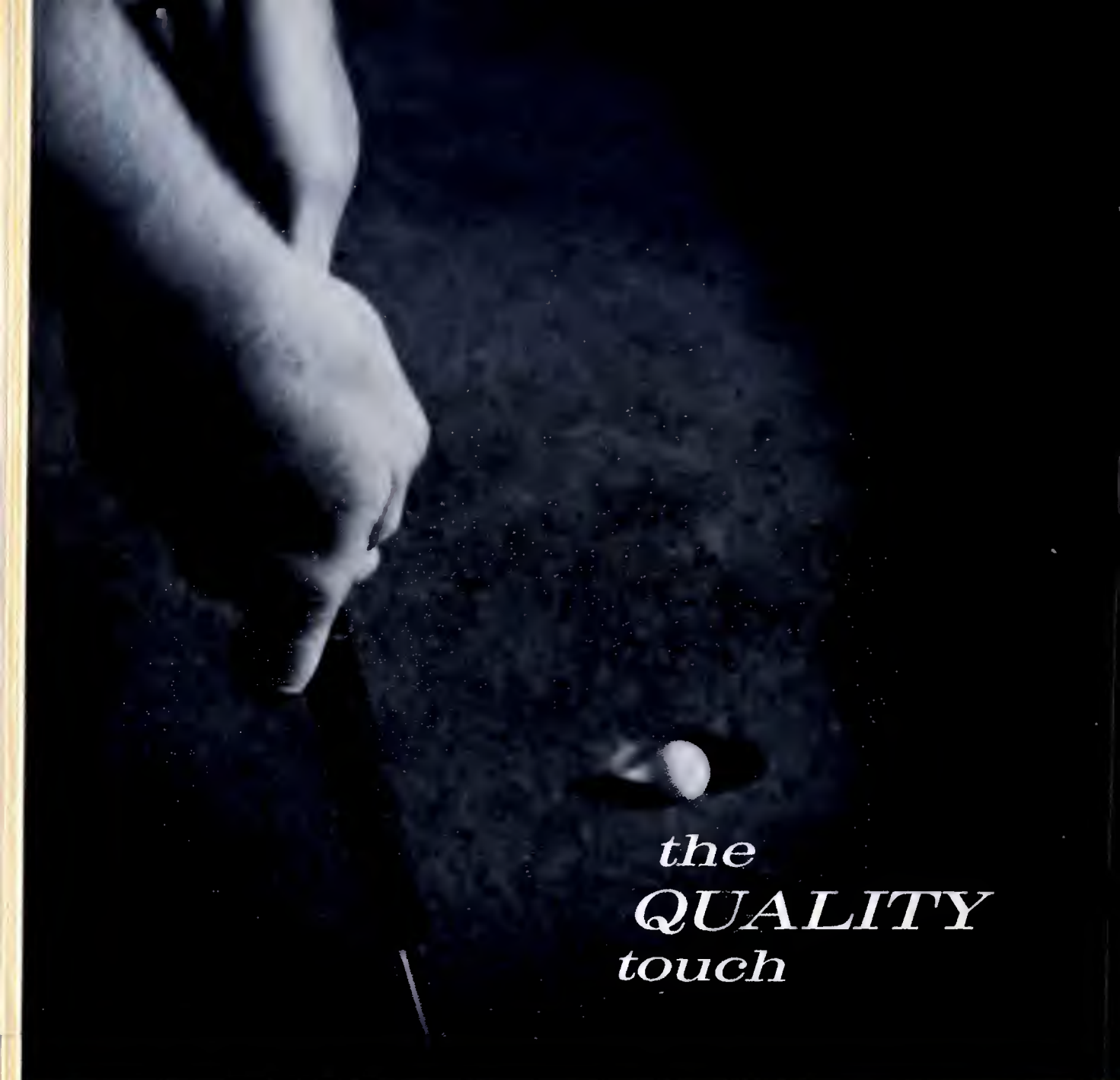
## 'What I expect from my agency media people'

Page 41

## How fm keeps Hamilton Watch ticking

Page 43

DIGEST ON PAGE 4



*the*  
**QUALITY**  
*touch*

The spectacular shot is not always the bread and butter shot. It's that ability to sink putts consistently inside 6 or 8 feet which separates the pros from the amateurs. And so it is in business, too. The real pay-off comes when television and radio stations also possess that "quality touch"... a touch which is evident in day in and day out practices so vital in producing a winner. May we put this winner to work for you?

*Represented by*



*The Original Station Representative*

**WFAA**



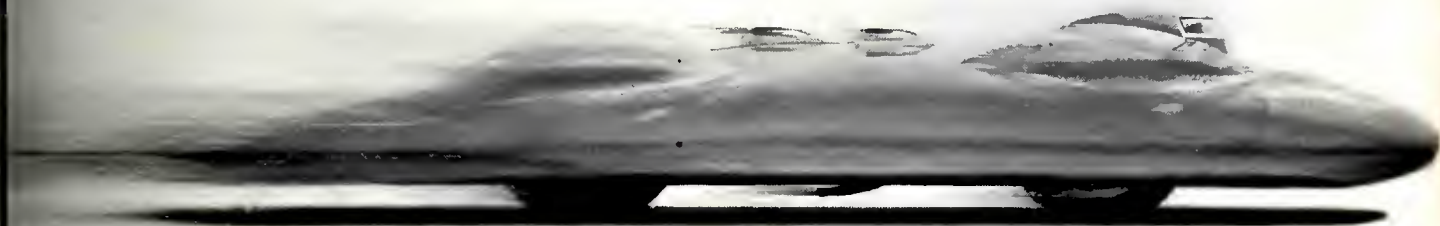
TELEVISION abc

RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market  
BROADCAST SERVICES OF THE DALLAS MORNING NEWS

THE RAILTON SPECIAL  
IS THE  
**PACESETTER**  
IN AUTOMOBILES

It hit an incredible speed of 415 miles per hour



**wsai**

IS CINCINNATI'S  
**PACESETTER**  
RADIO STATION

WSAI is the only radio station in Cincinnati offering a merchandising plan through supermarkets. Our exclusive tie-up with A & P stores offers you extra sales promotion . . . guaranteed in-store displays for your client's products. In Programming . . . In Popularity . . . In Productivity . . . WSAI is Cincinnati's PACESETTER radio station

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

# WSIX-TV

Tops Them All In  
The Nashville Area

LEADING IN . . .

6 out of TOP  
\*10  
3 out of TOP 5  
SHOWS

\*Source: Jan. 1960 Nielson Report

★ **WSIX SELLS WITH TOWER HEIGHT**  
2049 ft. above sea level . . . none taller  
permitted in this area by CAA.

★ **WSIX SELLS WITH POWER**  
316,000 powerful watts . . .  
maximum - permitted by FCC.

★ **WSIX SELLS WITH EFFICIENCY**  
Maximum coverage and low cost per  
thousand make WSIX-TV your most  
efficient buy in the rich Middle Tennessee,  
Southern Kentucky, Northern Alabama  
TVA area.

## (X) CHECK THESE FACTS:\*

- (X) TV Homes—370,700
- (X) Population—1,965,500
- (X) Effective Buying Income—  
\$2,155,868,000
- (X) Retail Sales—  
\$1,585,308,000

\*Source Television Magazine



WSIX  
TV 8  
NASHVILLE

TV 8 LAND OF THE  
CENTRAL SOUTH

Represented by: Peters, Griffin, Woodward, Inc.

© Vol. 14, No. 19 • 7 MAY 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Net tv: the bets are now placed**  
33 With the nets in virtual control of shows, fall scheduling is a three-way checker game, with sponsors at tableside betting chips on the move.
- Behind radio's 'good music' boom**  
36 The number of "good music" radio stations is growing with change in public tastes. Stations are programing more scientifically, cohesively.
- Commercials festival to hear FTC chief**  
38 Earl Kintner, FTC chairman, will be guest speaker 18 May at the Roosevelt Hotel in N.Y. for the first luncheon of the Tv Commercials Festival.
- Tea spending on video is up 7.2%**  
40 Gross time billings for tea hit \$7,970,260 last year, according to Tv figures just out. Coffee at \$34,972,868; grand total: \$1,232,914,330.
- 'What I expect from agency media people'**  
41 Dick Paige, media manager for Colgate-Palmolive's household products, outlines what he expects from media planners in his five ad agencies.
- Fm keeps Hamilton ticking**  
43 First of a two-part series, this SPONSOR case history of watchmakers on radio is devoted to examining Hamilton's quality sell, \$150,000 fm budget.
- How occupation affects viewing**  
45 Sindlinger report on Monday p.m. audience shows clerical, sales, craftsmen, watch more than farmers, unemployed, domestics. Also: Tv Basic.

## FEATURES

- |                          |                            |
|--------------------------|----------------------------|
| 12 Commercial Commentary | 52 Sponsor Asks            |
| 68 Film-Scope            | 70 Sponsor Hears           |
| 30 49th & Madison        | 19 Sponsor-Scope           |
| 60 News & Idea Wrap-Up   | 86 Sponsor Speaks          |
| 6 Newsmaker of the Week  | 58 Spot Buys               |
| 60 Picture Wrap-Up       | 56 Telepulse               |
| 26 Reps at Work          | 86 Ten-Second Spots        |
| 84 Seller's Viewpoint    | 82 Tv and Radio Newsmakers |
|                          | 67 Washington Week         |

Member of Business Publications  
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation & Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 7, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1960 Sponsor Publications Inc.

# FOR THE MANUFACTURER WHO HAS EVERYTHING!

(Well, Almost Everything!!)

He's the manufacturer with a *good* product, good package and good distribution set-up. What more could he want? MORE SALES, of course!

If you happen to be in his position in Central Iowa, WHO-TV can help you reach and *sell* more people, at low cost.

The popular Early Show (4 p.m.-6:05 p.m. Monday through Friday) is a good example. It starts with a fast-paced cartoon segment\* for kiddies, then features a full-length movie\* for mom, and signs off with news for dad . . . gives you an average of 67,515 viewers per quarter hour, at only \$1.18 per thousand!

Results? You bet — plenty of them! And this is only one of many outstanding values on WHO-TV, every day of the week. Ask PGW for availabilities.

.....

\*MGM Package ★ WARNER BROTHERS "Vanguard"  
★ "Showcase Package" ★ NTA "Dream," "Champagne,"  
"Lion" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD  
TELEVISION SERVICE "Constellation" ★ M and A ALEX-  
ANDER "Imperial Prestige" ★ PARAMOUNT LIBRARY  
and others.

.....

## NSI SURVEY DES MOINES-AMES AREA

### EARLY SHOW — TOTAL AUDIENCE PER QUARTER HOUR

	November, 1959	February, 1960	Percent Increase
VIEWERS	54,832	67,515	19%
HOMES	27,410	32,150	23%

WHO-TV is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO Radio, Des Moines  
WOC-TV, Davenport

# WHO-TV

Channel 13 • Des Moines

NBC Affiliate

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., National Representatives



# Wmca

## PRO FILE!

Stephen B. Labunski



■ If Steve Labunski hasn't heard about it by the end of a business day it never happened or it's not worth repeating. His friends claim he's ubiquitous. The simple truth is, WMCA's general manager has been around. ■ He was a U. S. Military Intelligence interpreter, a political columnist for the Kansas City Daily Record, 1948 Democratic candidate for the Missouri State Legislature and Congressional Assistant to Representative Richard Bolling (D.-Mo.). ■ Why then radio—and not the caucus room? Perhaps the thought of Edmund Burke, who in 1769 said, "There is . . . a limit at which forbearance ceases to be a virtue." As general manager of WDGY in Minneapolis, Director of Operations for Crowell-Collier and vice-president of the American Broadcasting Company, Steve Labunski was anything but virtuous. As vice-president and general manager of WMCA, New York's leading independent station, SBL is relentless. And for such single-mindedness of purpose he is well-loved by his colleagues, his wife Betty, 10 year old Linda, Richard, 8 and Roger, 5. But like the lemming, makes his meek migration to and from White Plains.

.....

A & M Radio Sales

Jack Masla & Co., Inc.

Radio Press International

**wmca**  
NEW YORK

**wbny**  
BUFFALO

**& rpi**

# NEWSMAKER of the week

*Alan Courtney's promotion into the specially created post of NBC TV program administration v.p. offers the unusual instance of a career man, 13 years with NBC, who worked his way up through the ranks and is still highly regarded in agency circles as one of the bright, rising young men in TV.*

**The newsmaker:** Alan D. Courtney, whose 13-year career at NBC was capped this week by his promotion into a post specially created for him, namely, v.p. of program administration for NBC TV.

Mr. Courtney's advance in rank gives him administrative control of the NBC program department, including special and daytime as well as nighttime programs.

It is as no stranger to either nighttime or daytime programs that Mr. Courtney assumes his new post. Last April he became v.p. of nighttime programs. It was in September, 1957, that he became nighttime programs director.

Five years ago this month, Mr. Courtney was named sales and programming administrator of NBC TV's *Today*, *Home*, and *Tonight* groups, and he later became administrator for all the network's participating programs.

In July, 1956, he became executive producer of the *Steve Allen Show*, a position he held until September of the following year.



Alan Courtney

Mr. Courtney first joined NBC in Los Angeles in March, 1947. He transferred to the station relations department in New York in October, 1952.

Before joining NBC in 1947, Mr. Courtney was general manager of the Metropolitan Theatres in Los Angeles.

Mr. Courtney's promotion was announced at the same time as the promotions of two other NBC TV program executives, who will report to him. Robert F. Aaron has been named director of daytime programs, and Joseph P. Cunneff becomes director of nighttime programs. Richard L. Linkroum, special programs v.p., will also report to Mr. Courtney.

A native of San Francisco, Mr. Courtney attended Princeton, University of Southern California and the University of California at Los Angeles. He lives in Scarsdale, N. Y., with his wife and two sons.

# THE EVEN REASONS WHY 50,000 WANT CKLW RADIO HAS ZOOMED TO THE TOP IN DETROIT



CONR'D  
PATRICK

MIK  
HOPWOOD

TONY  
DAVID

AUSTIN  
GRANT

MARY  
MORGAN

BILL  
KENNEDY

MYRTLE  
LABBITT

DICK  
SMYTH

BUD  
DAVIES

JOE  
VAN

RON  
KNOWLES

CHECK ALL CURRENT RATING SERVICES  
Then check with an EASTMAN

AN RKO GENERAL STATION

**CKLW**

Essex Broadcasters-Guardian Building-Detroit 26,

A large, bold, black number '5' is centered on the page. The number is filled with a white-to-black gradient, with the top and bottom curves being white and the middle section being black. The text is centered within the white middle section of the number.

**LARGEST SHARE  
OF AUDIENCE\*  
OF ALL BALTIMORE  
TV STATIONS**



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT WJZ-TV BALTIMORE

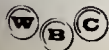
And that's not all!

- Highest rated local live shows of all Baltimore TV stations.
- Most newscasts of any Baltimore TV station.
- Only Baltimore station that editorializes on community problems.

That's why, in Baltimore, *no spot TV campaign is complete without the WBC station* **WJZ-TV 13**

\*Balt. ARB Reports, Nov. 1958-Mar. 1960 **BALTIMORE**

WJZ-TV Baltimore represented by Television Advertising Representatives, Inc.



WESTINGHOUSE BROADCASTING COMPANY, INC.



This is  
The Ambassador  
This is  
WAVY-TV



Merchandising plays an important part of the overall scheme of things at WAVY-TV. The Ambassador 14-year old Allan Smith, is one of the merchandising services that WAVY-TV offers its clients. The Ambassador is a personal emissary to food dealers, drug store managers, executives, etc., throughout Tidewater. WAVY-TV has in-store display arrangements in 118 prime supermarkets throughout the Tidewater area. A multitude of other services are available. We will gladly send you a complete merchandising brochure.

Represented By H-R



WAVY-TV

STUDIOS AND OFFICES IN  
NORFOLK - PORTSMOUTH - NEWPORT NEWS, VA.

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS

### Editor and Publisher

Norman R. Glenn

### Secretary-Treasurer

Elaine Couper Glenn

### VP-Assistant Publisher

Bernard Platt

### EDITORIAL DEPARTMENT

#### Executive Editor

John E. McMillin

#### News Editor

Ben Bodec

#### Managing Editor

Alfred J. Jaffe

#### Senior Editors

Jane Pinkerton

W. F. Miksch

#### Midwest Editor (Chicago)

Gwen Smart

#### Film Editors

Heyward Ehrlich

#### Associate Editors

Jack Lindrup

Gloria F. Pilot

Ben Seff

Lloyd Kaplan

Walter F. Scanlon

#### Contributing Editor

Joe Csida

#### Art Editor

Maury Kurtz

#### Production Editor

Lee St. John

#### Readers' Service

Barbara Wiggins

#### Editorial Research

Helene Etelson

### ADVERTISING DEPARTMENT

#### Sales Manager

Arthur E. Breider

#### Eastern Office

Bernard Platt

Willard Dougherty

#### Southern Manager

Herb Martin

#### Midwest Manager

Roy Meachum

#### Western Manager

George Dietrich

#### Production Manager

Jane E. Perry

### CIRCULATION DEPARTMENT

Allen M. Greenberg, Manager

Bill Oefelein

### ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher

Laura Oken, Accounting Manager

George Becker; Anne Marie Cooper

Michael Crocco; Syd Guttman; Wilk

Rich; Irene Sulzbach; Flora Tomadelli

Phyllis Waldbrand

Psst!... Call Hollingbery

... for a **Sure\*** Winner in the  
*Blue Grass*



\* Sure, most of us know there's no such thing as a "sure thing." But radio's leading handicappers . . . The Pulse and Hooper . . . have rated WVLK FIRST since 1952. Backing any other entry in this market is strictly a long-shot.

**WVLK** CBS 5,000 Watts  
MIGHTY 590

**THE HORTON-KINCAID STATIONS**

Home office: Top of the Phoenix Hotel,  
Lexington, Kentucky



**WHOO**  
ORLANDO



**WVLK**  
LEXINGTON



WHEELING-BELLAIR



**WFKY**  
FRANKFORT

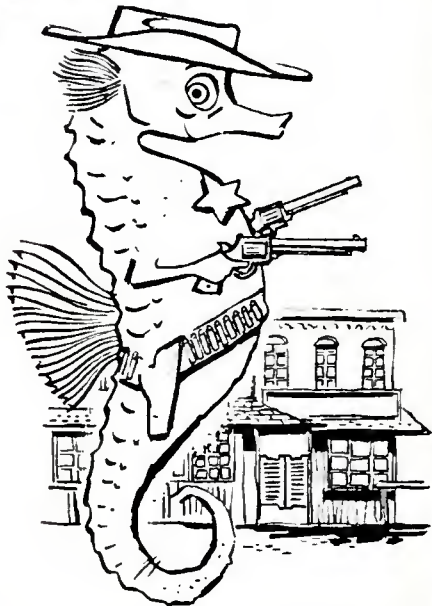


**WCMI**  
ASHLAND-HUNTINGTON

"SUNNY" is the

#  
**1**

ADULT  
WESTERN  
STATION\*

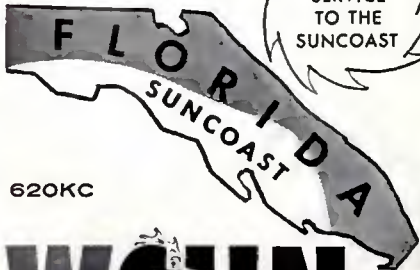


The Western Coast of Florida, that is! If you're shootin' for adults in this territory, better hire the top gun . . . WSUN! "Sunny" is No. 1 in adult listenership, per 100 homes, throughout the entire 24 hour broadcast day! And Pardner, WSUN delivers these adults at the lowest CPM, between 6 a.m. and 6 p.m., of any station in the heart of Florida! \*\*

\*Pulse, 11-'59

\*\*SRDS 1-'60

24 HOUR  
SERVICE  
TO THE  
SUNCOAST



620KC

**WSUN**

TAMPA - ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL  
S.E. Rep: JAMES S. AYERS

by John E. McMillin

## Commercial commentary

### P & G's Bill Ramsey retires

To the youngsters and upstarts of our business the news that William M. Ramsey, long-time chief of Procter and Gamble's radio activities, retired last month after 31 years of Cincinnati service may mean very little.



If you have come into the industry since World War II (and, as Clair McCollough noted recently, most of you have) you probably won't remember that P&G once bestrode network radio like a Colossus, and that Bill Ramsey was once the Mr. Radio of the advertising business.

But those of us who worked with him during the exciting 1930's and early 1940's know all about Bill's contributions. And his retirement now, at age 60, has set many of us thinking long, deep thoughts about time and change and certain losses broadcasting has suffered.

Bill, I believe, was the most extraordinary client radio ever had.

P&G, even 20 years ago, was a company largely dedicated to the slide rule and sharp pencil—to a meticulous examination of ratings and budgets and cost-per-1,000 and brand development figures and painstaking advertising research.

But Bill Ramsey, presiding over P&G's radio empire and responsible for more than 100 programs a week, was not that kind of guy.

He was, of course, a P&G man—first, last, and always. But his particular genius and the qualities he brought to radio were not those you ordinarily associate with the Cincinnati giant.

### Ma Perkins and 'Clair de Lune'

Nor, I think, would you ever spot Bill as the master Midwestern showman who put together the greatest collection of high-rated daytime serials ever heard on the air—*Ma Perkins*, *Life Can Be Beautiful*, *Against the Storm*, *Pepper Young*, *Vic and Sade*, and many many others.

This quiet, conservative Yale man, who wore his Brooks Brothers clothes with the casual untidiness that marked him as Ivy League long before the phrase was even invented, was no extroverted advocate of corn and cliff-hanging.

A devotee of operas and symphonies, he was happiest, I think, when he could sit at a piano playing Debussy's "Clair de Lune" or a Chopin nocturne, while a cocktail party swirled around him.

When he came to New York, as he did several times a month, he invariably attended the theater, and some of my brightest Broadway memories are of shows we saw together. I remember particularly how thrilled we both were with Thornton Wilder's "Our Town."

He was fastidious in his manners, his language, even his food. He and I often had lunch at the English Grill in Rockefeller Center, and Bill made a little humorous ritual of ordering nothing but oysters, soup, toasted English muffins and two dry martinis.

(Please turn to page 14)

General Electric eliminates possible "blind spots" in their national television message by advertising G.E. Bulbs with spot campaigns in SELECTED markets. The fabulously funny Mr. Magoo — featuring the voice of Jim Backus — is the pleasantest TV ad treatment to come along in many a year. Here's an example of how SPOT has gone big time. Successful advertisers like G.E. know the power of spots well-placed — know how to capitalize on the unrivalled selectivity, exclusivity and productivity of Spot TV.



HR

Television, Inc.  
Representatives

**MY DEAR,  
YOU'RE  
RAVISHING**



**YOU  
KCAN'T  
KCOVER  
TEXAS  
without  
KCEN-TV**



**M. P.!**

also stands for military payroll...the buying power of 6 Central Texas bases zero-ed in on our call signal.



In his dealings with the P&G agencies—Compton, Pedlar & Ryan, Kastor, Blackett, Sample & Hummert—he was always gentlemanly soft-spoken, considerate, never the heavy-handed autocrat that his and P&G's position might have made him.

Yet—and this is the paradox—quiet, sensitive, esthetic Bill Ramsey gave his company greater dominance in a major mass medium than P&G or any other advertiser has known before or since.

Look up the facts for yourself. By 1940 P&G's night and daytime programs reached far more people far more often than those of any other sponsor. P&G's share of the nation's radio listening was greater than any share of tv viewing or magazine or newspaper readership that any company has ever achieved. And Bill was largely responsible.

**Dear friends and gentle hearts**

His secret, the reason for his extraordinary influence, was something that is all too often forgotten amid the huge budgets, the frenzied research, the production complexities, and the fractionated marketing problems of modern broadcast advertising.

Bill Ramsey knew, liked, understood, and genuinely respected the people who worked on P&G programs.

He had no false pride, no cheap, pseudo-intellectual scorn for what others tagged as "soap operas."

He recognized that Paul Rhymer brought to *Vic and Sade* flashes of wit and humor to compare with the best in American literature.

He applauded outstanding performances wherever he found them—Virginia Paine on *Ma Perkins*, Anne Seymour on *Mary Marlin*, Mercedes McCambridge on *Guiding Light*.

He could talk sympathetically with Carl Bixby and Don Beck about their creative struggles in turning out 260 episodes a year of *Life Can Be Beautiful*, and with Elaine Carrington about *Pepper Young*.

He understood the importance of little things in dealing with talent—why Gertrude Berg was so touched and delighted when P&G decided not to insist on a "morals clause" in her *Goldbergs* contract.

He understood temperament, too. When Irna Phillips, who wrote *Guiding Light*, *Road to Life*, and *Right to Happiness*, demanded that P&G and its agencies give her a car to celebrate her 10th anniversary in radio, Bill did not explode over the unreasonableness of the request.

Instead, he chuckled and quietly arranged for himself, Greg Williamson of P&R, and me to deliver a shiny new Chevrolet convertible to Irna at the Edgewater Beach Hotel.

Inevitably, of course, the picture changed. Tv came in. Radio programming and listening underwent violent upheavals. P&G gradually withdrew in favor of the video medium.

Bill, himself, never made the changeover. And I suppose that sometimes now he looks back on his career and wonders about it.

If he does, I hope he realizes this: that in a bitter, fiercely competitive marketplace, he proved again the ancient virtues.

He proved, in his own lifetime, that nothing unlocks the gates of creativity like love and understanding, that warmth and heart and sensitivity are the strongest forces in human relationships.

Knowing this should make Bill very proud and very humble, too.

# How the television receiver works, including a gratuitous comment about evolution

Electronic bumps run down a flat lead-in made of two parallel wires, after having been plucked from thin air by the business end (not to be confused with the editorial, or reflector, end) of a prehensile antenna finger generally wrapped around a chimney. In strong signal areas the bumps crawl thru the walls and the finger may be dispensed with.

The tuner ("front end" to us *au courants*) accepts the hash of plucked signals, selects a channel with the help of a person ("human being"), who applies a kind of discriminatory judgment that makes it all worth while (in Eastern Iowa at least). The tuner's larynx makes smorgasbord out of the hash, selecting and amplifying the picture and sound seeds which come wrapped in the same bump, or hull. The tuner IFs the RF into the IF and video amplifiers.

A video detector (not to be confused with Mike Hammer) detects the video and separates the men from the boys and the picture from the sounds. The men are shunted to ground, the picture bumps go into more video amplifiers (the picture bump getting bigger and bigger), the boys and the sound bumps go thru the audio section where the frequency-modulated signal bump is amplified, demodulated, de-bayed, amplified, and engaged to be married, after which it goes into the loud speaker and there you are.

Back to the video bump. The AGC circuit and assorted video amplifiers send the picture seeds on to the CRT (not to be confused with the IRT, or you'll end up in Far Rockaway), where it gets synced, swept (swepted?), high voltaged, yoked, scanned, and investigated by the ASPCA.

Various controls are scattered around the outside of a set. These knobs, screws and dinguses are there for one purpose: twist-

ing. Without them a reasonably curious set owner wou'd have to resort to baton twirling when a picture started rolling, which would be bad for the psyche and the furniture.

Well, that's about it. In Eastern Iowa, evolution may be observed at work: Because WMT-TV (Channel 2) (CBS television for Eastern Iowa) is number one in share of audience in all time periods from 9 a.m. until sign-off Sunday thru Saturday (no matter what survey service you subscribe to), most channel selectors of the front ends of sets in the area have atrophied. The Katz Agency, our national reps, has additional anthropological and technical data.



## ONE THING IS CLEAR...

KNXT is first in Los Angeles! See any of the past 61 consecutive Niensens. Or just take a good look at these figures from the latest (March) report:

In a seven-station market, CBS Owned KNXT commands a 29% share of total-day audiences...a new high for the season. That's a sturdy 38% more than the second station, 53% more than the third. Also, 14 of the top 25 nighttime shows, 12 of the top 15 daytime shows are on KNXT.

To KNXT's clearcut numerical leadership, add a superior commercial climate, too. When, for example, 600 Southern Californians were asked (by the Institute for Motivational Research) to name the station "most likely" to carry advertising for a "progressive and research-minded company, which devotes quite a bit of effort to informing the public of new and improved products," 41% voted for KNXT... 32% more than named the runner-up station, 46% more than named the remaining five Los Angeles television stations combined.

Easy to see why farsighted advertisers, with an eye to profits in the nation's second market, continue to sell their products on the number one station.

CBS Owned · Channel 2, Los Angeles · Represented by CBS Television Spot Sales

**KNXT**



**F P**

**T O Z**

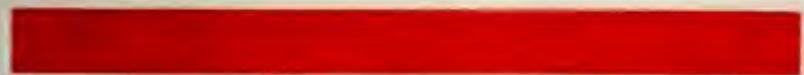
**L P E D**

**P E O P E**

**.....**



**KNXT IS FIRST**



**IN LOS ANGELES**

**.....**

**.....**

**PREFABRICATED MATERIALS** for Uncle Sam in Panama  
 from the market on the move **TAMPA-ST. PETERSBURG**



Typical of mushrooming industry in the Tampa Bay area is Florida Builders, Inc.—St. Petersburg, Florida. Expanding into the international field, this company is now engaged in constructing 330 Capehart military housing units for the U.S. Army Engineer Corps in the Panama Canal Zone.

Reminder: This rich, healthy market is *dominated* by WTVT, the station on the move—your most profitable buy in the entire Southeast.

SHARE OF AUDIENCE			
45.6%...Latest ARB 9:00 A.M.-Midnight			
CHECK THE TOP 50 SHOWS!			
	ARB		NIELSEN
<b>WTVT</b>	<b>38</b>	<b>WTVT</b>	<b>34</b>
Station B	12	Station B	16
Station C	0	Station C	0

station on the move

**WTVT**



Channel  
**13**

**TAMPA - ST. PETERSBURG**

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

# SPONSOR-SCOPE

7 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

There's another side to those complaints of dictatorial charges that important advertisers and agencies have been levelling at the tv networks the past month.

And that is the blaze of antagonism would have happened even if the Washington scandals hadn't cleared the way for the networks to assign themselves greater control over programing.

It all developed out of an evolutionary process. As the cost of tv went up network advertisers moved more and more away from exclusive sponsoring of a program and sought to spread the risk via alternate week and participation. They also put greater and greater emphasis on circulation and less on identification with the quality of a program.

Hence, as the networks now point out, what could they do but get into step with their customers and adapt themselves to an expansion of the magazine concept?

The networks also raise this question: outside four or five agencies how many of them have executives capable of turning up shows that can make the network grade?

Comes the retort from veteran admen: If the networks want to control their schedules in the full sense of the word, then they must assume full responsibility for producing circulation and provide the advertiser with reasonable escape hatches.

Stations that aren't on the list might be interested in knowing Lambert & Feasley is buying that spot radio campaign for Phillips 66 by process of pre-selection.

In other words, the stations are picked without counter-bidding.

There'll be about 20 spots a week during traffic hours and weekends.

Radio reps took a swipe at McCann-Erickson this week for permitting itself to be a party to a country-wide effort by Lehn & Fink to induce stations to accept L&F business at other than national card rate.

The reproach was incorporated in an SRA letter urging its members to alert their stations against the practices of a so-called consultant who specializes in making special deals for national accounts. The consultant's compensation: a commission on the money he saves an advertiser as against the card rate.

According to the SRA's letter, though this traveling agent is under Lehn & Fink's direction, McCann-Erickson, as agency of record, is having his deals billed through it.

The same operator, say the reps, formerly functioned for Mrs. Wagner's Pies.

Only spot tv buys of major dimensions the past week came from Melnor lawn sprinklers (Smith/Greenland): \$300,000 in 42 U.S. and Canadian markets, six-eight weeks.

The action in radio was somewhat stronger. The accounts included: Accent (NL&B); Perk Up Starch (Gourfain Loeff); Myzon (HH&McD); Milbrook Baking (McCann-E).

BBDO this week finally resolved its problem of finding a media director: Herbert D. Maneloveg was moved up to that spot from the ranks of associate media directors.

Maneloveg's appointment came five months after Fred Barrett, his predecessor, retired from the agency. In the interim the BBDO management had discussed the job with several high-rated media executives outside the organization.

Maneloveg joined BBDO in 1954, coming from Benton & Bowles.

**B&B apparently isn't getting an overwhelmingly favorable response to its double query to tv stations:** whether they'd accept a two-minute P&G commercial and what would be the rate.

**The reaction among reps, as found by SPONSOR-SCOPE, was pretty well divided.** Some thought it would complicate commercial-length problems with advertisers less skilled than P&G, while others said they'd be willing to go along with the track record in good taste and judgment of an agency like B&B.

**Some stations, it appears, want to see the commercial, involving a new food product which requires a substantial amount of demonstration, before they commit themselves to an acceptance.**

**The almost complete obliteration of the franchise concept from network tv market work to the favor of spot.**

**As pointed out to SPONSOR-SCOPE by a major rep this week, the only place left in the medium where an advertiser can develop a franchise is spot:** he can keep sweetening his list and nobody can knock him out—as has happened this year especially at CBS TV.

**You can expect more periodic spot blitzes to emanate from coffee advertisers because the ability of the national brand to hold its share of the market is getting increasingly precarious.**

**The competitive pressure heightens from two sides:** the regional distributor and private brands (the chains and the co-ops).

**And now the midwest coffee companies are joining the parade of product diversification:** like, for example, Butter-Nut (Tatham-Laird) and North Woods (C. E. Frank).

**Butter-Nut's move into the instant tea market is, obviously a natural, but North Woods' new baby is a freeze-at-home confection, Pop-Ice.** The former is testing in a few markets this month and the other will try early morning network tv in the summer.

**Despite the way things have been going for the medium this year, SRA figures that gross billings for national spot radio this initial quarter will be just about what was for the like period of 1959.**

**The SRA's estimate for the first three months of last year came to \$40,655,000, which is 6.3% under 1958.**

**Detroit's largess for network tv the coming season will be shared more evenly than the season before:** NBC TV will get less than 55% of the total, in terms of talent and talent costs, whereas it garnered over 70% in the 1959-60 cycle.

**Here's an allocation of Detroit money by network (either already committed or about to be committed) for the year ahead:**

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL
Buick	-----	\$1,500,000	\$ 3,800,000	\$ 5,300,000
Chevrolet	\$5,700,000	6,200,000	13,900,000	25,800,000
Chrysler Inst.	-----	-----	800,000	800,000
Dodge	3,700,000	-----	-----	3,700,000
Ford line	-----	-----	15,600,000	15,600,000
Lincoln-Mercury Div.	-----	1,500,000	6,900,000	8,400,000
Plymouth	-----	4,800,000	-----	4,800,000
Pontiac	800,000	1,700,000	1,700,000	4,200,000
UMC-A/C Spark Plug	4,600,000	-----	-----	4,600,000
<b>Total</b>	<b>\$14,800,000</b>	<b>\$15,700,000</b>	<b>\$42,700,000</b>	<b>\$73,200,000</b>

Even P&G has to face today's hard reality: **it has to waive control over a show it brought into a network when the network underwrites the alternate week.**

It's happened in the case of *The Law and Mr. Jones*, despite the fact that Cincinnati fought bitterly against yielding the licensee rights to ABC TV.

**ABC's position: we cannot be responsible for the alternate week unless we have a contractual link with the show's producer.**

Adding to P&G's sense of loss: there's nothing to prevent ABC from moving the show to any spot it wills and P&G is stopped from moving the series to another network.

**Schlitz will again look to some network weekly sports series for its main tv promotion next season.**

In picking up half of the three Triple Crown Races on CBS TV it contracted to pay \$225,000 for the package. **However, there's a most-favored-nation clause.** If the other half is sold for less the brewer benefits.

**NBC TV daytime continues to wean 'em away from the spot camp:** the latest two being Plough Chemical and Knox Gelatine.

Plough is spending about **\$100,000 on serials this summer**, while Knox has committed itself for around **\$300,000 on an alternate quarter-hour of Loretta Young.** (The week before Jergens, a habitual spot user, put \$175,000 into NBC daytime.)

**NBC's coup of the week, however, was pulling one out of the ABC TV column—Armour.** The deal was for three quarter-hours a week and could amount to \$2 million annually.

From present indications the **five leading cigarette companies will have a total of 56 commercial minutes running per week this fall on the three tv networks at night.**

That, of course, will be only part of their spending, as most of them are **regular sponsors of sports events.**

Compute those 56 commercial minutes at an average cost of \$34,000 per minute for time and talent and you get a billings tally of **\$19 million a week.** Over the season it would figure in the neighborhood of **\$95 million.**

The boxscore per commercial minute per week for each cigarette advertiser as it appears at the moment:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL
R. J. Reynolds	6	6	1½	13½
Brown & Williamson	7	4½	0	11½
Liggett & Myers	7½	3	0	10½
American Tobacco	0	3	7	10
Lorillard	0	3	4½	7½
Philip Morris	0	3	0	3
<b>Total</b>	<b>20½</b>	<b>22½</b>	<b>13</b>	<b>56</b>

**Campbell Soup (BBDO) will be going into daytime spot tv in the next fiscal year** in addition to continuing with the two tv network half-hours (*Lassie* and *Donna Reed*), spot radio and network radio.

**The expenditure for spot tv will run around \$650,000** as compared to a million for spot radio.

**Imagine a network charging \$200,000 for the rights and only \$9,000 for the time!**

That's the deal for the sponsorship of the 20 June Johanasson-Patterson fight on **ABC Radio.** Bristol-Myers has bought half of this \$209,000 package.

Incidentally, **Humbel Oil (McCann-E)** has picked up the open fourth of the **NCAA football games** on the same network. Package price for the quarter: **\$1.4 million.**

## SPONSOR-SCOPE *continued*

Lever Bros. is in the midst of one of its periodic in-depth projections of both network and spot tv.

How Lever determines where the medium is headed the next 5-10 years: it allocates problems to its various agencies on specific facets of the business and from the data thus collected a blueprint is evolved.

The odds against BBDO's getting a favorable reaction to its feeler to tv stations about lower summer rates looked quite heavy this week.

A check by SPONSOR-SCOPE of important reps showed a lack of enthusiasm toward the intent of the inquiry.

One rep wrote its stations that if the implication was that the rates at present were not right for summer then **maybe the prices were too cheap for winter.**

Another rep post-scripted his station memo on the matter with this comment: "It seems more than a coincidence that BBDO just got the Pepsi-Cola account."

NL&B acquisition of the Rival Packing account added to Chicago's position as the pet food advertising capital of the world.

Eight such accounts are being serviced now out of Chicago, practically all of the heavy spenders in spot tv.

Rival had been with Guild, Bascomb & Bonfigli on the West Coast.

The industry may not know this but it's standard operating procedure for the TvB to find out what's happened as soon as a spot account has cancelled out of the medium.

Among its latest checks:

Kleeber, which spent \$413,000 in tv in 1959, explained it was pulling away only for the summer and would be back in the fall.

Listerine, which gave the medium \$2.4 million gross in '59, said it had summer plans.

About the hottest thing there is today in measuring tv commercial effectiveness is taking a product group and polling viewers on whether they recall seeing any advertising of brands in that group.

Blair recently had Pulse do a "recognition factor" survey on nationally advertised 5¢ and 10¢ candy bars and the percentages of recall came out this way:

CANDY BAR	BOSTON	CINCINNATI	LOS ANGELES
Rollo (Necco) *	16.7	17.1	17.5
Mounds (Peter Paul) *	10.3	12.7	9.8
Almond Joy (Peter Paul) *	5.8	4.4	6.9
Milky Way (Mars)	4.7	3.8	1.7
Chunky	8.3	1.8	1.2

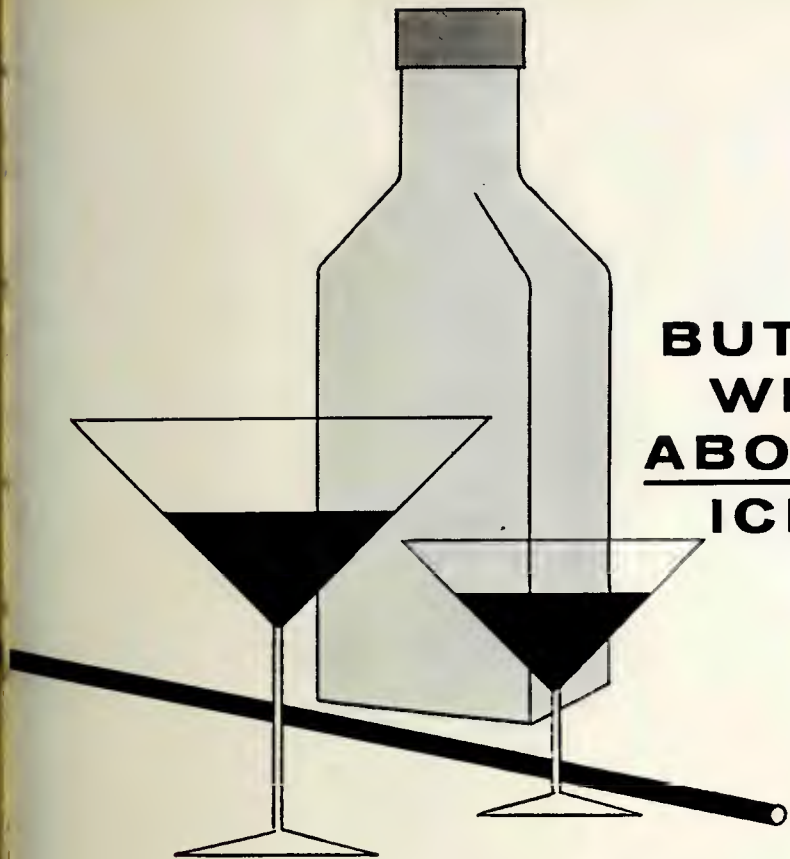
\*These are piggy-backed commercials.

Revlon's spot tv and radio campaign on Sunbath will come out of C. J. LaRoche, even though the agency resigned the account several months ago.

Between 25-30 markets will be used from May 30 to July Fourth, with an expenditure around \$150,000.

Incidentally, the total volume from all brand sunburn lotions and oils is less than \$1 million.

For other news coverage in this issue, see Newsmaker of the Week, page 57; Spot Buys, page 58; News and Idea Wrap-Up, page 60; Washington Week, page 67; SPONSOR-SCOPE, page 68; Hears, page 70; Tv and Radio Newsmakers, page 82; and Film-Scope, page 68.



**BUT  
WHAT  
ABOUT  
ICE?**

Time-buyer Socrates, visiting Washington, D. C., has been shown the logic of combination buying on WMAL-TV and affiliate WSVN-TV. The final piece of logic is a cocktail party, where a discussion of schedule construction segues into a discussion of martini construction. One recondite soul proposes this problem.

You have half a glass of vermouth (it might be better than nothing). An associate has another glass, twice as large, one-third full of vermouth. A bottle of gin appears. In the interest of science, both glasses are filled with gin, then emptied into a shaker. Now, before you pour the whole mess on ice: What is the ratio of gin to vermouth?

*(Send us the solution—try to avoid commentary on the merit of the proportions—and win a copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., New York.)*

**wmal-tv**  
abc

**Channel 7 Washington, D. C.**

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

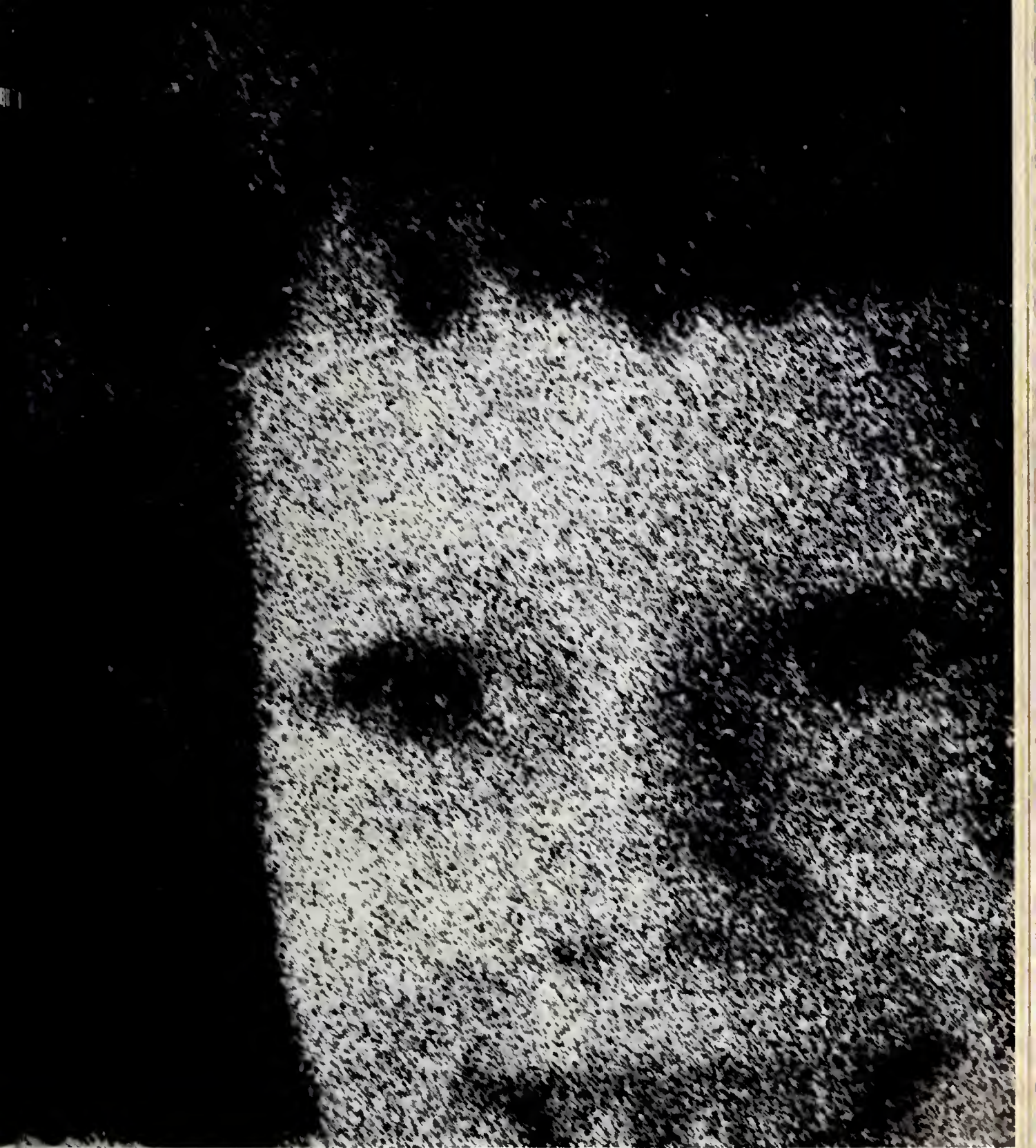
Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT KDKA-TV PITTSBURGH



**Any year, any time...largest share of audience\* of Pittsburgh stations!** Look as far back as you like and you will find KDKA-TV consistently ahead of any other Pittsburgh station. And that's not all! □ Strongest local programming of all Pittsburgh TV stations! Stronger personalities to





ucts their endorsement! Kids' shows, women's shows, variety shows—all rated  
T in their time periods by NIELSEN. □ Most national and local advertisers of all  
burgh TV stations—confirmed by BAR, December 1959. □ Most first-rated news  
vs of all Pittsburgh stations!\* That's why, in Pittsburgh, NO SPOT TV CAMPAIGN

COMPLETE WITHOUT THE WBC STATION,

**KDKA 2<sup>©</sup> TV**  
PITTSBURGH

ea N.S.I., Feb., 1960

WESTINGHOUSE BROADCASTING COMPANY, INC.

Represented by Television Advertising Representatives, Inc.





in **SAN ANTONIO!**

Channel  
**K 12**  
**ON tv**

ABC Television in San Antonio...  
 the Greatest Unduplicated Live  
 Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

## Reps at work

**Peter Prince**, Broadcast Time Sales, New York, feels that today's complex advertising markets demand media specialists to do the best job. "I don't think that any single rep can concentrate on two media and sell both of them equally well. It's not feasible to be 'jack of all trades' anymore. Timebuyers demand instant service and expert advice. It takes a full-time radio or tv specialist to be able to dispense the intricate research facts and subtle programming differences that media men need in order to make a good buy. As far as the rep is concerned, there just isn't enough time to be a well-informed, impartial seller of more than one medium. For instance, if I sold both media, I might find myself commending tv on one agency call, then coming back to the same agency three days later recommending radio in a similar marketing situation." He attributes the recent resurgence of radio buying in part to the pinpointed selling of specialized radio salesmen. "Most rep firms have individual, separated departments. The individual departments are today's most effective radio sales force



**Lee Vanden-Handel**, New York radio sales staff, Peters, Griffith, Woodward, notes a trend toward a positive, forceful approach to radio's challenge on the part of stations, sellers, and buyers, and thinks it's the best thing that could happen to the medium. "Above all, the story of 'Radio 1960' is so strong, has so many avenues



approach that you can only strengthen a radio sales presentation by highlighting what the medium can do (and does), rather than what might be wrong with other forms of advertising. Summer time radio is a handy example of this approach. Sure, you can point up defections in the amount of time people spend with other media during the good weather months—but I think the most productive approach is to play it for

strength; to emphasize the tremendous increase (over 25%) in summer radio's audience both in and out of home; to underline the phenomenal growth in portable set sales, especially transistors; to spotlight the many ways radio fits in with what people do out of doors. I'm happy to see effort concentrated on radio's abundant advantages



# WHEN-TV

MEREDITH  
SYRACUSE  
TELEVISION CORP.  
GR. 4-8511

101 COURT STREET, SYRACUSE 8, NEW YORK

Early census returns indicate that there are 3,000 more homes with radio or television in the Syracuse Metropolitan Area than homes with indoor bathrooms.

This does not necessarily mean that we are replacing the American bath but it does make us a most vital factor in Central New York's way of living.

Thinking time buyers will find proof of these statistics and other important facts and figures with our Katz representatives. They have slide rules, plungers and will travel.

Cordially,

Paul Adanti  
Vice President

PA/gb.

WHEN YOU WANT TO SELL SYRACUSE  
**WHEN-TV**  
CBS IN CENTRAL N. Y.

A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES

KCMO KCMO-TV / KPHO KPHO-TV / KRMG / WOW WOW-TV / WHEN  
Kansas City / Phoenix / Tulsa / Omaha / Syracuse

it's  
results  
that  
COUNT




WNEW—New York  
CKLW—Detroit  
WEPP—Pittsburgh

WIL—St. Louis  
KBOX—Dallas  
KXOL—Fort Worth

KLEO—Wichita, Kansas  
WAAB—Worcester  
KHEY—El Paso

WRIT—Milwaukee  
KDEO—San Diego  
WHLO—Akron-Canton

WKLO—Louisville  
WING—Dayton  
WXLW—Indianapolis



Sometimes results are a matter of luck—like two fish on a hook. Most of the time however, you can pretty much predict results when “the combination” is right.

That’s why you can always count on something extra when you use the Eastman Represented Stations . . . because the “combination is right”.

Top stations in top markets managed by some of the ablest brains in the business. Result — a superlative selling job for advertisers all over America.

Eastman’s job is to get each station’s particular message to every possible person responsible for the purchase of time. How well we’ve done it can be summed up in this simple set of figures. Stations represented by Eastman in 1959 increased their total national spot business a whopping 44% over the previous year.

It’s results that count. And when everybody gains you’ve got a pretty good story.

**EASTMAN REPRESENTED STATIONS GET RESULTS.**



**robert e. eastman & CO., inc.**  
representing major radio stations

NEW YORK: CHICAGO: SAN FRANCISCO: DALLAS: ST. LOUIS: LOS ANGELES: DETROIT:

COL—Columbus, Ohio  
NOR—Norfolk-Portsmouth  
SYD—Wichita Falls, Texas

KXLR—Little Rock  
KQEO—Albuquerque  
WSAV—Savannah

KRIZ—Phoenix  
KTOK—Oklahoma City  
WAMS—Wilmington

WARM—Scranton-Wilkes Barre  
WPTR—Albany-Schenectady-Troy  
WSBA—York-Lancaster-Harrisburg

a T.W.X.  
from  
"REX"



**C-O-M-M-A-N-D-I-N-G  
L-E-A-D-E-R-S-H-I-P**  
on all viewing fronts!

**WREX-TV continues to  
dominate Rockford and  
Area Viewing . . .**

- **AT NIGHT**  
45 of the Top 50 Shows . . .
- **IN THE DAYTIME**  
All 20 of the Top 20 Shows
- **TOP WESTERNS**  
7 of the Top 8 Shows
- **TOP FAMILY SHOWS**  
5 of the Top 5 Shows
- **TOP SPORTS,  
SYNDICATED FILM,  
MOVIES,  
PUBLIC SERVICE.**

\*Source ARB Oct. 25 - Nov. 21, 1959

**IN FACT . . . All Day and  
All Night! . . . Every Hour  
of the Week is "Good  
Time" on . . . WREX-TV**



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

Represented By  
W-R Television, Inc.



**WREX-TV  
channel 13**

## 49th and Madison

**Let's balance the media scale!**

Every time I pick up a copy of *TV* magazine or read a television ad in which they show fantastic claims for market coverage and point up television markets versus standard metropolitan markets, I feel that radio over the years and even now, has and is being shortchanged.

There is nothing new in the television story that tv stations cover more than the standard market, and yet agencies seem to allow television to stand on these claims, whereas they restrict radio to metropolitan areas.

Is there anything that could be done in *SPONSOR* magazine to get the ball rolling in behalf of radio so that both television and radio markets could be judged on a more standard scale than the present inequality between tv coverage and radio-restricted Bureau of Census areas?

Paul J. Miller  
v.p. & mgng. dir.  
Storer Broadcasting Co.  
Wheeling, W. Va.

### Military channels no solution

I read with interest the article in your 9 April issue ("The Three-Station Market Mystery") on the allocations problem with which the Commission is faced. I have but one suggestion which I wish you had considered more fully. In your box, where you stated the three possible choices that faced the FCC, you pointed out that the FCC could beg, borrow or steal from the military additional channels.

I am sure you realize that present television sets, to the tune of 50 million, are not capable of receiving any of these channels. Can you imagine the economic hardship and handicap that would face any broadcaster attempting to operate on one of these channels which, incidentally, I presume would all be in that part of the radio spectrum that is known as vhf?

Can you imagine how many advertisers would wish to patronize these

stations which would not be received in any home in the country? Can you envisage the technical difficulties that would occur with transmitting equipment for television purposes on these new frequencies for which such equipment has not been designed in the past? Would you consider the problem of adapting home receivers in many parts of the country to receive these new channels and the confusion that would exist in the public mind? In short, who would want to operate on one of the new vhf channels?

The picture I have just painted to you is identical to that which has faced us who have operated on what is known as the uhf band, but the myth of trying to get more vhf channels from the military is not about to solve any problem. It would merely transfer the problem that faced a broadcaster who were assigned uhf channels some seven years ago, and leave it in the identical form to those broadcasters who would be assigned one of these new vhf channels. For you and I know that technically uhf telecasting is identical with vhf telecasting but the problem that has beset uhf is merely that of receiver incompatibility, from which followed the hesitation on the part of network advertisers and the public to make proper use of those stations operating in the uhf band.

William L. Putnam  
president  
Springfield Television  
Bdcstg. Corp.  
Springfield, Mass.

### Resourceful

We certainly appreciate your publication *SPONSOR*, and thought you might like to know an idea which was sparked from your editorial material which we developed into a presentation, and was awarded an account billing \$50,000 in tv time.

Clayton A. Stahlka  
Clayton A. Stahlka Adv. Co.  
Buffalo, N. Y.

# take a look at mel-o-toons!



## 104 full color animated cartoons based on the 104 most popular children's records

Now your young audience can see, as well as hear, their very favorite stories and characters. For each 6 minute animated cartoon uses as its sound track the actual recording on which it is based. And each recording has been

proved a best-seller by actual cross-the-counter sales figures. Mel-O-Toons gives you top animation. Top entertainment. It's the perfect combination for record ratings in the successful tradition of POPEYE and WARNER BROS. CARTOONS. Write, wire or phone...

Titles include such favorite classics as: TREASURE ISLAND, PINOCCHIO, PETER AND THE WOLF, CINDERELLA, SLEEPING BEAUTY, HANSEL AND GRETEL, TOM SAWYER, DAVID AND GOLIATH, SINBAD THE SAILOR, SNOW WHITE, THE WOLF AND THE LAMB, THE UGLY DUCKLING.

**u.a.a.**

UNITED ARTISTS ASSOCIATED, INC.

- New York, 247 Park Ave., MUrray Hill 7-7800
- Chicago, 75 E. Wacker Drive, DEarborn 2-2030
- Dallas, 1511 Bryan Street, RIVERSIDE 7-8553
- Los Angeles, 400 S. Beverly Dr., CRestview 6-5886

# WCTV-land



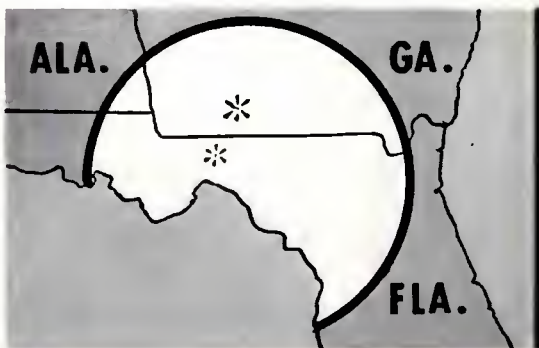
Florida State News Bureau photo.

## WHERE FOLKS *Enjoy Life Year-Round* AND SPEND MONEY YEAR-ROUND DOING IT!

There's no feast-or-famine business climate in WCTV-LAND such as is sometimes experienced a little farther South where tourism is a major industry. Here stable business conditions and a wonderful climate let folks enjoy year-round good living and spend money year-round, too. Tallahassee actually stands fifth in the

nation in retail sales per household.\* To get their share of this rich market more and more leading brands are placing strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.

\* Annual Survey of Buying Power, 1959.



# WCTV

TALLAHASSEE



THOMASVILLE

a John H. Phipps  
Broadcasting Station

**BLAIR TELEVISION ASSOCIATES**

National Representatives



**SITUATION COMEDIES**

**CHALLENGE**

**WESTERNS**

**THIS FALL**



**MYSTERY**

91½ hrs. 11 shows



**SITUATION COMEDY**

12½ hrs. 23 shows



**WESTERN**

15½ hrs. 23 shows

**NETWORK TV: BETS ARE NOW PLACED**

- ▶ Except for participations and spots where shows are in doubt, the night line-up is just about firm
- ▶ Nets and advertisers are betting heavily on situation comedy, western, adventure, drama, and mystery

The chips are falling into place. This week, all three networks are juggling their programming blocks for the autumn—each confident it has made the moves that will beat out or neck-and-neck competition. It is a three-way checker game, and the stakes are high. Betting the high stakes in the game are the advertisers and their agencies. For the most part they have abdicated show control and many are em-

bracing the simpler course of the "magazine concept." They ride or fall now with their selection of the spot they lay the money on. Since most of them have been in net tv for years, they are canny players—well equipped to handicap the shows and slottings of their choice. But each is aware of one simple fact: they can't all win.

The latest schedule charts show how they've been laying down their

bets. But it is not complete. Fully sponsored or co-sponsored programs are pretty well set. But with many of the upcoming shows falling into the genre of spot carriers, there can be no full client list until late summer—just about post time, in fact. Buyers of minutes have until then to confirm, don't need to buy for 13 week stretches.

The fare for this fall promises to be interesting. Situation comedy is challenging the longtime favorite western. Adventure and mystery are more than holding their own. In general, it might be said that ABC TV is sticking to western and adventure shows. CBS TV is betting considerable on situation comedy, without letting go of its strong western vehicles. NBC TV appears to be sail-

ing down the middle with a little of everything, including music, variety and mystery.

Among switches and revivals, these are worth noting: *Peter Gunn* moved from NBC TV to ABC TV. *Alfred*

*Hitchcock* left CBS TV for NBC TV, and *Naked City*, a half-hour stanza a year ago that was off the board this season comes back to ABC TV this fall blown up to an hour. The list of new shows thrown into the battle for

audience is fairly staggering and crosses just about every category. *The Islanders*, *Tab Hunter Show*, *Surfside 6*, *Bringing Up Buddy*, *Barbara Stanwyck Show*, *Hong Kong*, *Guestward Ho*, *Room For One Mor*

## THEY'RE LOCKING UP SCHEDULES ON PRIME TV

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:30	Maverick Kaiser Drackett W	Dennis The Menace Kellogg Best Food S.C.	(continues from 7) Shirley Temple Dr	Cheyenne Bristol-Myers P&G Nat. Carbon Ralston Reynolds Tob. A.C. Spark Plugs W	Oh Them Bells S.C.	Riverboat DuPont A	Bugs Bunny C.C.	Station time	Laramie Pitts Glass W
8:00		Ed Sullivan Colgate Kodak V	National Velvet Rexall A		It Could Be Love (?) S.C.		The Rifleman P&G W	Father Knows Best Scott S.C.	
8:30	Lawman Whitehall Reynolds Tob. W		Tab Hunter Lorillard Westclox Dr	Surfside 6 Brown & Williamson Whitehall A	Bringing Up Buddy (?) Scott Lever S.C.	Wells Fargo American Tob. W	Wyatt Earp P&G General Mills W	Dobie Gillis Pillsbury Philip Morris S.C.	Alfred Hitchcock Lincoln-Mercury My
9:00	The Rebel L&M P&G W	GE Theatre GE Dr	Chevy Show Chevrolet V		Danny Thomas General Foods S.C.	Klondike (?) Reynolds Tob. A	Stagecoach West Br. & Wmson. Gen. Fds., Miles Un. Mot. Ser. Ralston W	Tom Ewell Quaker Oats P&G S.C.	Thriller (Anthology) My
9:30	The Islanders L&M United Motors J.B. Williams A	Jack Benny Lever State Farm Insurance C		Adventures in Paradise Whitehall DuPont J.B. Williams A	Andy Griffith General Foods S.C.		Red Skelton Pet Milk S. C. Johnson C		
10:00		Candid Camera Bristol-Myers Lever D	Loretta Young Warner-Lambert Dr		Hennessy General Foods Lorillard S.C.	Barbara Stanwyck Culver Dr	Alcoa Presents Alcoa Dr	Garry Moore	
10:30	Churchill Memoirs D	What's My Line Sunbeam Kellogg A-P	Open	Peter Gunn Bristol-Myers Reynolds Tob. My	Face The Nation P.S.	Bawling Bayuk Sp	Station time	S. C. Johnson Polaroid Plymouth V	Specials

Key: W: Western. A: Adventure. S.C.: Situation comedy. Dr: Drama. My: Mystery. A-P: Audience Participation. P.S.: Public service. V: Variety. D: Document  
C: Comedy. CC: Cartoon comic. Mus.: Music. S: Sports. (?): Subject to change.

Flintstones, Route 66, Checkmate, Tall Man—just to mention a few. Specials and their positioning for the most part, still up in the Public service gets mostly “lip service” again, but affiliate stations

are getting some station time this year which can be used for this. Audience participation shows and straight comedy are at low ebb. For a look at how it will all fall together, here's a night-by-night anal-

ysis of how the coming season looks now: **Sunday:** Except for its new *Churchill Memoirs* in the late spot, ABC is relying on two hours of westerns and (Please turn to page 55)

## TIME: HERE'S A LAST-MINUTE LOOK AT THEM

WEDNESDAY	THURSDAY			FRIDAY			SATURDAY		
NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Wagon Train Ford Reynolds Tob. Nabisco W	Guestward Ho! Ralston Seven-Up S.C.	Mountain Man A	The Outlaws RCA DuPont W	Room For One More S.C.	Rawhide W	O'Connor's Ocean or Raven	The Roaring '20's Bristol-Myers A	Perry Mason My	Bonanza American Tob. Miles W
The Price Is Right Lever Speidel A-P	The Real McCoys P&G S.C.	Zane Grey S. C. Johnson Gen Foods W	Bat Masterson Sealtest W	The Flintstones Miles Reynolds Tob. S.C.	Route 66 Chevrolet Philip Morris Sterling A	Dante A	Leave It To Beaver Ralston GE S.C.	Checkmate Brown & Williamson Kimberly- Clark W	Tall Man Reynolds Tob. W
Perry Como Kraft V	My Three Sons Chevrolet S.C.	Angel General Foods S.C.	Bachelor Father American Tob. Whitehall S.C.	77 Sunset Strip Am. Chiclé Whitehall Reynolds Tob. Ritchie My	Bell Telephone Hour (?) AT&T Mus	Lawrence Welk Dodge J. B. Williams Mus	Have Gun, Will Travel Lever Whitehall W	The Deputy General Cigar W	
Peter Loves Mary P&G S.C.	The Un- touchables L&M Armour Ritchie My	Ann Sothern General Foods S. C. Johnson S.C.	Tennessee Ernie Ford Ford V	The Detectives P&G My	Twilight Zone Gen. Foods A	Michael Shayne Pitts. Glass My	World Wide 60 or Other Public Service P.S.		
Open	Anthology (?) Dr	June Allyson DuPont Dr	This Is Your Life A. Culver A-P	Lincoln Jones and the Law P&G My	Public Service News	Saturday Night Fights Gillette Miles S	Station time	Open	

## THERE'S A GREAT VARIETY IN 'GOOD MUSIC' STATIONS



**HEAVY PROMOTION** keys the broadcast efforts of KABL, San Francisco, which has gained top audience ranking in its area with good music scheduling. It works for strong community and listener identification



**SOFTER SELL** is evident at WPAT, Patterson-New York, where music director David Gordon (l) checks music scores with Pres. Dickens J. W. Voices are omitted when possible, commercials keyed to music

## Behind radio's 'good music' boom

- Public's music tastes are changing, thus leading to a rising number of 'good music' radio stations
- 'Good music' broadly encompasses standards slotted into a mood-and-theme, cohesive program schedule

**T**he quality of music on radio is getting better, and the quantity of "good" music is bigger. This is the consensus of industry people surveyed by SPONSOR in the wake of a marked trend toward more independent news-and-music stations, more independent radio operations, more emphasis on mood and theme in musical selections, more program cohesion.

Here's what industry pros have to say about "good music" programming:

- "Good" music is really impossible to define. But, within the general outlines of what good music consti-

tutes, run-of-the-dial musical selections played throughout the broadcast hours of most radio stations are being upgraded because . . .

- Popular tastes are changing, with increasing demand for ballad, pop, standard and melodic selections interspersed with carry-over favorites in the top 40 and hit-'em-hard musical realm.

- And because these popular or mass audience tastes are changing, so are the program schedules of many radio stations. There's more thought being given to mood and flow of

music from morning through hours of dusk, to the preferences of women vs. men vs. teens, to a peak of intensity before non-musical segments of broadcast time.

- But "good music," as classically defined by the more intellectual listeners—operatic, chamber music and symphonic selections—still remain in programing standby of the fashion rather than the mainstay. Why? Because these classical types of music tend to appeal largely to a high-brow audience rather than the mass audience, and the fm stations are better geared—financially and as technically—to program for small splinter groups within the mass of listeners.

Broadcasters lament the conundrum about just what constitutes "good" music. As one agency v.p. commented, "You call good music what you like!" But agencies and

S ebuyers have been increasingly  
 ry of musical content for the past  
 ee or four years because of added  
 phasis on predominantly music  
 graming on network and inde-  
 dent stations alike. Since the  
 io networks have cut back on their  
 gram feeds, an increasing number  
 affiliates have trod this music-news  
 h.

Representatives and stations tend  
 agree that the furor in buying  
 les against buying "teen-age audi-  
 es to Top 40 music" has been  
 atly exaggerated, with one calling  
 a "happy fiction that only teens  
 en to music with a solid beat."

Actually, says Wells Barnett of  
 n Blair & Co., most stations pro-  
 m their musical selections to  
 ch the national preferences shown  
 such surveys as the weekly report  
 the top 100 records published by  
 h Box. An analysis of this run-  
 n in any given week will show a  
 e range of popularity—from bal-  
 s to hymns to waltzes, through  
 elty numbers to the heavy beat  
 opation of bump and grind rock  
 roll.

But most people, most of the time,  
 prefer waltzes, show tunes, stand-  
 s, current favorites. The extremes  
 country and Western and chamber  
 sic, at opposite ends of the musical  
 spectrum. And these consumer prefer-  
 es are reflected in the scheduling  
 a growing number of radio sta-  
 s.

Their job: to balance a mass ap-  
 el in music with a mass appeal in  
 ertising, because—as one station  
 nager said—"about 85% of our  
 onal business comes from food,  
 g, and automotive products—and  
 e are consumed by *mass* audi-  
 es."

New York is atypical in its size,  
 its "good music" stations are  
 cal of those throughout the coun-  
 WPAT, Paterson, N. J., for  
 mple, has long set sales records  
 selecting each record carefully,  
 ting it scientifically into the broad-  
 line-up and over-seeing commer-  
 content so there's no discrepancy  
 between the mood and quality of an  
 ouncement and that of the adja-  
 musical selection.

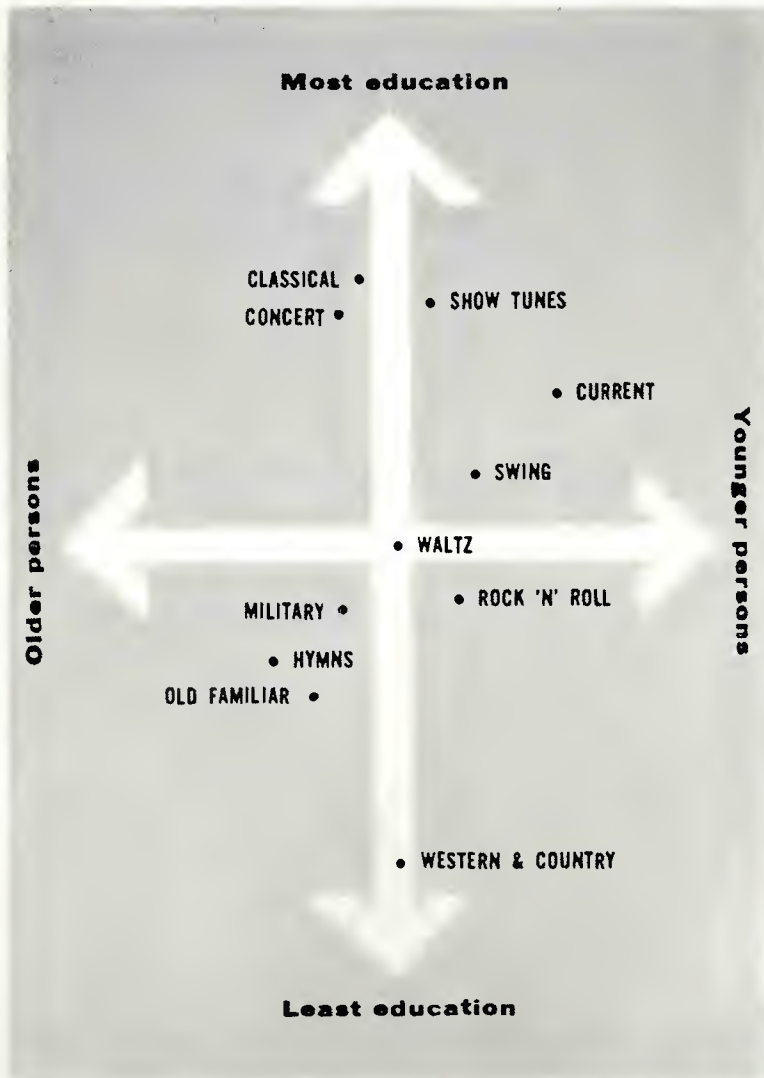
and WRCA, the NBC flagship sta-  
 there, strives to present "a fore-

## WHO LIKES MUSIC'S "BIG BEAT"?



**MIDDLE-AGED** and younger peo-  
 ple, and those with lower education-  
 al levels, prefer the rhythm of rock  
 'n' roll, military and hymn music,  
 old familiar tunes and Western and  
 country. So says Martin Samit, di-  
 rector of Consumer Behavior Labs.,

New York. So-called "good music" is preferred by persons  
 of a higher educational level. He profiles these tastes with  
 the age and educational correlations depicted below.



ground kind of music, as opposed to "background" music," in the words of William N. Davidson, v.p. and general manager.

"Our selections are easy to listen to, with a brilliance that only luxuriously orchestrated selections can provide. We program no small combos or honkytonk pianos." The station attempts "a bright tempo" in the morning hours, "lusher arrangements and orchestrations in the evening—a program balance throughout the day," says Davidson.

Representative of the increased emphasis on "good" music is the new plan of WJW, Cleveland, which last Monday launched its "beautiful music radio" format with uninterrupted stretches of album music ranging from 12 to 20 minutes per time unit. Announcers are not identified by name, says managing director and V.P. James E. Bailey, and music is identified only at the beginning or end of each musical period. Commercials are clustered, with three clusters of three commercials each hour.

The plan, says Bailey, provides for "a lilt and a bounce" to morning album music, with vocals held to a minimum; a "more leisurely, romantic type" of music mid-morning, followed by broad-range selections until 5 o'clock; heavier selections, symphonies, chamber music and operettas in the evening hours.

"There's a mature trend toward balanced programming, with album music blended with popular selections," in the opinion of James H. Fuller, director of creative sales development for the Robert E. Eastman radio station representative firm. He sees a general leveling from off-beat selections as tastes have changed in the past year, and a heavy-up of syncopated beats before news shows (when men are at home and listening) and during the post-school or vacation periods (when teens are a big part of the audience).

But the concept of teens constituting the biggest music listening audience, and the one most devoted to heavy-beat music, is a myth, says Martin Samit, director of the Consumer Behavior Labs., New York.

Age, in his opinion, is irrelevant because "lots of adults have a teen-  
(Please turn to page 80)



**TV COMMERCIALS COUNCIL** members are judging over 1,300 film and tape commercials entries, utilizing TvAR facilities in New York. Above (l-r), Joseph Forest, radio/tv commercials v.p., Esty, Beatrice Adams, v.p. & creative dir. of Gardner, and William W. Lewis, tv production, Maxon, are three of 50 judges working in teams to pick the 250 best for festival

## FTC CHIEF TO ADDRESS COMMERCIALS FESTIVAL

➤ Earl Kintner, FTC chairman, will speak at first luncheon of U.S. festival, 18 May in New York City

➤ Guest speakers for 19 and 20 May luncheons named; five additional judges join the Tv Commercials Council.

**P**lans are jelling rapidly for the 1st American Tv Commercials Festival & Forum, which will be presented next month by Wallace Ross in association with SPONSOR and the Tv Commercials Council.

Accepting the role of principal speaker will be the man who, in recent months, probably has had more effect on the tone of tv commercials than any other person in the country. He is Earl Kintner, chairman of the Federal Trade Commission. Kintner will address the luncheon to be held on the first day of the festival, Wednesday, 18 May.

In another important development, John Cunningham, board chairman of Cunningham & Walsh, has been

named head of the Tv Commercial Council—the group formed to make the professional judgments at the festival.

It is understood Mr. Kintner will discuss the personal responsibility of men who prepare commercials. It is expected that he will take up problems such as demonstration and believability in commercials technique. His luncheon address will be the first discussion of advertising policy extended to the commercials-making level and voiced before a large gathering of commercials executives.

Other events of the festival announced by Ross:

On Wednesday, 19 May, Harry Wayne McMahan will present

official preview of some European commercials submitted to the International Advertising Film Festival (Venice). At the same luncheon, Kenneth C. T. Snyder, v.p. and tv/radio creative director of Needham, His & Brorby will discuss the meeting of East & West in commercials production in the United States, and the former geographical distinctions are vanishing.

Awards of the festival will be made at the luncheon of Friday, 20 May. There will be best-of-product awards in each of 25 categories. In addition, a number of citations for excellence will be made for commercial techniques and conceptions. Commercials Classics, a retrospect of memorable commercials of the years prior to 1959, will be screened following the awards.

Winners will be screened and Jack W. Minor, Plymouth-DeSoto-Valiant marketing director, will speak on experience in the selling profession.

Five additional judges have been named to join the Tv Commercials Council. They are: Allen Duconvy, radio/tv producer of D'Arcy; William LaCava, v.p. radio/tv dept. of Cunningham & Walsh; Mark Lawrence, radio & tv v.p., MacManus, Jon & Adams; Marshall Rothen, production supervisor of K&E, and Gordon Webber, v.p. and broadcast production director of Benton & Bables. All five judges are from the New York offices of their agencies.

Some revisions have been made in the two groups of commercials to be screened. The new categories, which have been altered to be more meaningful, consist of 25 product types which are divided into two screening groups.

Section I is revised to consist of automobiles, auto accessories, apparel, appliances, baked goods, beers and wines, breakfast cereals, cigarettes, coffees and teas, consumer services (financial & utility), cosmetics and toiletries (bath soaps, dentifrices, hair preparations), dairy products, and program billboards, openings, and closings.

Section II contains gasolines, household cleaners and detergents, home furnishings and maintenance (including waxes), institutionals and public service, jewelry and sports and toys, meat products, pet foods, pharm-

aceuticals, paper products and all wraps, prepared foods and mixes and shortenings, soft drinks, and transportation and travel.

Westinghouse's TvAR has made its video tape and film facilities available to the judges for pre-screenings. Teams of six to eight judges are cur-

rently examining all submissions at TvAR. More than 1,300 entries were received by the festival, but only one-fifth of these will be seen at the 18-19 May screening events. It is estimated that award winners will represent approximately one-fiftieth of the total body of entries.

## HERE'S 18-20 MAY FESTIVAL AGENDA AT HOTEL ROOSEVELT



**EARL KINTNER**, *FTC chairman*, will be first speaker of American Tv Commercials Festival, which begins Wednesday, 18 May in New York City, in Grand Ballroom of Hotel Roosevelt. He will discuss the responsibilities of commercials-making.

### WEDNESDAY, 18 May

- 10:00 A.M. Screening: Section II\*
- 12:30 P.M. Luncheon and guest speaker  
**EARL W. KINTNER**, *FTC chairman*, "Your Responsibilities in Creating Tv Advertising"
- 2:00 P.M. Screening: Section I\*

### THURSDAY, 19 May

- 10:00 A.M. Screening: Section I
- 12:30 P.M. Luncheon and program  
**HARRY WAYNE McMAHAN** will preview European entries in 1960 Venice festival  
**KENNETH C. T. SNYDER**, *NL&B v.p.*, "East and West—When the Twain Should Meet"
- 2:00 P.M. Screening: Section II
- 6:00 P.M. Screening: Section I
- 8:15 P.M. Buffet dinner
- 8:45 P.M. Screening: Section II

### FRIDAY, 20 May

- 12:30 P.M. Awards screening luncheon; speaker  
**JACK W. MINOR**, *marketing director*, Plymouth-DeSoto-Valiant, "Selling: Be Proud of Your Profession"
- 2:00 P.M. Screening: **COMMERCIALS CLASSICS**

\*Commercials screened by product type, alphabetically. Automobiles to Dairy in Section I and Gasoline to Travel in Section II. See story, this page, for product listings.

Cocktails served before luncheons.

# Tea spending on video is up 7.2%

▼ TvB, which reports on tea, also estimates coffee outlay at \$34,972,868; Gen. Foods, Standard Brands tops

▼ Grand total hits \$1,232,914,530, a 14.3% hike; food products lead spenders; agriculture up 159.4%

**T**ea was responsible for \$7,970,260 in gross time billings on network and spot tv in 1959, according to figures just released by TvB. This 7.2% increase over the previous year's total is composed of \$3,348,130 in network expenditures, \$4,622,130 for spot.

Leading tea spender on tv was Lever Brothers, followed by Standard Brands. Also a relatively heavy investor in tv was the Tea Council, out to further the cause of tea in general. (See box below.)

The tea data is part of a flurry of new TvB figures. Also included: (1) tv spending for coffee, (2) tv spending by industry, (3) further details on food and grocery advertising on tv.

The 1959 gross tv time outlay on

behalf of coffee reached \$34,972,868. Of this amount, spot got \$24,989,370, network, \$9,983,498. Nine coffee companies accounted for over \$1,000,000 apiece.

TvB estimates the grand total of network and national and regional spot tv gross time billings at \$1,232,914,530, up 14.3% from the 1958 figure. Of the 32 major advertising classifications, 28 registered an increase.

Agriculture showed the largest percentage increase of any category, taking a 159.4% jump to \$3,574,871 from \$1,378,154 the year before. The food products classification is credited with the largest dollar increment, its gross time billings moving from \$243,515,420 in 1958 to \$275,180,125 last year; a 13% hike.

In the sporting goods, bicycles, toys category, expenditures were up 52.7%—from \$5,209,243 to \$7,955,414. A 50.4% rise was tabulated for household cleaner tv advertising, which hit \$69,313,146 as compared with \$46,098,594 last year.

Household furnishings advertisers upped their tv outlay from \$5,353,509 in 1958 to \$7,628,772 the following year—a 42.5% rise. A 35.6% upsurge in consumer services tv billings took place in 1959, with expenditures at \$35,705,326, compared with \$26,325,054 the year before. The amusements, entertainment group registered a hefty 76.7% increase, their tv investment moving from \$771,616 in 1958 to \$1,363,393 last year.

Severest curtailment in gross tv time expenditures took place in the television, radio, phonograph, musical instruments classification for which the figure dropped from \$11,495,606 in 1958 to \$7,000,721 last year. A 54.7% cutback occurred in the publications category, with last year's total at \$705,593 compared to \$1,559,069 the year before. The other

(Please turn to page 78)

## WHAT TEA CLIENTS SPENT ON TV IN 1959

Total tv expenditures for tea last year came to .....	\$7,970,260
The amount spent on network was .....	\$3,348,130
The amount spent on spot was .....	\$4,622,130
Spurring use of tea is Tea Council which spent .....	\$ 974,150
Major tea advertisers are:	
Lever Bros. (Lipton) .....	\$2,181,540 in spot \$1,885,439 in network
Standard Brands (Tenderleaf) .....	\$ 120,010 in spot \$1,275,047 in network

Source: TvB Barabough for spot; TvB-LNA-BAR for network; gross time expenditures



# 'What I expect from my agency media people'



COLGATE MEDIA MANAGER Richard Paige terms his job a 'staff function,' those of agency media men, 'line functions'

▶ Richard Paige, media manager for Colgate's household products, sees three functions for agency men

▶ Most significant is media planning, followed by implementation or buying and then by record-keeping

Deploying the media troops at five different ad agencies on the 12 household items of Colgate-Palmolive Co. is the job of Richard S. Paige, media manager of the Household Products Division.

As an ex-Army man, he calls this supervisory job a "staff function," differentiated from the "line functions" which he expects from the media people at Colgate's agencies—Bates, McCann-Erickson, Lennen Newell, Norman, Craig & Kummel

and Street & Finney (other agencies service products in other divisions).

What are these "line functions"? What does Media Manager Paige expect from the media people working on his 12 advertised brands?

Three things, he says—"Planning, implementing and record-keeping, and the first is the iffy, problem area. There's a great deal of excellence in almost all major agencies in the areas of implementing, which is the actual selection and buying of media,

and in the record-keeping stage, the estimating, billing, and checking.

"As important as phases two and three are, however, it's the first phase—the planning function—which demands the most of top media thinkers and strategists."

Dick Paige is well aware of the divided responsibilities of "staff" and "line" officers, having risen in four years from an Army private to captain. That's why he sees his role clearly as one of appraisal in which, with the processes of selection and rejection, he adapts agency recommendations and plans to the one guiding factor in media selection: matching, precisely, the marketing goal for each of the 12 products in the household line.

This pattern of staff and line echelons doesn't hold true for all clients.

But, says Mr. Paige, "Colgate, because of its internal organizational structure, puts considerable emphasis on its agencies and relies on them a great deal for their services."

Some competitors, with similar operations to the Colgate-Palmolive Co., duplicate the agency functions job for job within the client concern.

Superior media planning, he feels, is an admixture of people with many talents, a lot of special knowledge, and considerable foresight. The key to media success "is in the temper of the media director and the people in his department—in a collective urge to carry planning forward."

His initial impulse in setting the tone of the relationship between the client and the agency on this media level is to "exercise sufficient and necessary controls, but not to look over the agency's shoulder and inspect everything it's doing down to the last spot announcement buy."

The starting point also includes "a media plan which *can* be implemented—but it's vital that implementers of the plan do not *influence* it. I'm not interested in a plan constructed by a buyer because media is a tool, not an end in itself, and it is designed for one thing: to carry out the marketing objective laid out for the brand." Therefore, he permits no appropriation for any media expenditure unless it is part of the basic media plan. The media plan, in turn,

is integral to the basic marketing plan. And if it isn't, I'm not at all interested!"

What does he expect from these media planners—the media directors and their associates in the blueprinting of the media strategy? Six characteristics key these expectations.

Flexibility is primary. "An advertising budget is predicated on a marketing budget which is determined by profit. And our economic life, with its sales fluctuations, implies there will be possible changes in the plan. We can't be irrevocably committed to a plan—or to a fixed budget. The plan must be detailed, but we also need room for change if it's necessary."

The second component of media planning excellence is "an understanding of the marketing objective." "Media people," says Mr. Paige, "need to know why we have adopted a conservative or an aggressive tack, why we do or don't stress certain markets, whether our goal is to hold the line or increase it. They should sit in on meetings, put themselves into the middle of the marketing context, learn by osmosis."

Still a third area of proficiency must involve a specific knowledge of what media contributes to the marketing picture.

"Marketplaces are different for different media, and the area of influence and coverage of individual media varies widely," says Dick Paige.

The planner needs to know the required *depth* of coverage and the amount of advertising weight he can get for the dollars. "The difference between five or six announcements or 100 vs. 120 rating points a week doesn't seem like much in terms of weight. But in terms of dollars, the differential can be staggering! The media executive needs to have fairly sound ideas of what he can buy where and for how much."

A fourth need is an idea of competitive activity in major markets as well as nationally. "We have to give our competitors as much credit as we give ourselves, because they are not uninitiated. We therefore assume for equal dollars they are getting equal kinds of exposure."

And awareness of competitive activity is "built into" a basic media plan. "This, of course, makes for a great number of stresses and strains—and someone must keep track of what competitors are doing. All media activity isn't measurable, but agency media people—rather than throw up their hands and say 'I can't find it!'—should realize *some* information is better than none."

A fifth requisite for a top media person is that he have "some acquaintance with copy." A buyer might have "a whale of a good buy" for a package of 10-second announcements. But if our copy needs more time—and longer copy is called for in the creative section of the marketing plan—I couldn't care less about the cost-per-1,000," says Dick Paige. Media planners "need to know about the size and shape of commercial positions available, and what length is needed to tell the story."

He knows "that agencies spend a great deal of time on the content of copy, and a media man should not stick his icky fingers in it! What he *can* contribute is to remind the account group of certain media availabilities, new ideas he's come across."

Dick Paige's sixth component is a good, sound understanding of the arithmetic of media, as well as an ability to prognosticate. A planner should know the business well enough never to be confused by the confusion of the counters! He must know the difference in the various methods

(Please turn to page 55)

**HEAVY BILLING** is at Ted Bates for Ad, Fab, Palmolive. Plans groups include (standing, l to r) Richard Paige, Colgate med. mgr.; Jacklyn Da Costa, Bates media; William Kemmerer, Bates v.p., assoc. med. dir.; (standing, l to r) Gordon Dewart, Bates media; Frank Menner, asst. med. mgr., Colgate; Albert Skolnik, asst. v.p., med. grp. sup., Bates; John Shine and W. Russell Barry, Bates media; Richard Zagreck, print-budget sup., Colgate. Paige works with five agencies





**WATCHMAKER GUARANTEES** commercials are heard by sales force, provides fm sets to salesmen who don't own one

## HAMILTON FM BUY STRESSES QUALITY MUSIC

- 1** HAMILTON has won the loyal support of fm music listeners who appear to be aware of the company's pioneer role as early big-budget advertiser, associate watches with quality of program music

---

- 2** AS A PIECE of classical music is by definition one that has endured, so major Hamilton copy point underscores that a Hamilton watch is a gift to be remembered, one that will endure a lifetime

---

- 3** MOST HAMILTON commercials are introduced by original theme music which bridges the gap between the program and pitch, sets off the message without dissociating it from classical showcase

### WATCHMAKERS ON RADIO, PART I

## FM KEEPS HAMILTON TICKING

Quality watchmaker will spend up to \$150,000 on 10 stations in over 70 leading markets across country

Hamilton consumer found to match fm audience prototype, well-educated, above 30, over \$7,000 income

In the fall of '58 Hamilton Watch Co. revaluated its broadcast advertising strategy and placed a test schedule on Philadelphia fm outlet. The outcome of that test is manifest in Hamilton's current \$150,000 fm budget which places the watchmaker in front rank of today's new host of

fm advertisers. But if Hamilton is a big spender in fm, it's because the medium is paying back handsome dividends. (For the counterpart to Hamilton's fm success, next week's "Watchmakers on Radio, Part II," will show how Watchmakers of Switzerland are increasing sales via am.)

Dave Means, account executive for Hamilton at N. W. Ayer, Philadelphia, says "I believe fm radio is the major reason for the company's 15% increase in sales to retailers in '59 over '58." Ed Jones, Hamilton consumer ad manager, sums up the fm performance this way, "It pinpoints and delivers a prime consumer market at a relatively low price." If client and agency sound mildly promotional, it's because Hamilton is not only pleased with the results of its campaigns on fm, but proud to be associated in the public mind with a medium noted primarily as a quality music and high-level programming outlet.



**COMPLETE PICTURE:** Members of Hamilton fm cast here include Ed Jones, ad manager (r), Dave Means, a.e. at N. W. Ayer, watches, and fm set provided to salesmen

**PRETTY PICKINGS:** Barbara Bauer, program director, WNCN-FM, New York, selects kind of music that makes Hamilton good advertiser



In the Philadelphia test, Hamilton's fm debut, the company purchased 10 60-second spots on WFLN during prime evening time, Wednesday-Friday, coupled with weekend afternoon spots for eight weeks. At the end of the schedule WFLN mailed a simple brand-awareness questionnaire to a random sample of 500 program guide subscribers. Questions asked included, "What brands come to mind when you think of a wristwatch?" "What brand do you think is best? Have you heard of the Hamilton Electric?" Hamilton received a higher rating than in any other similar survey it had taken. The clincher followed. Three months later the same questionnaire was sent to an unduplicated sample from the same list. Hamilton ratings were as high in every instance as in the previous sampling.

Hamilton's current radio budget is divided 85% fm, 15% am, with good music as the common denominator. To Ed Jones this means adult music, ranging from popular favorites through the classics.

The importance of this kind of music to Hamilton is paramount. The company sells a high-priced, quality product and is admittedly after only about 15% of the watch market, and that, primarily a gift market. Adult music then, indicates Jones, is the ideal showcase for Hamilton, for beyond its quality association, the music has enhanced the Hamilton name with an esthetic appeal of its own. A classic by definition is a piece of music that has endured. Similarly, a major copy point of Hamilton is that when you give Hamilton, you give a gift that will endure. As one gift commercial concludes, "Hamilton, a gift to endure as your love endures."

Another major consideration for the move to fm was that it was found that the typical Hamilton consumer matches up quite closely with fm audience profiles. The typical Hamilton consumer is thought to be over 30, reasonably well-educated, and have an income in excess of \$7,000. These are the same figures listed for fm audiences in a market-by-market breakdown in the SPONSOR article, "Why Fm is Picking Up Speed," 30 April 1960.

Hamilton covers its national dis-

tribution on radio with buys on 100 stations in 75 markets. Allocation per market is determined according to the market's standing in the Sales Management Buying Power Index adapted to Hamilton radio markets only. For example, market A may have a national BPI of 2.7, but a 4.7 share of Hamilton radio markets only. The allocation for such market would be approximately 4.7% of the Hamilton total radio budget.

The watchmaker never buys less than 10 spots a week in any market, although it will use many more in larger markets. In Boston, Hamilton aired a total of 53 spots per week during its eight-week fall campaign. This large number of spots brings up a side issue. Hamilton doesn't wish to irritate listeners. Therefore, when the company advertises many watch types, and has cut commercials for each of them along with standard gift commercials they provide the station with about 25 spots in each category, in order to avoid abrasive repetition.

The spots are delivered by Kenney Banghart, well known newscaster. Banghart delivers the copy in a suave, sophisticated, soft manner. However, the copy itself, though it sounds soft, has plenty of sell left in it. The Hamilton name is mentioned on an average of eight times in a minute commercial. Most of the commercials are preceded by theme music which serves as a bridge between the program music and the message.

Hamilton buys a spring flight for six weeks starting 26 April, and an eight-week fall schedule that ends around 18 December. In pace with the gift-giving market the spring flight emphasizes the attractiveness of giving and receiving a Hamilton as a graduation or wedding anniversary present, while the fall schedule is naturally geared to Christmas.

Dave Means reports that fm stations have been most cooperative in handling mailings, running contests, etc. An important plus has accrued to Hamilton via the record it sends out to dealers and stations that contains a 45-second company pitch with an open end for a dealer tie-in. The watchmaker has thus encouraged dealers to buy local time, which

(Please turn to page 78)

# How occupation affects viewing

Report by Sindlinger shows clerical, sales, craftsmen, watch more tv than farmers, unemployed, domestics

There's a great difference in viewing habits by occupation, a recent detailed report on Monday night audiences by Sindlinger & Co. reveals.

Some 90% of all the clerical, sales, craftsmen, foreman, and kindred occupational groups watched tv on an average Monday night.

More than 55% of all managers, proprietors, officials, executives, professional, technical, operative, and

semi-skilled groups are in the average Monday night tv audience.

However, Monday night tv attracted less than 55% of the farmers and farm workers, unemployed, domestics, and service workers.

These findings are culled from a special Sindlinger report on tv audience characteristics for 13 Monday evenings, made during the first quarter of this year, and based upon tabu-

lations derived from 18,859 interviews. (See chart below.)

Other highlights from the report:

- Seventy-two percent of the entire adult population watched tv on an average Monday night.

- The biggest percentage of viewers is in the 65 years-of-age-and-older category (76.3%), followed by 35-44 years (75%) and then 25-34 years (73.8%).

- A higher proportion of high school (76.2%) and college (73.6%) educated people comprise the Monday night tv audience than those with less schooling.

The Monday evening tv audience, by occupation

OCCUPATION	% VIEWING	OCCUPATION	% VIEWING
<i>Professional, technical, etc.</i>	66.6	<i>Unskilled &amp; laborers</i>	55.3
<i>Managers, proprietors, &amp; officials</i>	57.2	<i>Unemployed civilian labor force</i>	36.8
<i>Clerical, sales, etc.</i>	90.2	<i>Students (12 &amp; older)</i>	73.8
<i>Craftsmen, foreman etc.</i>	90.5	<i>Housewives (non-working)</i>	76.1
<i>Operative &amp; semi-skilled</i>	65.3	<i>Armed Forces living off base</i>	83.0
<i>Domestic &amp; service workers</i>	53.2	<i>Retired or unable to work</i>	69.3
<i>Farmers &amp; farm workers</i>	41.9	<i>All persons</i>	72.0

Source: Sindlinger & Co., 1st quarter 1960, percent of U. S. persons 12 and over.

## 1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 3 June

PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE	PROGRAM (NETWORK)*	COSTS	SPONSOR, AGENCY, DATE
Fred Astaire (N)	\$350,000	Chrysler, Burnett, 5/9	March of Medicine (N)	\$125,000	Smith, Cline & French Lab., Doremus-Eshleman, 5/27
Chuck Benny (C)	275,000	Benrus, Grey; Greyhound, Grey; 5/18	Preakness (C)	75,000	Schlitz, JWT, 5/21
BS Reports (C)	57,000	Bell & Howell, Mc-E; B.F. Goodrich, BBDO; 5/27	Ringling Bros. Circus (C)	225,000	Top Value Enterprises, Campbell-Mithun, 5/27
How Mystery (N)	145,000	Dow Chemical, MacM J&A, 5/23	Sacco-Vanzetti (N)	225,000	Purex, Weiss, 6/3
Spectra Playhouse (C)	265,000	Buick, McCann-E., 5/18	Phil Silvers (C)	250,000	Carling, B&B, 5/7
Gene Kelly (N)	275,000	Pontiac, MacM J&A, 5/13	Frank Sinatra (A)	300,000	Timex, Doner & Peck, 5/12
Kentucky Derby (C)	75,000	Schlitz, JWT, 5/7	Summer on Ice (N)	175,000	Brewers Foundation, JWT, 6/2
Harry Lewis (N)	260,000	Proctor Electric, Weiss & Geller, 5/20	Mark Twain Drama (N)	225,000	Pontiac, MacM J&A, 5/13

Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV



# 2. NIGHTTIME

# COMPAN

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
6:00		Small World Olin-Mathieson (D'Arcy) D-F \$30,000	Meet The Press Manhattan Shirts (Daniel & Charles) I-L \$8,500						
6:30		Twentieth Century Prudential (R-McC) D-F \$35,000	Saber of London Sterling (DFS) My-F \$28,000					No net service	
7:00					D Edwards Amer Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		D. Edwards Am. Home (Bates) alt Carter (DFS) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††
7:30	Broken Arrow Mars. (Knox-Reeves) W-F \$45,000	Lassie Campbell Soup (BBDO) A-F \$37,000	Overland Trail (7-8) Standard Brands (Bates) P. Lorillard (L&N) W-F \$34,500 (hr.)	John Daly News sust	No net service		John Daly News sust	No net service	News Texaco (repeat feed)
8:00	Maverick (7:30-8:30) Kaiser Co (Y&R) Drackett (Y&R) W-F \$78,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$38,000	Overland Trail P&G (B&B) Warner Lam. (Lambert & Feasley)	Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chiele (Bates) Ritche (K&E) W-F \$82,500	Kate Smith Show Am. Home (Bates) V-L \$27,000	Riverboat (7:30-8:30) Sterling (DFS) Noxema (SSCB) A-F \$72,000	Bronco (alt wks 7:30-8:30) Brn & Wman Hagger DuPont (BBDO) W-F \$82,000	No net service	Laramie (7:30-8:30) L&M (Mc-E) Sunshine Biscuits (C&W) Colgate (Bates) W-F \$65,000
8:30	Maverick	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	Music On Ice (8-9) sust	Cheyenne Johnson & J (Y&R) Armour (FCB) P&G (B&B) W-F \$37,000	The Texan Brown & Wmsn (Bates) alt All State (Burnett) W-F \$37,000	Riverboat Stand. Brands (Bates) W-F \$37,000	Sugarfoot (alt wks 7:30-8:30) P&G (B&B) Carnation (EWR) W-F \$83,000	Dennis O'Keefe Oldmobile (Brother) Se-F \$38,000	Laramie Miles (Wadal) (5:30) List
9:00	Law Man R. J. Reynolds (Eaty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Music On Ice	Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) L-O-F (FSR) P&G (B&B) A-F \$80,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F \$39,000	Wells Fargo Amer Tobacco (SSCB) alt P&G (B&B) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillshury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000	Ford Startime (8:30-9:30) Ford (JWT) V-L \$230,000 (average) NoH Ald 8
9:30	The Rebel L&M(DFS) alt P&G (Y&R) W-F \$43,500	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	The Chevy Show Dinah Shore (9-10) Chevrolet (Camp-E) V-L \$165,000	Bourbon St. Beat Reynolds Metal (L&N) Van Heusen (Grey)	Danny Thomas Gen Foods (B&B) Se-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) alt R. J. Reynolds (Eaty) My-F \$38,000	The Rifleman Miles Lab (Wadel) Ralston-Purina (GB&B) P&G (B&B) W-F \$38,000	Tightrope J. B. Williams Co. (Parkson) alt Am Tob (SSCB) My-F \$39,000	Ford Startime
10:00	The Alaskans (9:30-10:30) L&M, Armour Scripto (Donahue & Coe), DuPont (BBDO) A-F \$77,500	Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000	The Chevy Show The Chevy Suspense Show (5/29 S; 9-10)	Adv. In Paradise (9:30-10:30) L&M (Mc-E) DuPont (BBDO) A-F \$80,000	Ann Southern Gen Foods (B&B) Se-F \$40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Colt .45 Whitehall (Bates) Brn&W (Bates) W-F \$18,000	Red Skelton Pet Milk (Gardner) alt S. C. Johnson (FC&B) CV-L \$52,000	Arthur Murray Lorillard (L&N) alt Sterling (DFS) V-L \$30,000
10:30	The Alaskans 7-Up Saran Wrap (MacM.J.&A.)	Benny alt Gobel Lever (JWT) VC-L \$47,000	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-F \$49,500	Adv. In Paradise Reynolds Metals (L&N)	Hennessey (Lorillard) (L&N) alt Gen Foods (Y&R) Se-F \$39,000	Steve Allen (10-11) Plymouth (Ayer) CV-L \$125,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Kellogg (Burnett) P-P-G (BBDO) CV-L \$109,000	M Squad Am Tob (SSCB) A-F \$31,000
	Johnny Staccato Alberto-Culver (Wade) A-F \$11,500	What's My Line Kellogg (Burnett) Sunbeam (Perrin Paus) Q-L \$32,000	No net service	Ted Mack & The Original Amateur Hour J. B. Williams Co. (Parkson) V-L \$23,000	June Allyson DuPont (BBDO) Dr-F \$14,000	Steve Allen Fred Astaire (10-11) ● Dow Mystery (10-11) ●	Keep Talking Mutual of Omaha (Bozal) & J Q-L \$13,000	Garry Moore Polaroid (DDB) S. C. Johnson (NL&B)	No net service

● Specials, see page 45.

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers per 7 May-3 June. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (I)

# AGRA PH

7 MAY. - 3 JUNE

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
5S	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
wards e (Bates) p Morris nett) \$8,500††	News Texaco (C&W) N-L \$6,500††		D Edwards Amer. Home (Bates) alt Phillip Morris (Burnett) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††		D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500††	News Texaco (C&W) N-L \$6,500††			
service			No net service			No net service	No net service			
wards Home Morris (repeat)	News Texaco (repeat feed)	John Daly News sust	D Edwards Amer. Home alt Phillip Morris (repeat feed)	News Texaco (repeat feed)	John Daly News sust	D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)			
Guest 8:30 Home (tes) \$800 13 wks.)	Wagon Train (7:30-8:30) Ford (JWT) W-F \$78,000	Steve Canyon sust Presidential Mission (5/19; 7:30-8) sust	To Tell The Truth R. J. Reynolds (Esty) alt Etelene Curtis (McCann) Q-L \$22,000	Law of The Plainsman Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) W-F \$30,000	Walt Disney Presents (7:30-8:30) Mars (Knox-R) Hill (Ayer) A-L \$94,000	Rawhide (7:30-8:30) Parliament (B&B) W-F \$80,000 Gulf (Y&R) Hamm (C-M)	Play Your Hunch sust	Dick Clark Show Beech-Nut Lita Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) L&M (Mc-E) RCA (JWT) Miles (Wade) W-F \$78,000
Guest on Shirt & C.) (Weiss)	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$38,000	Betty Hutton Gen Foods (B&B) Sc-F \$45,000	Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F \$38,000	Walt Disney Presents Canada Dry (Mathes) Derby (Mc-E) Ward Baking (Grey)	Rawhide Colgate (Bates) Pream (B&B) Nabisco (Mc-E) Wrigley (EWRB) A-F \$39,500	Trouble Shooters Phillip Morris (Burnett) A-F \$39,500	John Gunther's High Road Ralston (GB&B) Dr-F \$31,000	Perry Mason Sterling (DFS) Gulf (Y&R) Bamm (C-M)	Bonanza segs epan
to Space Sharon (D) er Sewing (Y&R) \$38,000	Price Is Right Lever (ORMI) alt Spindel (N&K) J-L \$21,500	The Real McCoy's P&G (Compton) Sc-F \$39,000	Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F \$36,000	Producers' Choice Bris. Myers (Y&R) alt R. J. Reynolds (Esty) Dr-F \$11,000	Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F \$38,000	Hotel D'Paree Carter (SSCB) L&M (DFS) W-F \$43,000	Specials (8:30-9:30) various sponsors	Leave It To Beaver Ralston (GB&B) Saran Wrap (MacM&A) Maxwell House (B&B) Sc-F \$30,000	Wanted Dead or Alive Birn & Wmson (Bates) Kimberly-Clark (FC&B) W-F \$39,000	Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F \$36,000
Millionaire (Bates) \$42,000	Perry Como (9-10) Kraft (JWT) MuV-L \$125,000	Pat Boone Chevrolet (Camp-E) MuV-L \$61,000	Zane Grey S. C. Johnson (B&B) General Foods (OBM) W-F \$45,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$42,000	77 Sunset Strip (9-10) Am. Chiclé (Bates) Whitehall (Bates) My-F \$85,000	Desilu Playhouse (9-10) Westinghouse (Mc-E) Dr-L \$80,000	Specials	Lawrence Welk (9-10) Dodge (Grant) Mu-L \$45,000	Mr. Lucky Lever (OBM) alt Brn & Wmson (Bates) A-F \$43,000 Phil Silvers (9-10)	The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F \$39,000
Got a cret (Esty) alt 1-Myers (SSB) \$27,000	Perry Como	Untouchables (9:30-10:30) Armour (FCB) 7-Tp (JWT) L&M (Mc-E) DuPont (BBDO) My-F \$80,000	Markham Schultz (JWT) alt Renault (Kudner) My-F \$39,000 Electra Playhouse (9:30-11)	Ernie Ford Show Ford (JWT) V-L \$42,000 Summer On Ice (9:30-10:30)	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty)	Desilu Playhouse Ringling Bros. Circus (9-10)	Masquerade Party Block Drug (Grey) Q-L \$18,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$40,000	World Wide 60 (9:30-10:30) sust
Steel Mr. (10-11) Steel IDO) \$80,000 Benny (11)	This Is Your Life P&G (B&B) L-L \$52,000	Untouchables Colgate (Bates) Ritchie (K&E) (Carnation) (EWRB) Frank Sinatra (9:30-10:30)	Revlon Revue Revlon (Warwick & Legler) 7-L \$175,000	You Bet Your Life J. B. Williams Co. (Parkson) alt Lever (BBDO) Q-L \$53,000	Robert Taylor's Cap't of Detectives P&G (B&B) My-F \$45,000	Twilight Zone Gen Food (Y&R) Kimberly-Clark (FCB) A-F \$36,000 CBS Reports (10-11)	Cavalcade of Sports Gilllette (Maxon) (10-concl) Sp-L \$55,000	Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Mu-L \$20,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000	World Wide 60
Theatre (10-11) strong IDO) \$80,000	People Are Funny Midas Mufflers (Weiss) Glenbrook (DFS) Q-F \$24,000	Take Good Look Dutch Masters Cigars (EWRB) alt onen Q-L \$38,000	Revlon Revue	No Net Service	Black Saddle L&M (Mc-E) alt Alberto Culver (Wade) W-F \$38,000	Person to Person Carter (SSCB) alt All State (Burnett) L-L \$800 (gratis)	Gene Kelly (10-11)	Jubilee, U.S.A Carter (SSCB)	No net service	Man From Interpole Sterling (DFS) A-F \$25,000

Drams. (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mn) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.



**timebuyers...**



**A** bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

*You buy informative time:*—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

**SPONSOR** THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

	SUNDAY			MONDAY			TUESDAY			AP
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			Red Rowe sust	Dough Re Mi sust		Red Rowe sust	Dough Re Mi sust	
10:30										
10:45		Look Up & Live sust			On The Go sust J. B. Williams Co. alt sust	Play Your Hunch sust Colgate		On The Go J. B. Williams Co. alt sust sust	Play Your Hunch Culver, Colgate Sterling alt Colgate	
11:00										
11:15		FYI sust			I Love Lucy sust Lever alt sust	Price Is Right Congol Sterling alt Whitehall		I Love Lucy sust Gen. Mills alt sust	Price Is Right Lever alt Nabisco Stan Brands	
11:30										
11:45		Camera Three sust			December Bride sust	Concentration Culver alt Lever Ponds alt Lever		December Bride sust Scott alt sust	Concentration Frigidaire Lever alt Alberto Culver	
12N										
12:15	Johns Hopkins File 7 sust			Restless Gun Best Foods	Love of Life Dumas Milner alt sust Amer Home Prod alt Nabisco	Truth or Consequences Miles P&G	Restless Gun Dusharme	Love of Life Gen. Mills alt Gold Seal Amer Home	Truth or Consequences Whitehall alt Nabisco Culver alt P&G	Restless Best Rea
12:30										
12:45	Bishop Pike sust (L 5/15)			Love That Bob Ex-Lax, Johnson & J. Staley, Toni Westgate, Lever, Borden, Mastic alt	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall Ponds alt P&G	Love That Bob Borden, Beech- Nut, Minute Maid, Best Foods, Knomark Brock Bros	Search For Tomorrow P&G Guiding Light P&G	It Could Be You A.I. Culver alt Miles P&G alt sust	Love Th Alberto Dracke Lever, West
1:00										
1:15	College News Conference sust			About Faces Sunbeam	No net service News (1:25-1:30) sust	No net service	About Faces Knomark	No net service News (1:25-1:30) sust	No net service	About Dust Kno Res Shi
1:30										
1:45		Baseball Game of Week (partic.) (1:45- 2:00)	Frontiers of Faith sust		World Turns P&G Nabisco alt Carnation	No net service		World Turns P&G Sterling alt H. Curtis	No net service	
2:00										
2:15		Baseball	NBA Pro Basketball Anheuser-Busch alt regional	Day In Court Best Foods, Sterling, Block, Whitehall, Sun- beam, Toni	For Better Or For Worse sust	Queen for a Day sust P&G	Day In Court Sunbeam, Toni, J.&J., Borden, Gen. Mills, Block S. C. Johnson, Beech-Nut	For Better Or For Worse sust Gold Seal alt sust	Queen for a Day sust Alberto Culver alt sust	Day In Borden Whiteha John
2:30										
2:45		Baseball	NBA Bayuk, Gen. Mills, Schick	Gale Storm Armour Borden, Sterling, Simoniz, Kno- mark	Art Linkletter Lever S. C. Johnson Van Camp	Loretta Young sust	Gale Storm Sterling, Borden, Durkee, Lever, Gen. Mills,	Art Linkletter Scott alt Toni Kellogg	Loretta Young sust	Gale Dracke fin. M Lax, J S. C.
3:00										
3:15	Open Hearing sust		NBA	Beat The Clock Min Maid, Coty Knomark, Ex-Lax S. C. Johnson, Dushoe, Simoniz	Millionaire Colgate	Young Dr. Malone sust Lever	Beat The Clock Lever, J&J, Red Ball, Simoniz Beech-Nut, Re- sonite, Mastic Tile	Millionaire sust	Young Dr. Malone Proctor Elec. alt sust Sterling alt sust	Beat T J&J, Knomar Dracke T
3:30										
3:45	Campaign Round-Up sust			Who You Trust? Lever, Armour B-Nut, Knomark, S. C. Johnson L.J., Bostonia	Verdict Is Yours sust Amer Home alt sust	From These Roots sust sust	Who Do You Trust? Sunbeam, Ex-Lax Simoniz, Toni, Whitehall Peter Pan	Verdict Is Yours Sust alt alt D. Milner Scott alt Toni	From These Roots sust Lever alt sust	Who Y Beech- Fds, J&J, T Dracke T
4:00										
4:15	Presidential Mission 5/15, 5/22; 4-4:30 sust			American Bandstand Best Foods, Gen. Mills, Lever, Elgin	Brighter Day P&G Secret Storm Amer Home Prod	Comedy Theatre sust sust	American Bandstand Welch, Borden Best, Lever, Coty, Gen. Mills	Brighter Day P&G Secret Storm Gen Mills alt Scott	Comedy Theatre sust	Amer Band Beech- Armour Goodri
4:30										
4:45			World Champ. Golf Phillies Bayuk, ASR Sp-F \$50,000	Amer. Band. DuPont, Postlan Armour, Keepsake Vick Chemical	Edge of Night P&G H. Curtis alt S. C. Johnson	Adventure Thea. sust	Amer. Band. Toni, Hollywood Candy, Keepsake Northam War Elgin, DuPont Postlan	Edge of Night P&G Sterling alt Armstrong, Gask	Adventure Thea. sust	Amer DuPont Clears Gen M Hollyw
5:00										
5:15	Matty's Funday Mattal	Face the Nation sust	World Champ. Golf	American Bandstand co-op			American Bandstand co-op			Amer Band co
5:30										
5:45	Lone Ranger Gen Mills Sweets	College Bowl Gen. Electric	Time-Present Kemper Ins.	Rin Tin Tin Gen. Mills			Rocky & His Friends Gen Mills Kool Aid			My File Gen Kool

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programing from 7 May to 3 June, include (with possible exception of changes made by the networks after presstime). Irregularly sched-

TIME	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY				
	NBC			ABC	CBS		NBC	ABC	CBS		NBC	ABC	CBS	
12:30	Lowell	Dough Re Mi sust			Red Rowe sust		Dough Re Mi Proctor Elec. (5/26 S) Nabisco		Red Rowe sust	Dough Re Mi sust alt Brn & Wmsn		Heckle & Jackie sust Gen. Mills alt sust	Howdy Doody Nabisco alt sust Continental Baking	
1:00	Go Williams sust wealth sust	Play Your Hunch Proctor Elec. (6/1 S) Colgate		On The Go J. B. Wms. Co. alt sust Supp-Hose alt S. C. Johnson	Play Your Hunch Warner Lam alt Colgate Miles alt Heinz		On The Go J. B. Wms. Co. alt sust sust		Play Your Hunch Colgate alt sust Sterling alt Colgate		Mighty Mouse sust Colgate alt sust	Ruff & Reddy sust Gen Foods		
1:30	Lucy alt ten	Price Is Right Frigidaire alt Sterling Heinz		I Love Lucy Armstrong alt sust U. S. Steel alt Simonize	Price Is Right Culver alt Lever Miles alt sust		I Love Lucy sust Gerber alt Kodak		Price Is Right Lever alt Ponds Stand Brands		Lone Ranger Gen Mills sust	Fury Sweets Co. Gen Foods		
2:00	Bride sust	Concentration Miles Nabisco alt Brillo		December Bride sust sust	Concentration sust alt Lever Heinz alt Whitehall		December Bride sust Simonize alt sust		Concentration Miles alt Ponds Lever alt Brn & Wmsn		I Love Lucy sust	Circus Boy Miles alt Nestle Nestle alt sust		
2:30	Life alt rong me Prod er	Truth or Consequences Holnz P&G	Restless Gun Drackett, West- gate, Hill, Simoniz	Love of Life Quaker alt Toni Amer Homs	Truth or Consequences Proctor Elec. (6/2 S) P&G	Restless Gun S. C. Johnson Drackett Best Foods Borden	Love of Life Lever Gen Mills alt sust	Truth or Consequences Frig. alt Congol P&G alt Whitehall	Lunch With Soupy Sales Gen Foods	Sky King Nabisco	True Story sust Sterling Drug			
3:00	For grow Light G	Could Be You Whitehall alt sust Congol. (L 5/11) Heinz (5/4 S) Proctor Elec. (5/25 S)	Love That Bob Armour, Sterling Drackett, Min. Mald, Dursharme S. C. Johnson Toni, Borch	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G	Love That Bob Beech-Nut, J&J Drackett, Armour Toni, Gen. Foods Melmac S. C. Johnson	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Frigidaire P&G alt Brillo			Detective Diary Sterling Drug sust			
3:30	service ws 0) sust	No net service	About Faces Ex-Lax Sunbeam	No net service News (1:25-1:30) sust	No net service	About Faces Best Foods S. C. Johnson Hills Bros.	No net service	No net service	No net service	No net service	Saturday News sust	Mr. Wizard sust		
4:00	Turns G ing alt st	No net service	As the World Turns P&G Pillsbury	No net service	World Turns P&G Quaker alt Gen Mills	No net service	No net service							
4:30	ter Or Worse alt sust st	Queen for a Day sust P&G	Day In Court Knemark, Gen Fds, Lever, Gen Mills, Drackett J&J, Best Foods, Sunbeam	For Better Or For Worse Toni alt sust sust alt Dumas Milner	Queen-Day Congoleum alt sust P&G alt Heinz	Day In Court Lever, Armour Drackett, Toni Beech-Nut, Ex- Lax	For Better Or For Worse Lever alt sust sust	Queen for a Day sust alt Nabisco P&G alt sust	Baseball Game of Week (4/17 S) Falstaff, Colgate State Farm Ins. Gen Mills Sp-L \$8,000,000*					
5:00	Linkletter Bro sion foovar	Loretta Young Nestle alt sust Frigidaire alt sust	Gale Storm Beech-Nut, Best Fds, Drackett Borden, Lever J&J	Art Linkletter Kellogg Pillsbury	Loretta Young Nestle alt sust Heinz alt sust	Gale Storm G. Mills, Coty, J&J, Min. Mald, Simoniz, Kno- mark, S. C. Johnson	Art Linkletter Lever Bro Bauer & Black alt Armstrong	Loretta Young sust						
5:30	naire ate	Young Dr. Malone sust Heinz alt sust	Beat The Clock Johnson & J., Coty, Drackett Restonic	Millionaire Simonize alt sust Quaker Oats sust alt	Young Dr. Malone Miles Culver alt sust	Beat The Clock Beech-Nut, Lever Armour, Sunbeam Drackett	Millionaire Colgate Sterling alt sust							
6:00	Is Yours at ing alt ver	From These Roots sust	Who You Trust? Sunbeam, S. C. Johnson, Drack- ett, Toni, Peter Pan, Lever, B-Nut, Armour	Verdict Is Yours Sterling alt Lever sust alt Amer. Home	From These Roots Lever alt sust Stand. Brands	Who Do You Trust? Drackett, Toni, Staley, Peter Pan, Renuzit, Whitman	Verdict Is Yours Gen Mills alt Simoniz Lever	From These Roots sust Lever alt sust						
6:30	Day G Storm ms Prod	Comedy Theatre sust	American Bandstand Lever, Gen Mills Beech-Nut, Welch Armour, Holly- wood Comdy	Brighter Day P&G Secret Storm Rem. Rand Amer Home	Comedy Theatre sust	Amer. Band. Goodrich, Welch Gen Mills, Lever Toni, Best Foods Bordens	Brighter Day P&G Secret Storm Amer Home Prod alt sust	Comedy Theatre sust	Natl.-Amer. League Baseball (4/16 S) Offerte Sp-L \$2,750,000*					
7:00	Night G ilk alt sco	Adventure Thea. sust	Ame. Band. DuPont, Plough Northam-Warren Keepsake, Elgin Toni, Old London	Edge of Night P&G Pillsbury	Adventure Thea. sust	Amer. Band. Armour, Alberto Culver, DuPont Plough, Keepsake	Edge of Night P&G Amer Home alt Sterling	Adventure Thea. sust				NBA Basketball (various times) Anheuser-Busch (¼ Reg.) Bayuk (¼ Net)		
7:30		American Bandstand co-op				American Bandstand co-op					Kentucky Derby (5:15-1:45) ●			
8:00		Rocky and His Friends Gen Mills				Rin Tin Tin Gen Mills Kool-Aid					Preakness (5:30-6) ●			

\*These are package prices and include time, talent, production and cable costs.

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

*Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.

# How can radio put its best foot

**Three active station men tell how they think radio can promote more local and national sales, create greater community acceptance**

**Ben Ludy, president & general manager, KWFT, Wichita Falls**

For a little more than the last decade, radio has been the complete under-dog to all other media due mostly to the fact that radio operators took the advent of television and adverse criticism of the printed word as something to believe in.

Radio can lift itself up by its own boot straps with four basic points: integrity, pride, target, and enthusiasm.

To start with, the radio operators themselves cheapen their product to a point of no value because of their complete lack of integrity, except in a few isolated cases. With the clean-up on payola, maybe radio operators can hold their heads up and have integrity of the highest order.

The second vital point is pride—pride in accomplishment in past, present, and things to be done in the future. Radio has always been the old reliable, but a lot of those in the industry lost heart, and, with the loss of heart, pride in achievement of what they can do today. We have got to re-establish the old feeling of pride among operators of every radio station in our way of life.



*Through integrity, pride, specific target, and enthusiasm*

Along with pride, radio operators must have a target—a target that will rebuild the pride and the integrity that we enjoyed in the heyday of radio broadcasting. Pride is so much

in the operation of any business—we must have pride in our equipment, our staff, and our client, and above all, the business itself.

You can wrap up these three points, integrity, pride and target in one word—enthusiasm. Enthusiasm is everything that everyone on your staff represents and is trying to achieve. To many, enthusiasm can be the difference between success and failure, and enthusiasm must be built with integrity, pride, target,

**Walter Purcell, promotion manager, WNDU, South Bend**

I think radio would take a real step forward if everyone stopped doing or talking about the same things at the same time. Right now it would seem that everyone is searching for a new sound, and its all the same, revolving around “classy” music with no vocals and clustering of commercials to intrude less upon the listener’s ear.

At WNDU we’re not looking for a new sound. We are simply trying to do well the things that radio can do best. We try to be a close companion, yet an unintrusive one. We want to be an entertainer who entertains different ways for different audiences all during the broadcast day; an instant source of informative information as to what’s going on in our local area and the world. Where the occasion demands, we not only tell what the news is, but what it can mean. We try to be omnipresent for a person who can’t be there himself.

We try to program for the kind of audience that is listening at any one time period of the day. In the early morning our music is generally light and up-tempo. In the late morning and afternoon we use memory tunes, hits of the 40’s and 50’s, standards with a mixture of boy-girl vocal personalities, and instrumental arrange-

ments. In the evening, pop hits of the day and jazz classics build into show tunes from the Broadway greats and lead up to our 9-12 p.m. *Music You Want* segment of classical and semi-classical music programed in cooperation with the South Bend Symphony Orchestra.

Good news coverage and sports are our personality; they are the image we create to help us reach our goal.



*Stop talking about ‘sound,’ do thing radio can do best*

At WNDU, we plan to celebrate National Radio Month by running two radio giveaway contests every weekday during the month. The one nearest the mystery man wins a radio. In addition, we’ll have a proclamation by the mayor, radio and tv spots, a special tv showing of the NAB Radiofilm “Here and Now,” free Chicago White Sox ticket giveaways all during the month, and broadcasts from unique places. All of these items should help to build a strong awareness of the important place radio has won in all of our lives by its unique contributions.

**Chris Robinson, national sales manager, KXYZ, Houston**

The subject of self-improvement is a popular one today. Everybody wants to put his best foot forward.

“Corporate image” is joining the popular lingo and newcomers to our country fall right into the swing of things. Air India, which is inaugurating service to the United States, announces in its advertisements that it has found out every firm doing business here needs a corporate

# forward?

image. In India, they got along without one.

The radio industry has been here all along. Its image is no new discovery. We have all been aware of it for years. As admen, we have to be. And, despite the definition of radio as a public service medium—it is still a business, subject to the same pressures, the same opportunities, the same dangers as any business.

So, the question of radio's best foot cannot be answered in a vacuum. The answer is much the same as the answer for General Motors, Schick, a big department store, your dry cleaners, the supermarket on the corner, or a man who makes orange juice.

The seminars in public relations are frequent and lengthy. You can get even a college degree on the subject. But, I think that all the experts in the field will tell you no p.r. or ad campaign can create benefits where none exist.

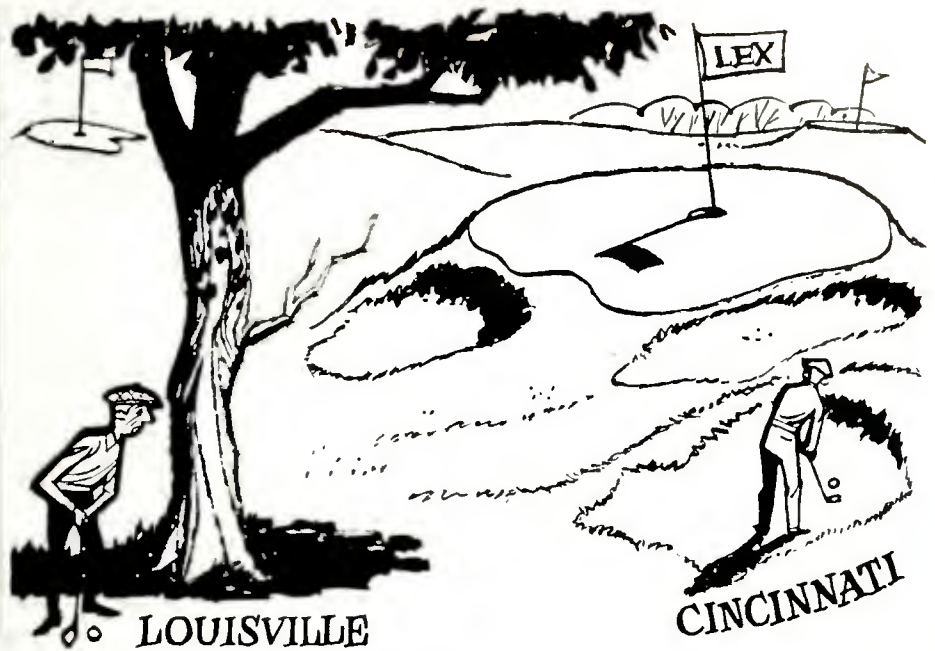
Radio must recognize its own best foot the way any merchant would. There is no single image all radio stations can cling to. Tiffany and the credit jewelry chain are in the same business operating successfully with distinct but helpful images.

Radio stations have their specific personalities, too. They appeal to differing segments of the public. This is as it should be. Let them pursue their chosen audiences with every



*Although a  
'public service,'  
recognize we  
are in business*

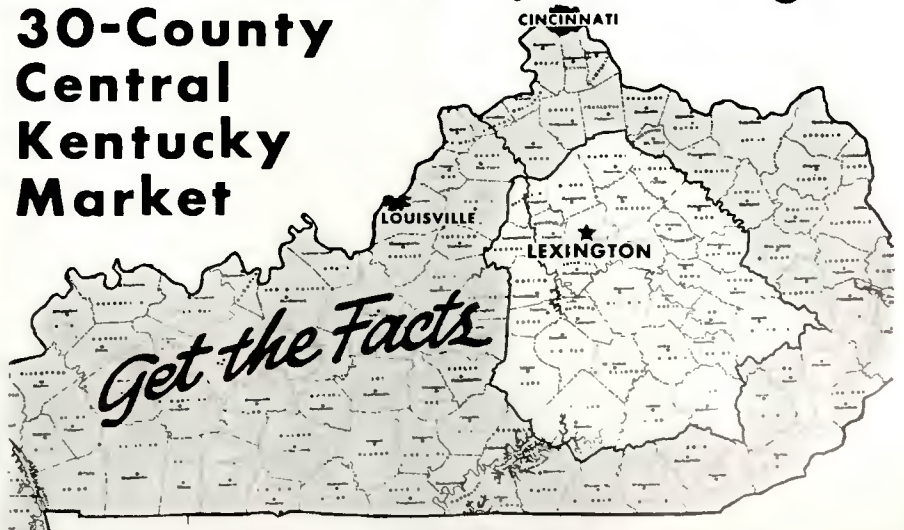
legitimate device at their disposal. Let them entertain, let them sell, let them inform. And let the entertain-  
(Please turn to page 81)



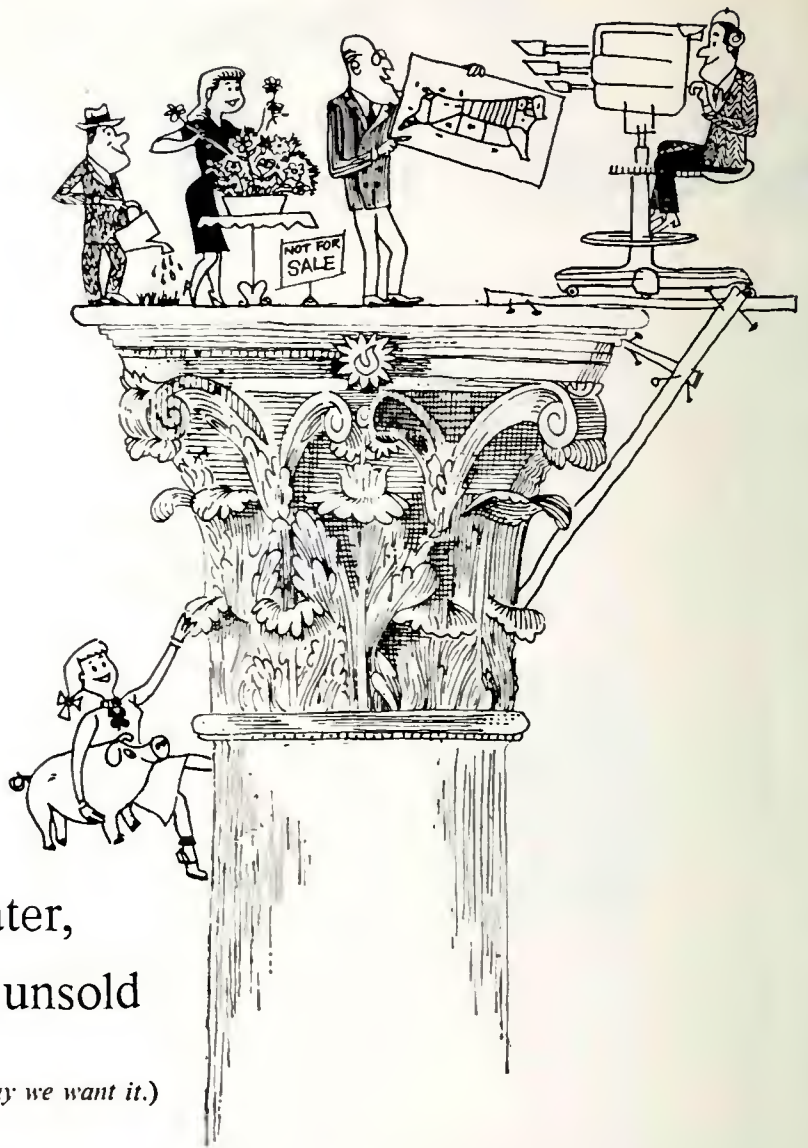
## You're One Down Going In from Here

From Lexington, and only from Lexington do you have a clear shot at the \$657,165,000 spendable income in the growing 30-county Lexington trading area. You have to buy broadcast IN Lexington to sell the 559,200 people that spend \$445,793.00 for retail purchases, \$104,334,000 for food, \$80,902,000 for auto, and \$16,309,000 for drugs. Be sure your next campaign shares the prosperity of 149,500 households in Central Kentucky by buying broadcast IN Lexington, the only effective influence covering this area.

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



FROM THE FABULOUS FIVE IN LEXINGTON  
WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV



Five years and  
1,250 telecasts later,  
this program is still unsold

*(That's the way we want it.)*

**S**OME PROGRAMS become "public service" because they can't be sold. Others become salable because they render genuine service. WISH-TV's Farm & Home Program is in the latter category. Because commercial sponsorship might create problems for its participants, the program is "sold" only to its audience.

Since 1955, for five days a week from 1:15 to 1:30 p.m., the Marion County Agricultural Agent, or the County Home Economist, or faculty members of Purdue's agricultural extension service, or assorted combinations of agents, economists, professors and 4-H Clubbers, have gathered at WISH-TV to inform and entertain an impressive—and impressed—audience (38.4 share in an important 4-station metropolitan market).

What goes on? A turf prof. has held forth on improving the breed—of turf. Flower-arranging produced many requests for instructions—and the station never smelled so good. Cookie decorating sat well with our audience (1,500 requests) and staff (57 cookies demolished). The work of county agents, Purdue University extension services, 4-H clubs and other organizations, is widely publicized. Without stars, without artifice, the Farm & Home Program is wholesome, straightforward—and deep in the affection of its viewers.

The program *serves*. That's the Corinthian key to good community relations. We suggest that viewer confidence so built may help establish a receptive atmosphere for our clients' commercials.

*Responsibility in Broadcasting*

**THE CORINTHIAN**

SPONSOR • 7 MAY 1960

## NET TV

(Continued from page 35)

one of adventure. CBS and NBC are countering this with more diversified show types including variety, drama, comedy, situation comedy, adventure, audience participation. NBC throws two new shows in ahead of its strong *Chevy Show*; CBS revives *Candid Camera*.

**Monday:** CBS bets everything on the American sense of humor with three solid hours of situation comedy. NBC and ABC counter mostly with western and adventure plus a dollop of mystery, drama and sports. After tickling funnynbones all evening, CBS winds up with a public service show—*Face The Nation*.

**Tuesday:** CBS continues its laughing streak with three situation comedies plus comedians Red Skelton and Garry Moore. ABC opens with the new *Bugs Bunny*, then rides along with westerns until *Alcoa Presents*. NBC mixes up its fare with westerns, mysteries and adventures, leaving—so far—a two-hour block for specials.

**Wednesday:** ABC starts off with adventure, slides into a half hour of situation comedy and closes with two hours of mystery. NBC throws in a western, a variety, an audience participation, and a new situation comedy, still has half an hour open for what may turn out to be adventure. CBS turns off the laughing gas (except for a half hour of *My Sister Eileen*), turns over the rest of the night to an assortment of show types.

**Thursday:** Now it's ABC's turn to spread joy with a two-hour block of situation comedies (this year's high-rated *Untouchables* follows). NBC and CBS fight for the western fans until 9 p.m., when all three nets have a situation comedy in the ring.

**Friday:** Except for the *Telephone Hour*, NBC is entering all new shows into this night. CBS opens with *Rawhide*, then into a new hour show of its own. ABC has three new half-hour vehicles on its slate. Friday night could turn out to be quite a battleground.

**Saturday:** Each net opens strong with an hour show—one adventure, one mystery and one western; they close the evening just about as diversely with boxing, a western and a public affairs program. In between is a little of everything, except on NBC which is fairly consistent with westerns and adventure. ■

## 'WHAT I EXPECT'

(Continued from page 42)

of the several ratings services."

The "arithmetic lesson" also includes knowing how to achieve minimum costs in any given medium, how to plan buys and thereby save money, how to increase advertising weight even after the budget is set, and the media pattern fixed.

And the planner should realize that "cost-per-1,000 is a very effective planning tool. You don't live and die by it, but you should know what to expect in round averages rather than fixed costs (formula buying). He should go over the schedule continuously, look for the temper of the marketplace as a guide to future planning.

"People who deplore cost-per-1,000 are ridiculous. It can be a very valuable tool when wisely used, but I certainly would never—for example—even begin to compare cpm's of print and television!"

Dick Paige's voice is hearkened to respectfully by his agency media associates because he's sat on all four sides of the advertising desk—research, network, agency, and client. He's been with Colgate almost two years, before which he was associate media director of Grey Advertising, New York, and media director of North Advertising, Chicago. He entered advertising as research manager of Schwerin Research in 1946, joining NBC TV four years later as manager of audience measurement and then moving to sales planning and development.

He is 46 years old, and was born in Fitchburg, Mass. He attended schools there, as well as in New York, where he was enrolled at City College. He, his wife and their youngsters (including a new daughter) live in the Long Island suburb, Manhasset.

Dick Paige works at Colgate's Park Avenue headquarters, surrounded by two walls of several hundred up-to-date media record binders and two walls of New York skyline. It's here that the media troops—both inside Colgate and outside at the five agencies—meet for briefings.

It's here also that one of his associates last week, commenting on his ingenuous camaraderie and his whip-sharp knowledge of media specifics, said: "His manner is laconic . . . but his mind is pure logic!" ■



**KOTV**  
TULSA (H-R)



**KHOU-TV**  
HOUSTON (CBS-TV Spot Sales)



**KXTV**  
SACRAMENTO (H-R)



**WANE-TV**  
FORT WAYNE (H-R)



**WISH-TV**  
INDIANAPOLIS (H-R)

**WANE-AM**  
FORT WAYNE (H-R)

**WISH-AM**  
INDIANAPOLIS (H-R)

# STATIONS

Top 10 shows in 10 or more markets: 19 Jan.-15 Feb., 1960 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS										
		N.Y.	L.A.	Seattle	Chicago	Detroit	Minpls.	St. Louis	San Fran.	Wash.	Atlanta	Balt.	Boston	Buffalo	Cinc.
<b>Sea Hunt</b> ZIV-UA (Adventure)	20.2	24.6 wchs-tv 10:30pm	15.7 krea-tv 10:30pm	21.0 king-tv 7:00pm	24.2 wnbq-tv 9:30pm	26.9 wjbk-tv 10:30pm	14.2 wtcn-tv 9:30pm	20.2 ktvl-tv 10:00pm	27.2 kron 7:00pm	12.2 wmal-tv 7:00pm	16.2 wsb-tv 7:00pm	10.0 wbal-tv 10:30pm	15.8 whdh-tv 10:30pm	18.0 wkbw-tv 10:00pm	19.0 wkrc-tv 7:30pm
<b>Death Valley Days</b> U.S. BORAX (Western)	17.8	12.9 wrcs-tv 7:00pm	16.2 krea-tv 7:00pm	22.7 king-tv 7:00pm	17.9 wgn-tv 9:30pm	11.9 wxyz-tv 7:00pm	26.9 wcco-tv 9:30pm	12.5 ksd-tv 9:30pm	19.4 kpix-tv 10:30pm	15.2 wrc-tv 7:00pm	18.2 wsb-tv 7:00pm	13.3 wmar-tv 6:30pm	18.9 wbz-tv 7:00pm	18.5 wben-tv 7:00pm	14.0 wkrc-tv 7:00pm
<b>Mike Hammer</b> MCA (Mystery)	18.6	18.3 wrcs-tv 10:30pm	13.4 krea-tv 10:30pm	9.0 king-tv 10:30pm	19.2 wgn-tv 9:30pm	4.9 cklw-tv 9:00pm		20.0 ksd-tv 10:00pm		14.9 wrc-tv 10:30pm	17.2 wlv-a 10:30pm		20.2 wnac-tv 7:00pm	13.5 wkbw-tv 10:30pm	17.0 wkrc-tv 9:00pm
<b>Huckleberry Hound</b> SCREEN GEMS (Cartoons)	17.5	10.7 wpix 6:30pm	16.2 ktrv 7:00pm	20.7 king-tv 6:00pm	22.9 wgn-tv 7:30pm	17.4 cklw-tv 7:00pm	16.2 wcco-tv 6:30pm	11.4 kplr-tv 6:00pm	16.5 ktvu-tv 6:30pm	14.2 wtfg-tv 7:00pm	15.0 wsb-tv 6:00pm		12.9 wnac-tv 6:30pm		21.0 wkrc-tv 6:30pm
<b>U. S. Marshal</b> NTA (Western)	16.7	5.7 wabc-tv 6:00pm	7.4 ktrv 9:00pm	4.2 ktnt-tv 6:30pm	17.5 wgn-tv 9:00pm	14.0 wwj-tv 10:30pm	16.5 wtcn-tv 9:30pm	17.0 ksd-tv 10:00pm	14.0 kgo-tv 7:00pm	13.5 wrc-tv 7:00pm	16.7 waga-tv 10:30pm		24.2 wnac-tv 10:30pm		17.0 wkrc-tv 10:30pm
<b>Shotgun Slade</b> MCA (Western)	16.6	11.4 wrcs-tv 7:00pm		4.2 ktnt-tv 6:30pm	10.5 wgn-tv 10:00pm	15.2 wwj-tv 10:30pm			12.2 kgo-tv 7:00pm	15.2 wtop-tv 7:00pm	12.7 wlv-a 7:00pm	16.3 wmar-tv 7:00pm	19.9 wbz-tv 7:00pm	16.9 wgr-tv 7:00pm	
<b>Whirlybirds</b> CBS (Adventure)	16.6	2.9 wpix 7:00pm	4.2 khj-tv 7:30pm	16.5 komo-tv 7:00pm	14.9 wgn-tv 9:00pm	7.5 wxyz-tv 11:00pm	7.2 wtcn-tv 6:00pm	19.2 ksd-tv 10:00pm		14.2 wtop-tv 7:00pm	22.7 wsb-tv 7:00pm		16.9 wnac-tv 7:00pm	16.4 wben-tv 7:00pm	13.0 wkrc-tv 6:30pm
<b>Bold Venture</b> ZIV-UA (Adventure)	16.6	11.8 wchs-tv 7:00pm	9.2 ktrv 9:00pm	24.4 komo-tv 6:30pm					17.5 kron-tv 9:30pm	18.0 wrc-tv 10:30pm	15.4 wlv-a 7:00pm	15.5 wbal-tv 7:30pm			18.0 wkrc-tv 10:30pm
<b>Border Patrol</b> CBS (Adventure)	16.4	5.1 wabc-tv 7:00pm			10.8 wgn-tv 9:00pm	11.5 wwj-tv 7:00pm	25.5 kstp-tv 9:30pm	14.5 ksd-tv 10:00pm		10.5 wrc-tv 7:00pm	15.5 wsb-tv 10:30pm	19.3 wyz-tv 5:30pm	23.5 wbz-tv 7:00pm	21.2 wkbw-tv 10:30pm	11.0 wkrc-tv 10:30pm
<b>Manhunt</b> SCREEN GEMS (Mystery)	16.3	5.2 wnw-tv 6:00pm	9.2 krea-tv 7:00pm	19.4 king-tv 7:00pm	13.9 wgn-tv 9:30pm	14.2 wjbk-tv 10:30pm	12.2 kstp-tv 10:30pm	16.9 ktvl-tv 10:00pm	23.2 kron-tv 6:30pm		19.5 wsb-tv 7:00pm		13.9 wnac-tv 6:30pm	17.2 wgr-tv 7:00pm	10.0 wkrc-tv 10:30pm

Top 10 shows in 4 to 9 markets															
<b>Coronado 9</b> MCA (Adventure)	16.6		12.7 krea-tv 7:00pm		11.5 wgn-tv 8:30pm			21.4 ksd-tv 9:30pm						14.2 wkbw-tv 10:30pm	
<b>Johnny Midnight</b> MCA (Mystery)	14.1													17.4 wbz-tv 10:30pm	16.2 wgr-tv 10:30pm
<b>Vikings</b> ZIV-UA (Adventure)	15.7		4.2 kabc-tv 7:00pm	28.2 ksd-tv 9:30pm	9.9 wgn-tv 7:30pm			19.4 ksd-tv 9:30pm						17.0 wgr-tv 7:00pm	
<b>Flight</b> CNP (Adventure)	14.4	4.9 wpix 7:30pm							6.7 ktvu-tv 7:30pm	10.2 wtfg-tv 7:30pm					
<b>Pony Express</b> CNP (Adventure)	14.0		12.2 ktrv 7:00pm							11.9 wtop-tv 7:30pm	11.4 wlv-a 6:30pm			17.4 wkbw-tv 10:30pm	
<b>Gray Ghost</b> CBS (Adventure)	12.8			8.5 kifro-tv 6:30pm						18.9 wrc-tv 7:00pm		3.5 wmar-tv 11:30pm			15.2 wkrc-tv 7:00pm
<b>I Search for Adventure</b> BAGNALL (Adventure)	12.3	4.2 wpix 8:30pm	5.9 krop-tv 7:30pm					14.4 kstp-tv 5:30pm							
<b>Twenty-Six Men</b> ABC (Western)	12.3	2.9 wpix 10:00pm			7.9 wgn-tv 8:30pm	13.2 wxyz-tv 7:30pm					12.7 wlv-a 6:30pm				
<b>Meet McGraw</b> ABC (Adventure)	11.4	5.4 wpix 6:00pm	8.2 ktrv 8:30pm					14.5 kstp-tv 10:30pm		3.3 wmal-tv 11:30pm					
<b>Bugs Bunny</b> (Cartoon)	12.2		12.2 ktla-tv 7:00pm	5.4 ktvu-tv 11:00am	17.7 wgn-tv 6:30pm			9.9 knox-tv 10:00am			16.0 waga-tv 6:30pm				

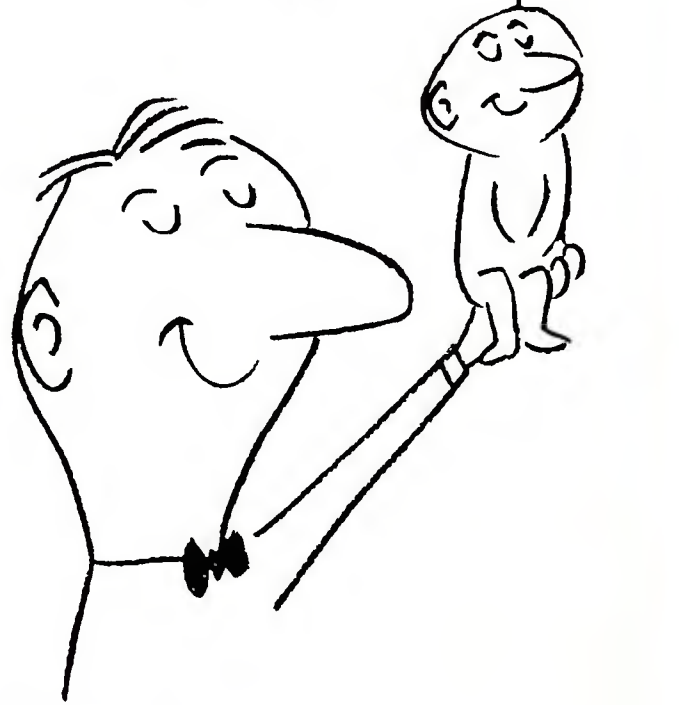
\* In Washington Copter Patrol was used for Whirlybirds.  
 Films listed are syndicated, ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank spaces indicate film not broadcast in this market 19 Jan.-15 Feb. While net shows are fairly stable from one month to another in markets in which they are shown, this is true to a much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations



# FILM SHOWS

3-STATION MARKETS					2-STATION MARKETS		
St.	Col.	Milw.	New Or.	Phila.	Birm.	Dayton	Prev.
2	23.4	21.7	25.7	22.9	34.3	15.0	18.8
tv	wbns-tv	wisn-tv	wdsu-tv	wcau-tv	wbre-tv	wlv-d	wpro-tv
m	7:30pm	9:30pm	9:30pm	6:00pm	9:30pm	10:30pm	7:00pm
2	24.5	25.4	24.7	15.5	19.3	28.0	21.0
tv	wbns-tv	wtmj-tv	wdsu-tv	wrcv-tv	wbre-tv	wlv-d	wjar-tv
m	9:30pm	9:30pm	9:30pm	7:00pm	10:00pm	7:00pm	7:00pm
0	31.0		25.5	24.5		27.8	
tv	wbns-tv		wvl-tv	wcau-tv		whio-tv	
m	10:30pm		9:30pm	10:30pm		8:30pm	
	20.2				25.0		
	wtn-tv				wapi-tv		
	6:30pm				6:30pm		
2	18.4	12.5	16.4		30.8	26.8	21.8
tv	wtn-tv	witi-tv	wdsu-tv		wbre-tv	whio-tv	wpro-tv
m	10:30pm	6:00pm	10:00pm		7:30pm	7:00pm	10:30pm
7	21.9	14.0	16.4	19.5	30.5	25.5	21.3
tv	wbns-tv	wxix-tv	wdsu-tv	wrcv-tv	wbre-tv	whio-tv	wjar-tv
m	8:00pm	9:30pm	10:00pm	7:00pm	9:30pm	7:00pm	10:30pm
	20.5	25.2	23.4	11.5	33.3	19.3	25.3
	wtn-tv	wtmj-tv	wdsu-tv	wcau-tv	wbre-tv	whio-tv	wpro-tv
	7:00pm	9:30pm	9:30pm	6:00pm	7:30pm	7:30pm	7:00pm
		16.4	19.2				
		wdsu-tv	wrcv-tv				
		10:30pm	10:30pm				
9	9.2		26.4	19.9		25.8	
tv	wlv-c		wvl-tv	wfil-tv		wpro-tv	
m	7:00pm		9:30pm	7:00pm		7:00pm	
	13.2	21.4	19.7		23.0	24.8	
	wlv-c	wtmj-tv	wdsu-tv		wapi-tv	wlv-d	
	7:00pm	9:30pm	10:00pm		9:30pm	7:00pm	
5	9.9		23.4		27.3		
tv	wlv-c		wdsu-tv		wapi-tv		
m	7:00pm		10:00pm		8:30pm		
0	12.5	12.5					
tv	wlv-c	wisn-tv					
m	10:30pm	9:30pm					
		17.2			30.3		
		wvl-tv			wbre-tv		
		10:00pm			7:00pm		
					17.8		
					wbre-tv		
					4:30pm		
					24.8		
					wlv-d		
					7:00pm		
					25.0		
					wbre-tv		
					6:00pm		
					25.8		
					wbre-tv		
					6:00pm		
	11.8						
	wisn-tv						
	11:30am						

WE'VE HAD  
A BABY!



Name: WSLA-TV, Channel 8

Date of birth: March 17, 1960

Weight: A healthy Vhf

Residence: Selma, Alabama

Parents: 100,000 proud Papas and Mamas in West Central Alabama

Godfather: Deep South Broadcasting Company, operators of WBAM, Montgomery, Alabama

New, exciting

**Kvii**  
music

Joie de vivre

**1150**  
DALLAS



is Pulse's own. Pulse determines number by measuring which station actually received by homes in the metropolitan area of a given market, though station itself may be outside metropolitan area of the market

**THE TOP  
STATION  
IN WESTERN  
NEW ENGLAND**

**WWLP  
CHANNEL  
22  
NBC  
SPRINGFIELD, MASS**

**TOP RATINGS\***

**TOP COVERAGE\***

**TOP MERCHANDISING\***

**PLUS  
BONUS COVERAGE**

**WRLP channel 32  
BRATTLEBORO, VT.  
GREENFIELD, MASS., KEENE, N.H.  
\* G.P. HOLLINGBERY HAS DETAILS**

National and regional buys  
in work now or recently completed

**SPOT BUYS**

**TV BUYS**

**General Foods Corp.:**

**Maxwell House Div.,** Hoboken: Campaign introducing Yuban instant coffee now blankets New England, New York State, New Jersey, Eastern Pennsylvania, the southern area in and around Atlanta and the Midwestern area in and around St. Louis. There is also activity in Washington, D. C., and Chattanooga. Frequencies of night minutes and 20's range from 30 to 50 per week in New York, Philadelphia, Boston, Atlanta, and St. Louis. Other markets are being added, but the next major expansion will probably be early September. Buyers: Tom Kohler and Jordan Schreiber. Agency: Benton & Bowles, New York.

**Perkins Div.,** Chicago: Koolaid's campaign starts this month and next, and runs for 10 to 17 weeks, depending on market. The top 30-35 markets are being used, with most of the schedules in kid's and women's shows. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding, Chicago.

**Kraft Foods,** Chicago: Going into Southeastern markets with schedules for Miracle Whip margarine this month. Schedules are for daytime minutes, 13 to 26 weeks, depending on market. More markets will be added about mid-summer. Buyer: Ron Stack. Agency: J. Walter Thompson Co., Chicago.

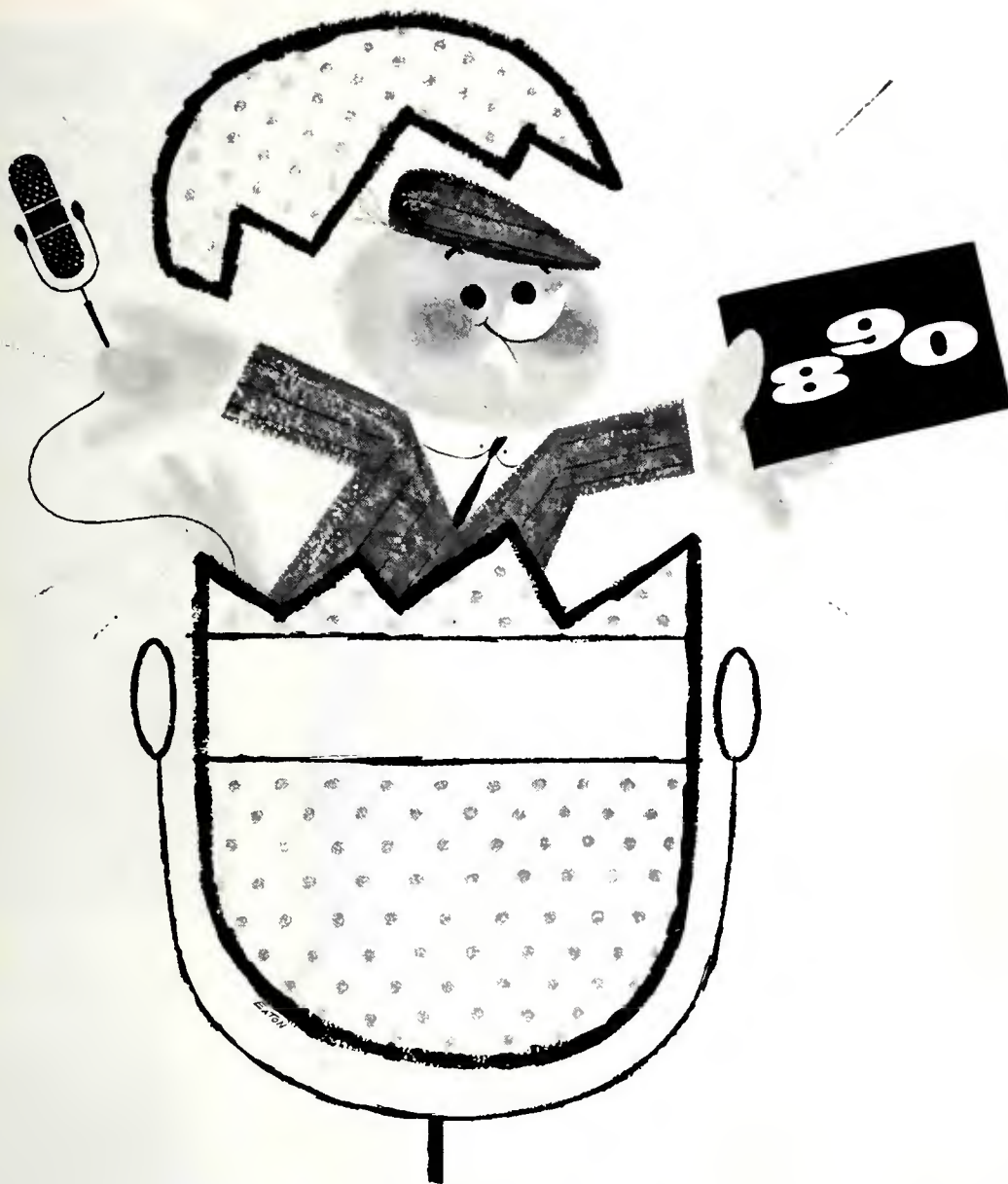
**RADIO BUYS**

**General Motors Acceptance Corp.,** New York: GMAC campaign starts 28 May for 16 weekends in about 150 markets. In the top 20 markets, minutes are being bought for late Friday drive times and all day Saturday and Sunday. In other markets, five-minute newscasts are being set for all day Saturday and Sunday, about 10 per market. Buyer: Rene Mayer. Agency: Campbell-Ewald Co., New York.

**General Foods Corp.,** White Plains, N. Y.: Campaign for Certo and Sure-Jell starts this month in roughly the top 100 markets. Day minutes are being scheduled for six weeks, about 12 per week per market. Buyer: Polly Langbort. Agency: Young & Rubicam, New York.

**RADIO-TV BUYS**

**Phillips Petroleum Co.,** Bartlesville, Oklahoma: Kicking off its spring and summer campaigns this month for Phillips 66 gasoline "New Top Team" promotion. In tv, prime time I.D.'s are being scheduled for four weeks this month in 30-35 top markets, about 10 per week per market, in addition to its regular 52-week scheduled syndicated film shows and news, weather, and sports programs. In radio, weekday traffic and weekend minutes run in 23 markets in three flights covering 21 weeks. About 20 spots per week per market are being used. Buyer: Bill Millar. Agency: Lambert & Feasley, Inc., New York.



## we're saying chirrup a bright, new way!

A brand *new* sound sweeps into the air—*bright* as the chirp of a newborn bird . . . *fresh* as the first flutter of its feathers! It's the *totally new* sound you'll hear every day on WLS . . . a sound as happy as a lark! Friendly as a flicker! Perky as a sparrow! Smooth as a swallow! A sound you'll like having around, behind the wheel . . . over the washer . . . out on the patio . . . even in your pocket. We'll say "good morning" in a bright, new way . . . "chirrup, chirrup" throughout the day. We'll make your hours east of midnight sound shorter. We'll warble the weather. Trill the time. Swing sweetly. Speak news with authority. Our *new* sound sparkles with a vocal sheen, new to the Chicago scene. So—lend us *your* ear. Bet you'll like what you hear! We're in the middle of your dial—at 890. Don't get confused when you dial around . . . you'll know it's us by our bright, *new* sound!



*Mid America's bright new sound*

# NEWS & IDEA WRAP-UP

**TOTAL COUNTDOWN**, new contest sponsored by WALT (Tampa), is launched by station's (l-r) Bob Walters, Dave Archard, Dick Allen. To listeners who call in correct count-down aired by station: a transistor radio

**THE PLAY'S THE THING** . . . Here Ely A. Landau (r), chrmn. of bd., NTA, accepts Sidney Hillman Fdtn. award for WNTA-TV's (N.Y.) "Play of the Week" from Jacob Potofsky, pres., fdtn. and Amal. Cloth. Wrks.

You might take this survey conducted by Capitol Research for WFBM-AM-TV-FM, Indianapolis, as just an inkling of the dimensions of the highschoolers' market.

In terms of spending on themselves: senior students' tally came out at about \$4 million annually.

Attention to media on the average day: radio, two hours and 12 minutes; tv, one hour and 48 minutes; newspapers, 27 minutes.

Earnings on part-time jobs: average of \$4.20 weekly.

Have to spend on themselves: average of \$5.98 weekly.

**Campaigns:**

- **Melnor Industries**, for its lawn sprinklers, is launching the strongest consumer advertising campaign in its history. Via saturation tv, all major cities in the U.S. will have schedules running from six to eight weeks in each market. This comes to about \$300,000 for the 42-major-market



**ON THE SUNNY SIDE OF THE STREET**, in front of Crosley Field in Cincinnati, a bevy of WKRC-TV gals accommodate entrants with visor hats reading: "WKRC-TV, Channel 12—Always a Treat for the Eyes." Some 10,000 hats were given during Cincinnati Red's opening home game



campaign. Agency: Smith/Greenland.

• **The Watchmakers of Switzerland's** spring advertising campaign, to run for 13 weeks, is centered on local radio to sell its "See The Inside Difference" theme. The schedule calls for 30 spots a week in 30 cities, and is tied-in with some 10,000 jewelers throughout the country. The entire radio campaign is tightly woven into The Watchmakers of Switzerland's three participations a week on NBC TV's *Today* show.

• **The Giroux Co.** for its Grenadine, is turning to tv to supplement its spot radio promotion. The campaign: four participations a week, for 26 weeks, on the *Herb Sheldon Show*, via WOR-TV, New York. Agency: Ben B. Bliss Co., New York.

**The FTC this week issued to the public this guide designed to eliminate misleading "guarantee" claims in advertising:**

1) An advertised guarantee should disclose (a) the nature and extent of the guarantee, (b) the manner in

which the guarantee will perform, and (c) the guarantor's identity.

2) Claims such as "Satisfaction or your Money Back" and "10 Day Free Trial" is construed as guarantee at full refund. Any conditions or limitations on this should be conspicuously revealed.

3) Advertising containing savings guarantee (e.g., "Guaranteed to save you 50%") must clearly present what the guarantor will do if the savings are not realized.

**Other FTC notes:** Eversharp, and its agency, Compton, have denied FTC charges of using deceptive tv demonstrations to sell Schick safety razors and Eversharp blades . . . Chemway Corp. has denied FTC charges of giving preferential prices to favored purchasers of Lady Esther cosmetics, declaring its challenged discounts are cost-justified.

**RCA reports a 72.3% increase in sales of portable radios in the first quarter of '60.**

These sales represented the biggest

quarterly increase in RCA's 35-year history.

**New service:** Alfred Politz announced that a new company, **Universal Marketing Research**, has been formed to replace National Field Service. A new feature will be the Universal Omnibus, consisting of regularly scheduled surveys, each utilizing a national probability sample of 3,000 interviews.

**This 'n' data:** **Cadie Chemical Products** (out of Joe Gans & Co., N. Y.) is conducting a radio campaign throughout New England for its dust cloth . . . The **Riviera Convertible Sofa Bed Co.** this week will give awards to the four tv stations in Los Angeles proclaiming their vital help in building sales . . . **Wesley Nunn**, retired advertising manager of Standard Oil (Indiana), received a special citation from the Broadcast Advertising Club of Chicago at a luncheon last week.

**Strictly personnel:** Newly elected



**COMMENDED FOR JOURNALISM**—Frank Fogarty (l), v.p.-gen. mgr. WOW-TV and Radio, Omaha, receives award for station from Don Woods, dean-elect of the College of Adult Education at the University of Omaha



**BIG DAY**—climax of Main Line Lumber & Millwork Co.'s (Phila) "Hoedown"—is drawing for weekend in Miami Beach. Airing festivities: WIBG d.j. Bill Jones (l), with (rear l-r) Main Line v.p. Sam Kulla, pres. Ralph Madway; (front c) Miss Phila. (Sophia Kauba); two Main Line hostesses

**THE SHOW, NOT THE MAN**, is "Not for Hire," new CNP series on WLW-1, Indianapolis. Jumping on promotion bandwagon, city's Festival Queen, Ann Lawrie, visited newspapers with news of series



**ALERT SIGNAL** for an antique fire engine in running condition is aired for Portsmouth viewers on "Dialing for Dollars" by WAVY-TV's Leigh Smith (Miss WAVY) assisted here by Odell Benton, Portsmouth fire chief



officers of Colgate are **George Lesch**, president, **Ralph Hart**, president of Colgate International, and **John Bricker**, director . . . **Charles Lipps**, elected president and chief executive officer of the Curtiss Candy Co. . . . **R. Harvey Whidden**, to executive v.p. for marketing at Bulova Watch Co. . . . **Carl Stursberg**, to executive v.p. of Warner-Lambert Products Division . . . **Lance Wise**, to assistant public relations director of A. E. Staley Manufacturing Co. . . . **Leonard Johnson**, to assistant director of advertising for Theo. Hamm Brewing Co. . . . **Arthur Foster**, to assistant director of advertising for the Parker Pen Co.

## AGENCIES

**McCann-Erickson** has bought 51 commercial minutes on CBS TV for Esso's Flit campaign starting 13 June and ending 7 September.

The package price, which includes *Love of Life*, *Verdict is Yours* and *Reckoning* (Wednesday 7:30 p.m. reruns) is a little over \$300,000.

Last year Flit spent \$375,000 for 18 nighttime minutes on NBC TV.

**Agency appointments:** Rival Packing Co., billing about \$1.3 million, from Guild, Bascom & Bonfigli, to **Needham, Louis & Brorby** . . . U. S. Olympic Association, for its fund raising campaign to help send the U. S. Olympic team to Rome, to **Erwin Wasey, Ruthrauff & Ryan**, Chicago . . . General Mills' feed division, from Klau-Van Pietersom-Dunlap, to **Knox Reeves**, Minneapolis . . . New Orleans Kitchens, Inc., producers of frozen foods, canned specialty foods, sauces and condiments, to **Cunningham & Walsh**, Chicago . . . Maskit, Ltd., for its spray breath freshener, to **Gresh & Kramer**, Philadelphia . . . B.W.B. Foods, Inc., for its Grandma Brown's Home Baked Beans, with a planned radio and tv campaign, to **The Rumrill Co.**, Rochester.

**Kudos:** Helen Ver Standig, executive v.p. and media director of M. Belmont Ver Standig, Inc., named Washington's "1960 Advertising Woman of the Year" by the Women's Advertising Club of Washington.

**Admen on the move:** **Herbert Maneloveg**, named media director of BBDO . . . **Francis Malley** and **Neal Tonks**, to v.p.'s of Doremus & Co., New York . . . **Samuel Noventstern**, to media director of North Advertising's New York operation . . . **Ben January**, to media director in charge of radio/tv at Clarke, Dunagan & Huffhines, Dallas . . . **William Schulze**, to the Chicago staff of Doyle Dane Bernbach as account executive . . . **Earl Wettstein**, to Knox Reeves, Minneapolis, as account executive . . . **Warren Rohn**, to ac-

count executive with Olian & Bronner, Chicago . . . **Tom Odum**, to production director at Sanders Advertising, Dallas.

**Other admen on the move:** **Jack Ostrode**, to radio/tv director of Beckman. Koblits, Los Angeles . . . **Charles Eaton Jr.**, to associate media director of C. J. LaRoche & Co. . . . **Morton Zieve**, to radio/tv director of Stone & Simmons Advertising, Detroit . . . **William Callender**, to creative director of Anderson & Cairns . . . **George Norris** and

SPOT-BUYING FACTS NOT ON THE RATE  
CARD ABOUT KPIX, SAN FRANCISCO



**MOST  
ADVERT  
ALL SANF  
TV STA**

**Robert Eisentrout**, to account executives at Lennen & Newell . . . **Richard Rothlin**, to brand supervisor at Wade Advertising, Chicago . . . **Arnold Siegel**, to director of public relations at Stern, Walters & Simons, Chicago . . . **Jack Copher** and **Robert Lash**, to account executives at Needham, Louis & Brorby . . . **Dave Baylor**, to account executive at McCann-Marschalk, Cleveland.

## FILM

In a season marked by bigness and consolidations in the film field, it is refreshing to know that it is still possible for the individual entrepreneur to start out on his own.

This week Herman Rush formed a brand new packaging, production and distribution company, **Herman Rush Associates**.

The company will begin with an interest in Heritage Productions, which controls *Campy's Corner* and *Willie Wonderful*.

Rush recently resigned as president of Flamingo Films and before that was associated with Official Films.

**Programs:** Durham Telefilms of New York, Toronto and London will handle *Capsule Mysteries*, a five-minute series produced by Charles Michelson . . . **Affiliated Television Productions** has obtained tv rights to *There Oughta Be A Law* from McClure Newspaper Syndicate for cartoon production; Affiliated is also producing *The Goofs*, a 130-episode five minute adult cartoon . . . **ABC Films** has released 35 J. Arthur Rank feature films as the *Empire 35* film package.

**Sales:** Sterling Television announces *Chatter's World*, a five-minute children's show, already sold to CKLW-TV, Detroit; WBKB-TV, Detroit; KTTV, Los Angeles; WHDH-TV, Boston; WTTV, Indianapolis; WBAY-TV, Green Bay, and WSJV-TV, South Bend . . . Screen Gems' third group of *Three Stooges* comedies, containing 72 more episodes, sold to 27 stations, including WGN-TV, Chicago; KTTV, Los Angeles; WXYZ-TV, Detroit; WGR-TV, Buffalo; WROC-TV, Rochester; WTVR,

Richmond; WTOL-TV, Toledo; KVAR-TV, Phoenix; KOMO-TV, Seattle; KUTV, Salt Lake City, and KGUN-TV, Tucson . . . **WBZ-TV**, Boston, to present NTA's *Play of the Week* on a weekly basis starting in June . . . Ziv-UA's *Vikings* sold to Kern's Bread, WCBY-TV, Bristol and WKYT-TV, Lexington; Fels Naphtha, WRC-TV, Washington and KRON-TV, San Francisco, and Gordon's Bread, KABC-TV, Los Angeles.

**Commercials:** James L. Wolcott is appointed sales coordination v.p.

of Transfilm-Caravel; he was formerly with Wilding and Pathecolor . . . **Jerry Maticka**, a veteran of Robert Lawrence Productions since its formation in 1952, named a director of tv commercials . . . **Harlan P. Croy** named production manager of Filmack Productions' industrial film division in Chicago; Croy, a mid-west film veteran of 18 years was former president of Film Arts Productions of Milwaukee.

**Ideas:** AD-Ventures of Tucson thought up the idea of a gimmick to

# TOTAL ADVERTISERS OF SAN FRANCISCO TELEVISIONS



And that's not all! ■ Most national advertisers of all San Francisco TV stations ■ Most local live shows of all San Francisco TV stations ■ Most newscasts of all San Francisco TV stations ■ Only over all rating gain scored by a San Francisco TV station in 1959 ■ That's why IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION, SAN FRANCISCO

**KPIX 5**

Represented by Television Advertising Representatives, Inc.

©©© WESTINGHOUSE BROADCASTING COMPANY, INC.



A Part of *Every*  
*Community Project*\*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

\* Five full ½ hours of local public service programming each week.

**WTHI-TV**  
CHANNEL 10 CBS · ABC  
**TERRE HAUTE**  
INDIANA

Represented Nationally by Bolling Co.



largest  
**ADULT**  
content per  
100 homes  
latest Pulse

**WJBO**

**2**nd. in the market  
latest Pulse

**WJBO** 5000 WATTS  
full time

**WJBO** in BATON ROUGE  
represented by  
**HOLLINGBERRY**

call attention to the 1960 Dodge for dealer Bill Breck, in a commercial on KGUN-TV, Tucson. The gimmick announced that new Dodges were available in flake and instant form; special packages were shown.

**Promotion: Dollar Federal Savings and Loan Association** of Columbus, Ohio, reports success in using Ziv-UA's *The Vikings* to attract juvenile depositors in a four-week campaign for the theme on WTVN. More than 500 members in a Viking Savings Club were enlisted. Mr. J. T. Loehnert, v.p. of the bank, stated he intended to extend the children's promotion indefinitely. Prior to the four week promotion, the series' star Jerome Courtland made personal appearances in Columbus.

**Strictly personnel: Kenneth Flower**, CBS Films account executive, transfers from San Francisco to the New York office . . . **Kevin O'Sullivan** has been appointed acting sales manager of ITC's New York City division; he was previously regional manager of the division . . . **Adron M. Miller** is manager of the new Hollywood film recording and tv systems center at 1560 North Vine Street; the center includes tape and film facilities for broadcast, military, industrial, and education uses.

## NETWORKS

The trend in tv research toward conservatism in rating measurement means that tv "throws away" more viewers per average program than the "total number of noters of the average full-page ad in even the largest magazine," said NBC TV v.p., Don Durgin.

Addressing the ANA's media research discussion group in New York last week, Durgin pointed out that the standard Nielsen ratings does not take account of audience turnover during a program. On the other hand, he noted, print measurement recently announced that "the average page in these six-million copies delivers over 30 million ad page exposures."

**Network tv sales and renewals: P&G (B&B)**, to sponsor *Peter Loves Mary*, a new NBC TV situation comedy series to air next season on

Wednesdays, 10-10:30 p.m. . . . **General Foods** has renewed the *Ann Sothorn Show* for the third season CBS TV *S. C. Johnson & Son* will join GF on the Sothorn show, which switches to Thursdays, 9:30-10 p.m. next season . . . **R. J. Reynolds (Esty)** will sponsor *The Tall Man*, a new Western on NBC TV next season, and *Klondike*, an action series set for Mondays, 9-9:30 p.m. on NBC TV this fall . . . **American Tobacco (SSCB)** has renewed *Tales of Wells Fargo* on NBC TV for next season . . . **Johnson's Wax (FCB)** renewed as co-sponsor of the *Red Skelton Show* on CBS TV next season . . . Sterling and American Tobacco will co-sponsor *Thriller* on NBC TV this fall

**Network radio sales: Pontiac (MacManus, John & Adams)** will again sponsor the Notre Dame football games this fall, along with eight tv specials . . . **General Mills (Knox Reeves)** and **Phillips Petroleum (Lambert & Feasley)**, for campaigns on Mutual Broadcasting System.

The three tv networks have agreed to increase their yearly Tv Code subscription fee by 800% to permit expansion of Code activities, report NAB.

**Network tv programing notes: Revlon** will sponsor a Spring Festival of four specials devoted to American artists on CBS TV 12, 26 May and 9, 16 June . . . NBC TV has acquired exclusive rebroadcast rights to all episodes of *The Danny Thomas Show*. Repeats of the show will shortly be presented as a daytime feature . . . **Phil Silvers** appears in his third special this season on CBS TV 30 June for **Carling Brewing Co.**

**Network affiliates: To ABC TV, WRVA-TV, Richmond, Va. . . . To Mutual, WCUE, Akron; KRIG, Odessa, Tex.; WITY, Danville, Ill.; WORC, Worcester, Mass.; KLUE, Longview, Tex.; KPUG, Bellingham, Wash.; and KBRC, Mt. Vernon, Wash. . . . To the Keystone Broadcasting System, KYND, Tempe, Ariz.; KCCB, Corning, Ark.; KBJT, For-dyce, Ark.; WLIZ, Lake Worth, Fla.; WITY, Danville, Ill.; WITE, Brazil, Ind.; WJQS, Jackson, Miss.; KLCB, Libby, Mont.; KOLE, Port Arthur.**

(Please turn to page 73)



# THE 1st AMERICAN TV COMMERCIALS FESTIVAL & FORUM

Grand Ballroom • Hotel Roosevelt  
New York City 18-20 MAY

## WEDNESDAY, 18 MAY - LUNCHEON SPEAKER

*EARL W. KINTNER, Chairman, Federal Trade Commission*  
*"Your Responsibilities in Creating TV Advertising"*

AT 2 P.M.—Screenings of Festival Finalists in SECTION I

## THURSDAY, 19 MAY - LUNCHEON PROGRAM

### PREVIEW OF BEST FOREIGN COMMERCIALS OF THE YEAR

*A selection of European entries in the International Ad Film Festival this June at Venice.*  
*Just brought over by TV Consultant, Columnist and Author, HARRY WAYNE McMAHAN.*

### PLUS -

*KENNETH C. T. SNYDER, VP & TV-Radio Creative Director, Needham, Louis & Brorby on "East & West—When The Twain Should Meet."*

AT 2 P.M.—Screenings of Festival Finalists in SECTION II

## FRIDAY, 20 MAY - AWARDS LUNCHEON

*Screening of WINNERS, followed by COMMERCIALS CLASSICS from the past ten years.*

**SPEAKER** -!Jack W. Minor, Director Marketing,  
*Plymouth-DeSoto-Valiant*

## SIX SCREENINGS BY PRODUCTS CATEGORIES OF FESTIVAL SELECTIONS

WEDNESDAY	10 am—SECTION II:	Gasolines through Travel
	2 pm—SECTION I:	Automobiles through Dairy
THURSDAY	10 am—SECTION I:	Gasolines through Travel
	2 pm—SECTION II:	Automobiles through Dairy
	6 pm—SECTION I:	Gasolines through Travel
	8 pm—SECTION II:	Automobiles through Dairy

*Cocktail Receptions before each Luncheon and Screening*

**SEE RESERVATION FORM — OTHER SIDE**

TO: THE AMERICAN TV COMMERCIALS FESTIVAL & FORUM  
 c, o SPONSOR, 40 East 49th Street, New York 17  
 att. Wallace A. Ross, Festival Director

Date .....

**RESERVATION FORM**

**To Attend Screenings and Luncheon Forums  
 Hotel Roosevelt • May 18-20, 1960**

**PLEASE SEND**

..... tickets for the Complete Program @ \$30 ..... TOTAL \$ .....

- Complete Screening of Sections I and II (attend any two of six screenings scheduled)\*
- 2 Luncheon Forums, or Buffet Dinner on Thursday in place on one luncheon (at your discretion, without having to reserve your place)
- Awards Luncheon and Screening of Winners on Friday

(Pre-registration affords a saving over single admission charges. You may also reserve for one or more of the following in advance.)

..... tickets for Awards Luncheon & Screening of Winners @ \$12.50..... TOTAL \$ .....

..... tickets for One Luncheon Forum & Screening Both Section I & II @ \$12.50..... TOTAL \$ .....

*(Thursday Buffet Dinner & Screenings may be substituted)*

..... tickets for Screenings only—Both Sections I & II @ \$5.00..... TOTAL \$ .....

..... tickets for One Screening—Either Section I or II @ \$3.00..... TOTAL \$ .....

\*NOTE—SECTION I Screenings (Automobiles through Dentifrices)—Wednesday at 2 pm, Thursday at 10 am and 6 pm.  
 SECTION II Screenings (Gasolines through Travel)—Wednesday at 10 am, Thursday at 2 pm and 8:45 pm.

(Circle day or days if following is desired) PLEASE RESERVE A TABLE OF TEN PLACES IN the name of (Company) .....  
 for the Luncheon on Wednesday Thursday Friday. No table reservations necessary for Thursday Buffet Dinner.

I enclose check in the amount of \$ ..... made payable to: AMERICAN TV COMMERCIALS FESTIVAL.

Please Register and send tickets to: Name .....

Company ..... Street & City .....

Other Names to be registered ....., ....., .....

# WASHINGTON WEEK

7 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The Senate Commerce Committee had before it nominations of Robert E. Lee for a second term as an FCC commissioner and of Edward K. Mills for the little more than a year remaining of the Doerfer term.

But it seemed much more interested in impressing on the world in general that it was no less interested in correcting "abuses" in the broadcasting industry than the Harris subcommittee.

The twin hearing uncovered a whole series of prospects for the broadcasting industry, none of them pleasant. While it took none of the headlines away from the Dick Clark hearings on the other side of the Hill, it seemed considerably more significant.

The Mills nomination was sidetracked because of a peculiar conflict of interest situation, in which the nominee has interests in companies in the communications field which he is unable to divest.

He and his brother are lifetime beneficiaries of two trust funds which will revert to their children upon their death, and the trustees refused to sell some of the stock when Mills asked. The Attorney General is to be asked to rule.

No indication was given as to whether the Lee nomination would be approved or held up. The Committee took up the entire time going on record as dissatisfied with the FCC's guardianship of the airwaves.

That the FCC has already decided to adopt a proposal for station license renewals for shorter periods than three years where there are programing questions, was revealed by Lee.

The Commission has proposed shorter renewal periods only when a station has failed on its renewal application to show that it has served the public interest, or when a station has engaged in questionable practices. This would be "regulation by the lifted eyebrow" in the words of former chairman John C. Doerfer, since the FCC, at least as yet, has no programing standards.

Sen. Warren Magnuson, chairman of the Committee, tossed a bombshell: he said that unless the House passes the Senate-passed bill to provide Federal funds to the states for construction of educational tv stations, he has another idea.

He told the hearing that he has drafted and ready for introduction a bill which would tax broadcasters on their receipts from advertising, one percent of their gross, to finance the educational stations.

The Senators seemed upset about the political broadcasting situation, and threatened to push a bill to give the FCC power to order stations to sell political time, if it doesn't already have that power. They were happy they had set up a "watchdog" subcommittee to look at the industry's performance during the upcoming campaigns.

The Harris House Commerce Legislative Oversight subcommittee hearings on Dick Clark seemed set to put more pressure on the industry.

Clark insisted he had never accepted payola, but the congressmen believed he would never have made so much money from allied interests if it hadn't been for his national d.j. program, and that the only difference between him and the "payola" d.j.'s was that Clark had profited on a larger scale.

# FILM-SCOPE

7 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

**Conoco (Benton & Bowles) is holding firm this year on its massive syndication regional which covers 68 markets in the central U. S.**

This week the formal announcement came that its new show would be CNP's Blue Angels. (See FILM-SCOPE, 19 March 1960.)

Conoco, which used CBS Films' Whirlybirds for three years, has syndication in **more markets than any other regional advertiser.**

Its spread is exceeded only by certain national spot spenders in syndication, such as Continental Baking, Kellogg, and Nestlé.

**A change of schedule often proves exactly the right tonic for a syndicated show's local ratings.**

Thorpe Finance in Milwaukee had Ziv-UA's Lock-Up slotted in prime time on Sunday evenings, but was very unhappy about ratings.

A few months ago they switched the show to Tuesday night and this was result: **a 20 point ratings increase.**

Klau-Van Pietersom-Dunlap is the agency on the Thorpe regional buy.

**The CBS o&o program exchange idea had proved such a success in 1959 it will be expanded from three to five stations in 1960.**

All five CBS-owned stations will produce 13 half-hour tape programs, for exchange between May and September.

**So far the programs are non-commercial and are not available to other stations.**

A CBS spokesman called the idea an **"outstanding public relations success."**

Programs for 1960 are as follows: Why is It So?, science series from Los Angeles; Rebuttal, debate from Chicago; Montage, cultural show from St. Louis; Caucus, interviews and discussion from St. Louis, and American Musical Theatre, a history of the musical, from New York.

**Re-runs have taken on added importance in syndication recently because of the industry-wide decline in new production.**

A heartening sign is the good ratings which series such as Phil Silvers, syndicated off CBS TV by CBS Films, have been able to score this season.

Here are **some of the better ratings performances** of Phil Silvers in March Nielsen reports for March 1960 on markets of varying size:

CITY	STATION & TIME	RATING
New York	WRCA-TV, 7 p.m., Tues.	15.9
Philadelphia	WRCV-TV, 7 p.m., Thurs.	16.7
Boise	KTVB, 8:30 p.m., Wed.	41.5
Fargo	WDAY-TV, 7 p.m., Thurs.	39.0
Tampa-St. Petersburg	WTVT, 10:30 p.m., Mon.	16.5
Toledo	WTOL-TV, 8:30 p.m., Fri.	20.0
West Palm Beach	WPTV, 7 p.m., Mon.	19.2
Wichita Falls	KSYD-TV, 7:30 p.m., Fri.	44.7

Every so often a show and an advertiser come along that seem to be a natural for each other.

Such a case is **Screen Gems' Medicine 1960 and Blue Cross**, which purchased the entire series of 12 tape hours in seven markets.

Blue Cross took six South Carolina stations in addition to KRCA-TV, Los Angeles. The sale puts the series into 45 markets.

## COMMERCIALS

Earl Kintner, chairman of the FTC, will be the principal luncheon speaker on Wednesday, 18 May, the first day of the American TV Commercials Festival and Forum at the Hotel Roosevelt in New York.

Other important events for the three-day festival are these:

- An unofficial preview of **European commercials** entered in the Venice festival this year will be shown on Thursday, 19 May, by **Harry Wayne McMahan**.

- **Kenneth C. T. Snyder** of N,L&B will speak on Thursday on East and West Coast production.

- **Jack W. Minor**, Plymouth-DeSoto-Valiant marketing director, will address the Friday, 20 May luncheon on pride in the selling profession.

John Cunningham, of Cunningham & Walsh, has been named chairman of the Tv Commercials Council which, in association with Wallace Ross and SPONSOR, is presenting the festival.

For a complete program of events, see p. 38, this issue.

The evidence is piling up that **commercials with original music, either jingles or background scoring, do better on the whole than commercials without music.**

A case in point: Herman Edel of Music Makers has pointed out that **18 of 24 commercials** to receive this year's N. Y. Art Director's Awards **had such original music, and that of these 18, all but four utilized music as a vital part.**

Incidentally, eight of these winners came out of the Music Makers shop.

The problem of clearing up certain kinds of tape distortion has been solved by **Charles H. Coleman** of WBBM-TV, Chicago.

A new device, licensed by CBS to Ampex for manufacturing, will **correct geometric distortion, vertical zig-zag, crawls, and scalloping.**

First deliveries of the invention, which Ampex will make under its own trade name, will be to CBS stations.

Regarded as a technological break-through, the operation of the new unit is instantaneous, correcting certain distortions from the very first lines of a tape and rendering them invisible to the viewer.

**AUTOTEC (automatic time element compensator)** will be Ampex's trade name for the device.

Its creator, Mr. Coleman, is said to have actually invented it at home in his spare time.

Schwerin studies have discovered some general rules governing the degree of success of analogies used in commercials.

When a cologne was called "fresh as a daisy" the unrelated visual image called to mind produced a **relatively ineffective comparison.**

But when the cologne was said to be "fresh as a spring breeze" the double similarity of smell and feel proved strongly effective.

# SPONSOR HEARS

7 MAY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Bruited about in Connecticut political circles is this report about Westinghouse's Don McCannon: **he's seriously thinking about running for U. S. senator on the Democratic ticket.**

McCannon practiced law in Connecticut before Chris Wittig brought him into Westinghouse as his assistant.

The Madison Avenue rumor of the week which both parties unreservedly pooh-pooh: **Grant merging with McCann-Erickson.**

Incidentally, the profit margin on Grant's overseas operation is said to **stack up better than any other in the business.**

**A frequent complaint heard from agencies anent specials for next season:**

The networks won't get excited about booking them unless the account wants to pick **from among the stars the networks have under contract.**

And CBS TV and NBC TV have plenty such inventory.

Lennen & Newell this week rejected the implication that another change in its top media spot was in the offing.

Those job interviewers of upper-crust media people, said L&N's p.r. rep, were **only to find assistant media directors in line with media department expansion.**

Chalk up "good music" as one of the most confusing terms being used in local radio today.

Report trade people who have been lately travelling among stations: **every other broadcaster has his own conception of what constitutes a good music policy.**

In fact, stations who've converted from the Top 40 format figure that a less frantic type of jazz belongs under the label of good music. (See 'good music' story on page 36.)

**More and more agencies with farm accounts are passing up farm journals for radio.**

One of the basic reasons: they've found that the farmers are too busy in the spring and summer to go through their farm journals and **they let the issues pile until they can spare the time in the fall.**

**Don't think that the folksy, party-line informality that marked radio in the '30's is entirely gone from the medium.**

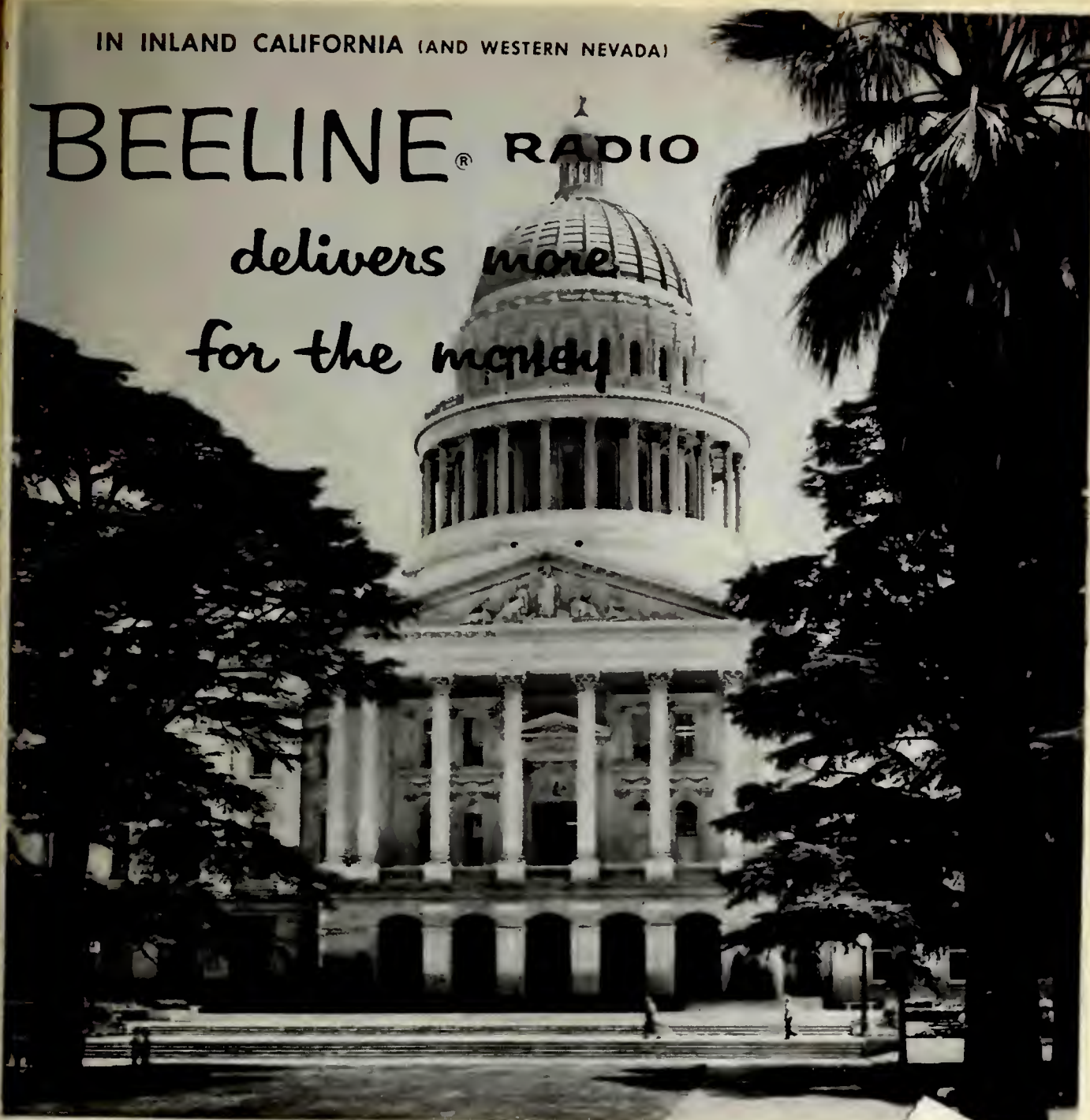
In a town in the northwest there's a daytime small-watter run by the widow of the station's founder.

After opening up the day's schedule with local news and gossip, she tells the listeners: "Sorry to leave you, but I have to go down and sell a little advertising and do some shopping. If I'm not with you at noon, it's because my boy, Ronnie, has been ailing and I want to make sure he has a good warm lunch."

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE® RADIO

*delivers more  
for the money*



California's Capitol

Free-spending Californians and Nevadans are clustered thick in Beeline station broadcast areas. For example, KFBK is located in the heart of the Metropolitan Sacramento Market which ranks 9th nationally in retail sales per household and 43rd in total retail sales. National ranking for total food sales is 39th and total drug sales is 49th (SRDS)

The city of Sacramento is the capital of California. It is also the center of an area having huge, diversified food-canning, industrial, dairying and agricultural activity plus several very large military establishments.

As a group, Beeline stations give you more radio homes than any combination of competitive stations — at by far the lowest cost per thousand (Nielsen & SR&D)

*\*Sales Management's 1959 Survey of Buying Power*

# McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

- KOH** • RENO
- KFBK** • SACRAMENTO
- KBEE** • MODESTO
- KMJ** • FRESNO
- KERN** • BAKERSFIELD



In TV, too...

FILM does the "impossible"!



**THE REAL McCOY!** Not a background projection! This scene, from a 60-second TV film commercial, was shot, as a unit, skyline and all, from the roof of a Brooklyn hotel. It comes to viewers real as life, and—real importantly—at lowest possible cost.

And so it goes—whenever you want the exceptional—turn to film. For film, and film alone, gives you the opticals, the other effects, you must have for high-polish commercials . . . provides animation . . . assures coverage and penetration the world over.

For further information, get in touch with Motion Picture Film Department  
**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

**East Coast Division**  
342 Madison Avenue  
New York, N.Y.

**Midwest Division**  
130 East Randolph Drive  
Chicago 1, Ill.

**West Coast Division**  
6706 Sonto Monica Blvd.  
Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale and distribution of  
Eastman Professional Motion Picture Films,  
Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

**PRODUCER:** Gray-O'Reilly Studios  
**ADVERTISING AGENCY:** Young and Rubicam, Inc.  
**ADVERTISER:** General Cigar Company, Inc.  
**PRODUCT:** Robt. Burns Continental



## WRAP-UP

(Continued from page 64)

Tex.; KTER, Terrell, Tex., and KULE, Ephrata, Wash.

**Thisa 'n' data:** Mutual has obtained broadcast rights to the 1960 Army-Navy football game this year . . . **Kudos:** Dave Karp, awarded the Mystery Writers of America's Edgar Award for his "The Empty Chair" show on *The Untouchables*, ABC TV.

**Network personnel news:** Merritt Coleman, names CBS TV v.p. and business manager, talent and contract properties, Hollywood . . . **James Duffy** to ABC Radio national director of sales . . . **Don Patton**, to account service manager, tv production sales, CBS TV, Hollywood . . . **Jack Greggson**, to Mutual Broadcasting.

## RADIO STATIONS

WMAL, Washington, D. C., is out to prove radio's power to sell: it's buying time on WNTA, Newark, to feature some of its top personalities.

The purpose: to reach timebuyers and other New York admen.

Another radio station, WJW, Cleveland, sought to buy time on four stations in the same city, but was turned down by three of them.

WJW's objective: run a 15-minute profile of its new "beautiful music radio" format which started this Monday.

WJW couldn't understand its competitors' attitude in view of the fact that newspapers advertise in other newspapers and magazines use other magazines.

Asked WJW: Why not radio using other radio?

The 11 member stations of the San Francisco Radio Broadcasters' Association met last week to unveil their newly-prepared presentation which tells the story of the growth of the Bay Area.

The first agency exposure to it will be this week at the San Francisco Advertising Club Radio Departmental. Following that, the presentation will tour the nation's agencies.

On the move: WADO, New York,

this week moves to new offices at 411 Madison Avenue.

**Sports notes:** Republic Steel joins Carling Brewing and other local clients in sponsoring the 1960 broadcasts of the Cleveland Indians baseball games on WHBC, Canton . . . The Prudential Insurance Co., the Studebaker-Lark Dealers Association, and Tidewater Oil will co-sponsor the UCLA football and basketball games for the upcoming season on KMPC, Los Angeles.

**Thisa 'n' data:** WIP, Philadelphia, is launching its "color radio" campaign by handing out helium-filled colored balloons imprinted with the station call letters and the color theme . . . WFYI, Garden City, L. I., held a reception for 500 guests to mark its increase to 10,000 watts . . . Carl Vandagriff, general manager of KYW, Cleveland, has been appointed a member of Ohio's Committee on Public Information . . . Hugh Ferguson, farm director at WCAU, Philadelphia, has been admitted to charter membership in the newly-organized Pa. Agricultural Reporters' Association . . . Business note: The Marquardt Corp. (Grant) has set a new 52-week contract on KFI, Los Angeles, for its daily five-minute *Engineering Report*.

**Kudos:** To Alan Courtney, p.r. director at WQAM, Miami, a special award for outstanding public service from Dade County commission chairman Ben McGaney . . . To WIP, Philadelphia, the Sigma Delta Chi Distinguished Journalism Award for public service in radio journalism . . . To KYW-AM-TV, Cleveland, KXOK, St. Louis, and WSB, Atlanta, the National Safety Council's 1959 Public Interest Award . . . Bill McReynolds, farm director for WOAI, San Antonio, honored by the Fort Worth Press for "outstanding contribution to soil conservation" . . . The *Dick Buckley Show*, on WKDA, Nashville, honored by the Radio-Tv Council of Middle Tennessee as the program "contributing most to family living" . . . WPON, Detroit, recipients of an award for outstanding programs in the educational, cultural and ethical field by the Detroit Advisory Council on Educational Radio & Tv.

Station staffers: Paul Marion, to managing director for WBT, Charlotte . . . Bert Mitchell, to Western States representative for Programatic Broadcasting Service . . . Robert Martin, to program manager of WGBS, Miami . . . William Donnelly, to commercial manager of WOLF, Ithaca, N. Y. . . . Robert Lloyd, to director of business development for the KXX-CRPN sales department . . . William Dean, to sales manager of KMOX, St. Louis . . . J. C. Dowell, promoted to v.p. and national sales director of

Public Radio Corp. . . . Jerome McCauley, to account executive at WABC, New York . . . Glenn Johnson, to promotion director of WIBW-AM-TV, Topeka . . . Charles Trainor, to general manager of WKRG, Mobile . . . H. D. Neuwirth, to director of sales of WIP, Philadelphia . . . Harold Commings, to director of merchandising and client services at WPTR, Albany-Schenectady-Troy . . . Sandra Dickerson, to the promotion and public relations division at WFBM, Indianapolis.

## TV STATIONS

Network and national regional spot tv gross time billings in 1959 totaled \$1,232,914,530 — up 14.3% over the \$1,078,360,401 for 1958, according to TvB.

In its second annual tabulation covering combined network and national and regional spot tv gross time billings, TvB shows an increase in 1959 for 28 of the 32 major advertising classifications in the above category.

Largest percentage increase in any classification was for agriculture, where spot and network gross time billings last year were \$3,574,871, compared with \$1,378,154 in '58. Largest dollar increase was in the food products classification: \$275,180,125 gross time billings in '59 compared with \$243,515,420 in 1958.

Here are some TvB compilations of industry expenditures during 1959:

- Manufacturers of cameras and photo supplies again used tv as the leading advertising medium in 1959. Total tv gross time billings for this group was \$10,228,671 — up 11.5% over 1958's \$9,177,184. Network gross time billings during '59 for photography companies were \$9,058,671. The leading advertisers, in order: Eastman Kodak, Polaroid, Bell & Howell, Ansco, Revere Camera, and G.E. flash bulbs.

- The soft goods industry (clothing, footwear, hosiery) invested record amounts in tv in '59: total tv gross time billings were \$22,896,159, an increase of 33% over the \$17,215,439 spent in 1958. National and regional spot tv gross time billings were \$16,273,000 in 1959. Leading advertisers in this classification in order: International Latex United Merchants & Mfr., DuPont de Nemours, Exquisite Form, Kayser Roth Hosiery, International Shoe Maiden Form, Phillips-Van Heusen U. S. Rubber, and Manhattan Shirt

# 2-State Sales for Half-State Costs!— WWTV AREA RETAILERS OUTSELL THOSE IN HAWAII AND ALASKA COMBINED!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

Imagine it! Retail sales are greater in the Cadillac-Northern Lower Michigan area than those in the states of Hawaii and Alaska combined!\*

And most important, you need only WWTV, Cadillac to get complete, effective coverage of this area. WWTV is the only station with daily circulation in all of Northern Lower Michigan's 36 counties (NCS No. 3). NSI (November, 1959) for Cadillac-Traverse City shows that WWTV delivers more homes than Station "B" in 344 of 352 competitive quarter hours surveyed, Sunday through Saturday.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of Michigan worth having. If you want it all, give us a call!

\*Combined annual retail sales for Hawaii and Alaska are currently \$809,033,000. WWTV area sales are \$809,795,000.

### The Tetzler Stations

WKZO-TV — GRAND RAPIDS KALAMAZOO  
WKZO RADIO — KALAMAZOO BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC, MICHIGAN  
KOLN TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBD TV — PEORIA, ILLINOIS



# WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER  
CBS and ABC in CADILLAC  
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

In search of beauty?: WBT, Charlotte, is conducting a local home making contest for the 1960 "Mrs. America" competition. Judging will be based on hair-styling, cake-baking, refrigerator dessert and preparing a complete meal. State win

HOW TO PLAY

# 'Take TAE and See'

It's simple. It's fun. Ask your Katz man for your free "Blindfold Kit," complete with blindfold, pen, comparative "homes reached" and rates of the three Pittsburgh TV stations. Then follow simple instructions and let your secretary prove to you—blindfolded—that in Pittsburgh, you'll reach more homes per dollar during peak viewing hours when you take TAE.

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**



ABC TELEVISION  
REPRESENTED BY  
THE KATZ AGENCY

TACOMA ? HELENA ?  
SALEM ?



## 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 75.9% SHARE OF AUDIENCE

According to November 1959 ARB we average 75.9% share of audience from Sign On to Sign Off 7 days a week.

# KNOE-TV

Channel 8  
Monroe, Louisiana

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

Photo: Prescolite Manufacturing Company, El Dorado, Arkansas. "Producers of Incandescent Lighting Fixtures for Home, Office, and Factory."

## WORLD FAMOUS

MOHAWK MIDGETAPE PROFESSIONAL 500  
HIGH SPEED  
POCKET TAPE RECORDER



Used by NBC - CBS  
and numerous radio and TV  
stations, for recording  
in the field.  
Records anything it hears and  
plays it right back in  
unbelievable broadcast quality.  
Special built-in "VU Meter".  
Weighs only 3 lbs.

THE PEER OF POCKET  
TAPE RECORDERS...  
MIDGETAPE IS  
AMERICAN MADE.

"Science Fiction" accessories  
available for confidential  
recordings.

For literature, or free demonstration  
in your office, write Dept. B.

ALL TRANSISTORIZED

*mohawk...*  
business machines corp.  
944 halsey street brooklyn 33, new york  
manufacturers

ners compete in the National Finale at Ft. Lauderdale, 2-14 June.

This 'n' data: WABC-TV, New York, has just concluded the most profitable first quarter in its history, with net profit increasing 18% over the comparable 1959 period and station sales, local and national, up some 15% . . . WNDU-TV, South Bend, Ind., has developed a new tv series, *Something To Think About*, to be scheduled each Friday night, and to feature some of Notre Dame's instructors discussing a variety of subjects . . . The KING Broadcasting Co., Seattle, this week purchased the first of four production units of the Ampex Corp.'s new VR-1000 C-1 model videotape recorder . . . WOW-TV, Omaha, is holding a series of luncheon meetings in New York and Philadelphia for timebuyers . . . *TV Guide* is starting a new viewer service: the magazine is acting as a clearinghouse for viewers wishing to send in letters about programs or commercials. These will be forwarded to the persons in charge.

Kudos: To KMOX-TV, St. Louis, the Albert Lasker Medical Journalism Award . . . To the WGN-TV (Chicago) news department, the Sigma Delta Chi award for tv reporting during 1959 . . . Frank Fogarty, v.p. and general manager of WOW-TV, Omaha, named as having made the outstanding contribution to journalism in Omaha during '59 by the Department of Journalism of the University of Omaha . . . WWJ-AM-TV Detroit, recipients of three first place honors from the Detroit Council on Educational Radio & Tv . . . To KSL-TV, Salt Lake City, the first place prize for merchandising activity from Chun King . . . The news department at WIIC, Pittsburgh, received four awards at the Pa. Associated Press Broadcasters meeting . . . KFMB-TV, San Diego, named the Newsfilm Station of the Year by the Encyclopaedia Britannica, the National Press Photographers Assn., and the University of Missouri School of Journalism . . . To KRON-TV, San Francisco, the National Safety Council's Public Interest Award . . . To WBAL-AM-TV, Baltimore, the New March of Dimes special certificate of appreciation for its "outstanding support."

BEST WOMEN'S INTEREST PROGRAM ON TV: WSB-TV, ATLANTA, GEORGIA



Fashion



The show is for WSB-TV



A birthday party coming up? The show also decorates food, games, etc.



Along with policy of providing the follow-up who can tell about it



Atlanta

# Today's Women in Georgia

...erited by the heads of two...  
 ...organized during the...  
 ...decorating a show-week...  
 ...ity climaxed by the ap...  
 ...President: panel...  
 ...see the problems of the...  
 ...edge and able talent of...  
 ...tion...  
 ...For younger...  
 ...outstanding talents. Spe...  
 ...the audience for back-to-school...  
 ...This special fashion show...  
 ...day in Georgia--was asked...  
 ...and fashion directors of the...  
 ...Atlanta's mild climate makes...  
 ...and it is a vivid testimony...  
 ...order, club in action in...  
 ...in the surrounding area...  
 ...with an unusually large...  
 ...amount of programming...  
 ...collaborate presented on-sho...  
 ...of the show a audience with...  
 ...as part of the show with...  
 ...Society produced over seven...  
 ...As a result of the success...  
 ...was placed in a new home...  
 ...Ruth Kent casually described the...  
 ...folded conveniently flat for port...  
 ...over 500 requests for the pattern...  
 ...Georgia, Alabama North and South...  
 ...all. Today in Georgia performs an...  
 ...for the women of the area and develops...  
 ...personal relationship between program and...  
 ...often think about you and wonder how you are getting...  
 ...along. After seeing the wonderful write-up...  
 ...paper I just wanted to let you know how...  
 ...you are I'll never forget it...  
 ...in me these past few years.




**WSB-TV's  
 Today in  
 Georgia...  
 best  
 women's  
 interest  
 program on  
 TV in the  
 South**

ATLANTA'S  
**WSB-TV**  
 CHANNEL 2

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

On the personnel front: Paul Palangi, to the sales staff and Bill Duerr, to the promotion staff at WTAE, Pittsburgh . . . Dale Hart, named acting commercial manager of KOTV, Tulsa . . . Jack Sampson, to assistant publicist in the promotion department of KGO-TV, San Francisco . . . M. E. Medearis, to account executive at KPIR-TV, St. Louis . . . Paul Kane, to assistant program manager for KYW-TV, Cleveland . . . Douglas McLarty, to production manager for WRCV-TV, Philadelphia . . . Walter McNiff,


elected v.p. of TvB . . . Robert Novak, to program manager of KDKA-TV, Pittsburgh . . . John Radeck, to operations manager and Carroll Ward, to program director of WJBF-TV, Augusta . . . Rod Belcher, to sports director of KING-TV, Seattle . . . Bob King, to general manager of WTVP, Decatur, Ill. . . Robert Burris, v.p. and sales manager of KEY-T, Santa Barbara, to assume additional duties of station manager . . . Donald Bowen, to sales account executive at KDKA-TV, Pittsburgh. 

**TvB**

(Continued from page 40)

er two groups in the minus column were stationery, office equipment (-47.9%) and transportation and travel (-10.7%).

TvB took a close look at tv's No. 1 client, the food industry, which is responsible for over 20% of national advertiser investments in the medium. Most spectacular rise in this field was in dry foods (flour mixes, rice, etc.) where tv purchases jumped 46.3%—from \$20,500,000 year before last to \$30,100,000 in 1959. In the baked goods sub-category, tv investments rose to \$36,600,000 last year, a 19.7% increment over 1958.

General Foods led the giants with \$35,500,000 in tv advertising, an 11.9% hike over its 1958 investment. General Mills came up 17.3%—from \$13,800,000 in 1958 to \$16,200,000 last year. A 4.7% increase was registered by Kellogg which upped its investment from \$12,800,000 to \$13,400,000. The Quaker Oats Co. cut back tv expenditures from \$6,400,000 in 1958 to \$4,700,000 last year—a 26.7% drop. 

**HAMILTON**

(Continued from page 44)


turn has been solicited by stations.

Perhaps the most telling proof of fm's potency for Hamilton was documented in the company's financial report for 1959 as outlined in the *Wall Street Journal*, 20 March 1960.

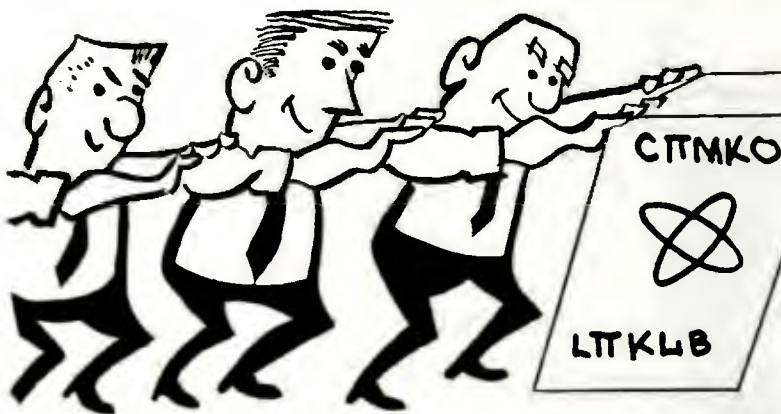
The report showed that net sales were up by close to \$7 million, while net income jumped from \$731,437 in '58 to \$1,100,723 in '59, and company dividends in the same period rose from \$1.72 to \$2.69.

Another indication of Hamilton's prosperity was the purchase of Wallace Silversmiths, Wallingford, Conn. in November of '59.

During this period of expanding profits, Hamilton's print strategy remained stable, while the company placed a major portion of its budget in fm for the first time.

Hamilton likes to think of itself as a pioneer in fm as it was one of the first national advertisers to place a large budget in the medium. And if current results maintain, the company is likely to remain a big advertiser for years to come. 



**GET THAT EXTRA**



**PUSH**

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level—the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

	PRESIDENT Col. B. J. Palmer VICE-PRES & TREASURER D. D. Palmer EXEC. VICE-PRESIDENT Ralph Evans SECRETARY Wm. D. Wagner RESIDENT MANAGER Ernest C. Sanders SALES MANAGER Pat Shaffer
	THE QUINT CITIES OAVENPORT } IOWA BETTENDORF } ROCK ISLAND } ILL. MOLINE } EAST MOLINE }
	
PETERS, GRIFFIN, WOODWARD, INC. EXCLUSIVE NATIONAL REPRESENTATIVES	

To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week—and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

# If it's reach you want

Nielsen Station Index gives you *all* the dimensions  
you need for *all* competitive tv markets:

- total number of homes viewing each station by quarter hour
- total number of different homes reached by successive broadcasts and frequency of reaching them
- detailed composition of each time-period audience

NSI® supplies these useful measurements  
for both Metro/Central Areas and total  
national reach—with known and  
acceptable accuracy.

Request for free specimen reports and descriptive  
material on NSI nationwide services  
covering every tv market and major  
radio markets. See for yourself why,  
more than ever before, decision makers  
are relying on Nielsen Reports.



## Nielsen Station Index

a service of A. C. Nielsen Company

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

CALL . . . WIRE . . . OR WRITE TODAY  
FOR ALL THE FACTS

CHICAGO 1, ILLINOIS  
360 N. Michigan Ave., FRanklin 2-3810

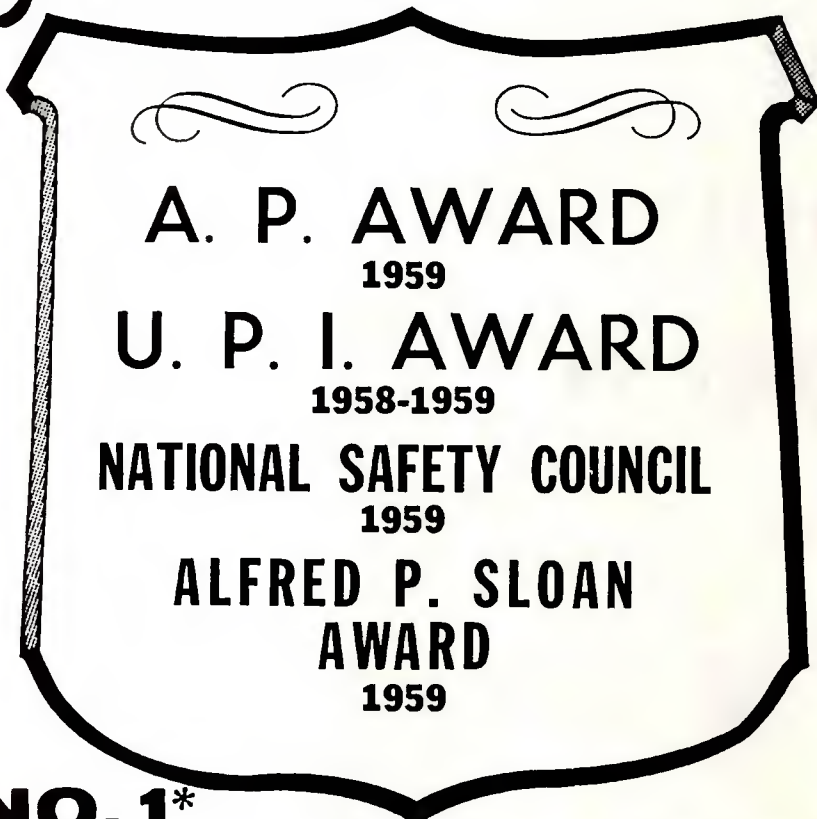
NEW YORK 22, NEW YORK  
575 Lexington Ave., MURray Hill 8-1020

MENLO PARK, CALIFORNIA  
70 Willow Road, DAVenport 5-0021

# K-NUZ ... Award Winning RADIO IN HOUSTON

*first*

in Outstanding Public Service  
in Award Winning News Coverage



**NO. 1\***  
**BUY**

LOWEST COST PER  
THOUSAND IN  
HOUSTON

\*See Latest Surveys for Houston



24 HOUR MUSIC and NEWS



National Reps.:  
THE KATZ AGENCY,  
INC.

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,  
CALL DAVE MORRIS  
JACKSON 3-2581

## MUSIC

(Continued from page 38)

age mentality." He contends, on the basis of much research in this area, that you can characterize precisely the type of person who will listen to and enjoy certain kinds of music (see chart, page 37). For example, most "music likers" are women or younger persons. Those who like classical selections tend to be the better-educated; those preferring country and Western, lesser educated. The happy medium for all age groups and all educational levels is the waltz.

Samit makes this summary for station programmers and, indirectly, for buyers interested in using musical programs:

"(1) When you set a policy as to the kind of music your station will program, you automatically determine the kind of audience your station will pre-select, and in sharp measure. (2) You can deliberately shift your audience composition by age, sex or educational level, merely by shifting the type of music you program and promote (assuming, of course, you maintain a policy long enough for the interested public to learn about it). (3) The kind of music you program should be determined by the character of the community you serve, and what the competition is doing, since this will help you decide what kind of audience you want to go after."

He adds this caution, however: Be sure your music matches in quality and in mood your non-musical selections. For example, some stations will air sophisticated, complete symphonies and orchestrations and then broadcast news shows in a completely opposite style.

What is "good music?" Samit discusses some of its characteristics: "In a descriptive rather than an appraisive meaning, good music is that which subordinates the beat and stresses harmony and timbre. Neither beat nor melody are major elements. And this type of music lasts longer—is enjoyed over a longer period of time."

The former hit-or-miss musical programming strategy has evolved into a much more scientific slotting of records with flowing themes and moods designed to attract the largest audience segments. This means there's a more fixed, regular beat to selections played in the early morning



l early evening, when men are at me, than during the daytime hours, en it's largely the housewife lis- ing at home.

Programers are mindful of the op 40," but—in broadcast jargon—the "Top 40 edited" with which y're most concerned. They delete more raucous, novelty members l strain out the melodic selections ich come within the confines of air "good music" definition.

And many of the selections in the op 100" or the "Top 40" are far m the stereotype of rock 'n' roll nblers. Elvis Presley, for example, o has set sales records with 20 usecutive disks selling more than e million copies, has long been own as a balladeer. Some of the ottest" singers do a smooth, melod- job on "sweet" themes.

That's why the programmer of today ditions each disk on its own merits, her than accepting or rejecting on e basis of name of song, the name a performer or the style with ich he is identified. "Sweets" are " and the "rocks" are "out"—and st radio stations know this and ogram their selections in keeping h the public taste.

#### SPONSOR ASKS

*Continued from page 53)*

nt, salesmanship, and information the specific personalities. If radio es this with honesty and imagina- n, the best foot is forward.

But stop and think—this is hardly hange. Except for a very small up, the honesty has been there all ng. Some dirty linen caught more n its share of attention, but that ation is being effectively remedied the industry itself.

There is always room for more agination. Yesterday's ideas grow quickly. The search for new and ter ways must remain a continuing est.

Radio has been and still is on the ht track. The best foot moves astantly forward. The main probl the industry faces today is the ck its own self-confidence took m recent "scandals." With con- cence restored, radio needs no extra p. Today, it has about everything eeds to continue to be one of the st dynamic forces in our civiliza- n.



# TWO you can TRUST

for advertising accuracy

**NATIONAL REGISTER PUBLISHING CO., Inc.**

147 West 42nd Street, New York 36, N. Y.  
333 North Michigan Avenue, Chicago 1, Ill.  
2700 West 3rd Street, Los Angeles 57, Cal.

# IF you're unhappy with your NATIONAL SALES out of New York

If you are dissatisfied with the amount of Network and Spot you're getting then you need what I have to offer—16 years of successful selling to New York agencies. Acting as your PERSONAL representative in that area I can provide the day-in-day-out contact necessary to sell the people you are missing.

**Box 26**

# BUY

THE  
STATION  
WITH THE



PERSONALITY



## Tv and radio NEWSMAKERS



**James E. Duffy**, director of sales for the ABC Radio Network Central Division, has been appointed ABC Radio national director of sales. He joined the network's publicity department in 1949; was made assistant publicity director in 1952; and in May of that year was promoted to director of advertising and promotion for the Central Division. Duffy became an account executive for ABC Radio Central Div. in 1953. In the fall of '55 he moved over to ABC TV as a Central Division account executive.

**John J. Cody** has been appointed sales manager of WHEC-TV, Rochester, N. Y. A native of Stamford, Conn., he joined the WHEC radio sales department in 1955. Prior to that, he was with WWHG, Hornell, N. Y. Previously, Cody was advertising manager for the Hornell Baseball Association. He was graduated from Alfred University in 1958 and is a W.W. II veteran of four years with the Marine Corps. Cody is a member of the Rochester Sales Club. He succeeds LeMoine Wheeler, retiring 30 June.



**Ralph F. Glazer** has been named Eastern sales manager of CBS Radio Spot Sales. He joined the CBS organization in 1951 as manager of sales service with KNX, Los Angeles, and the CBS Radio Pacific Network. In 1954, Glazer shifted to the KNX-CRPN sales department. A year later he was named Eastern sales manager, relocating in New York. In 1956, he moved to CBS Radio Spot Sales as an account executive. Glazer was promoted to manager of the San Francisco office of CBS Radio Spot Sales in 1959.

**Richard M. Dunn** joins the Chicago office of Wade Advertising as director of broadcasting. For the past three years, he was assistant to Lewis Titterton, v.p. in charge of the tv program department at Compton. His other previous agency connections include N. W. Ayer & Son, Stockton West Burkhart of Cincinnati, and the Biow Co. Dunn was agency producer for two NBC TV specials—tributes to Richard Rogers and Irving Berlin. In his new post, he will work directly with tv, film, and business depts.



Include yourself In!

The Biggest Advertising Convention of the Year...

# ADVERTISING FEDERATION OF AMERICA

## 56<sup>TH</sup> ANNUAL INTERNATIONAL CONVENTION

### JUNE 5-8, 1960—HOTEL ASTOR, NEW YORK

Advertising's most inclusive get-together explores, discusses, expands the convention's theme: "ADVERTISING WORKS FOR FREEDOM." Keynoted by the Hon. Frederick H. Mueller, Secretary of Commerce. Provocative . . . Controversial . . . Vital to Everyone Interested in Advertising:

**HEAR** FTC Chairman Earl W. Kintner; Noted educator-anthropologist Dr. Margaret Mead; John P. Cunningham, Chmn., Cunningham & Walsh, Inc., discuss "Self Regulation in Advertising."

**HEAR** Creative Session Speakers: Max Freedman, Washington Correspondent, *The Manchester Guardian*; Al Capp, creator of "Li'l Abner"; Walter Guild, Pres., Guild, Bascom & Bonfigli; and other speakers, other subjects of special interest.

**PLUS ENTERTAINMENT!** New York in June is a World of Entertainment for You, for Your Wife; and ABC, CBS, NBC Networks present "An Evening with Rodgers & Hammerstein." Star-studded stage show featuring music and artists from Oklahoma, South Pacific, Carousel, Flower Drum Song, Sound of Music and other Broadway hit shows of R&H. Last minute extra: Chevrolet's fabulous TV Fashion Show, with models wearing original creations from leading designers.

**MAIL YOUR REGISTRATION NOW FOR TWO GREAT ADVANCE PACKAGE OPPORTUNITIES!**

**\$60.00 Advance Package**

Includes admission to all sessions, brunch, 2 cocktail parties, 3 luncheons, dinner-dance, entertainment for you.

**\$30.00 Wife's Advance Package**

Includes admission to parties, brunch, entertainment, dinner-dance, and special trips for your wife.

Advance price applies only until May 29th

Advertising Federation of America  
250 West 57th Street, New York 19, N. Y.

My check for \$.....covering Advance Registration for the 56th Annual AFA Convention, June 5-8, is attached.

CHECK TYPE OF REGISTRATION DESIRED

Package Registration—\$60

Wife's Package Registration—\$30

Advance Registration Only (Does not include meals)—\$20

Reduced advance rates expire May 29.

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Please make your hotel reservations direct with the Hotel Astor, New York City 36.



## The seller's viewpoint

*There's a great deal of current nonsense about music on radio, says Robert E. Eastman, who heads up the station representative firm of that name. Many people characterize music according to their own opinions—which often have nothing to do with whether such music is generally popular or surrounds the commercial with an effective selling atmosphere, he states. Eastman cites examples to prove his case, and lists what he considers to be the most common biases concerning programing of popular music on the U. S. radio scene.*



### THE DOUGH-RE-MI OF RADIO'S MUSIC

**A** large confusion and controversy exists regarding radio's music and its appeal. It is a subject which is a constant issue between the buyers and sellers of radio time. Music is an emotional thing, a highly personal thing.

Buyers and sellers bandy about terms like: "station image," "good music," "adult appeal," "rock 'n' roll," etc.

They espouse opinions like:

- Any old music is "good music."
- The top popular music is all "rock 'n' roll."
- A station that plays just top popular music can't have a good "image."
- Classical music reaches a more well-to-do audience.
- Top popular music does not have "adult appeal."
- Certain types of music provide the wrong "product climate" etc., etc.

Let's hit a few of the prejudices head-on.

First, let's face the fact that there is a lot of good, old music and also much good top popular music. Who can say that only Glenn Miller music is good? The person who is big for Glenn Miller, of course.

Ask a buyer, "What is rock 'n' roll?" Sometimes you'll get the answer: "Why the Top 40, of course." The beautiful rendition of "The Battle Hymn of the Republic" by the Salt Lake City Tabernacle Choir is about as far from rock 'n' roll as one can get, and this is not by any means just one exception. Percy Faith's "Theme From 'A Summer Place,'" currently very popular, is another example.

Station image derives from a great deal more than just the music played. It includes many elements, such as character of personalities, news treatment, public service, etc.

One highly respected advertising man recently contended most adamantly that a station playing just the top popular music wouldn't sell appliances. The week before, we talked to an appliance dealer who was far outselling all of his competitors doing what the adman said was wrong.

Daily in our representative business we see a great deal of evidence of sales results from all varieties of musical formats. An expertly contrived "balanced music" station

produces astonishing results for heating gas and honey; a "toe-tapping" music-policy station has a lock on all the big grocery chains who acclaim the tangible results; a "soft music" station sells several hundred thousand dollars of real estate; a strictly Top 40 station outsells all competitors for a new car dealer with 122 sales in one week.

What is the answer? The answer is really *showmanship* and *salesmanship*. Stations with real showmanship can do a variety of things with music and still deliver a most respectable audience circulation.

Salesmanship is difficult to separate from showmanship. Basically, salesmanship emanates from the warmth, sincerity and believability of human personalities on the air. These same qualities build showmanship.

No music should be classified as "adult appeal" or otherwise because "adults" are people with varying tastes.

Spot radio used properly is a fabulous sales producer. By and large, local advertisers are using it more skillfully than national advertisers.

Some buyers are over-cautious. An undue amount of time is devoted to questioning music content, station image, audience composition, etc. This wastes time, money, and can result in a weaker buy.

To buy spot radio effectively and efficiently we recommend a few simple and basic steps:

1. Use ratings. It's a mass medium. Look at all three surveys for cross-check confirmation.
2. Request and give weight to documented evidence of a station's ability to produce results and especially results which relate to your product.
3. Ask about recent news scoops. This exposes a degree of enterprise and showmanship.
4. Put enough dollars into the market to insure adequate frequency.

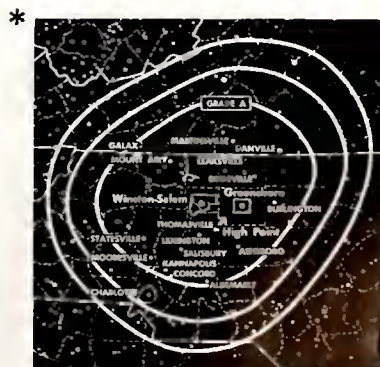
The above procedure excludes all of the programing debate and properly assumes that if the ratings check out, the programing is right. The public will not long tolerate a dull show or one that attracts because it is noisy.

**WSJS TELEVISION**  
*has*  
**GRADE A COVERAGE\***  
*for a*  
**BIGGER RETAIL SALES AREA**  
*than any other*  
**North Carolina Station**

**THIS FACT FACES YOU!**

**PROOF:**

In North Carolina's biggest Metropolitan market, total retail sales within WSJS-Television's Grade A Coverage area come to \$1,396,079,000. Only WSJS-Television offers this strong signal strength in its industrially rich Piedmont market.



**WSJS** television  
 Winston-Salem / Greensboro



CHANNEL 12  
 Headley-Reed, Reps.

# SPONSOR SPEAKS

## Tv Commercials at the Roosevelt

The First American Tv Commercials Festival and Forum, which runs 18-20 May at the Hotel Roosevelt in New York, promises to be one of the most important and constructive events of the current air media season.

SPONSOR has long felt that tv and radio commercials deserved more attention and much more recognition.

This year SPONSOR, in association with Wallace A. Ross, is providing the first national marketplace of commercial ideas, and the first really professional competition.

A visit to the Roosevelt next week will provide you with an unequalled opportunity to inform yourself on the broad range of television advertising concepts.

The Festival will feature commercial screenings, luncheon and dinner forums, and awards for advertising and craftsmanship. For reservations, call or write Tv Commercials, c/o SPONSOR Festival, 40 E. 49th St., New York 17.

## The need for a federated NAB

Two weeks ago, in our issue of 23 April, we proposed that broadcasters seriously consider reforming the present structure of the NAB.

The SPONSOR article, titled "Just One President—Does the NAB need more?" outlined a plan for a federated association with separate organizations for tv, am radio and fm radio.

Under the federation system each major branch of broadcasting would have its own board of directors, full-time president and staff. Coordinating these, and acting for the industry on major policy matters involving governmental and public relations, would be a federation board and president.

Since the article appeared we have received countless letters and phone calls praising the SPONSOR plan as a practical, sensible, realistic blueprint for the industry.

If you agree with the proposal, we urge that you write both to us, and to present NAB leaders about it.



**THIS WE FIGHT FOR:** *Continual, unremitting pressure to cut down on the burden of paper work that makes the buying and selling of radio/tv spot seem onerous to many clients.*

## 10-SECOND SPOTS

**Quote:** "The research people have discovered an unusual thing about trouble: it always starts out being fun."—Pat Butram, CBS Radio.

**Goldbricks:** The balmy Manhattan spring-time has turned a former station rep nostalgic to the point where he's giving away "trade secrets."

"Those spring and summer afternoons," he recalled, "were great for playing hookey. We'd leave the office well ahead of lunch just as if we were going out on a full afternoon of call at agencies. After lunch, we'd head for Yorkville" (the German-American section of New York City around 86th St. East). "The reason we chose Yorkville was that we'd never run into any of our bosses there, although we'd run into plenty of buddies from other rep firms. The movie theaters there are air-conditioned, and the chance of recognition is slight. To make doubly sure of anonymity, we remove coats and ties. Then back to the office about 4 o'clock like good reps back from sales calls."

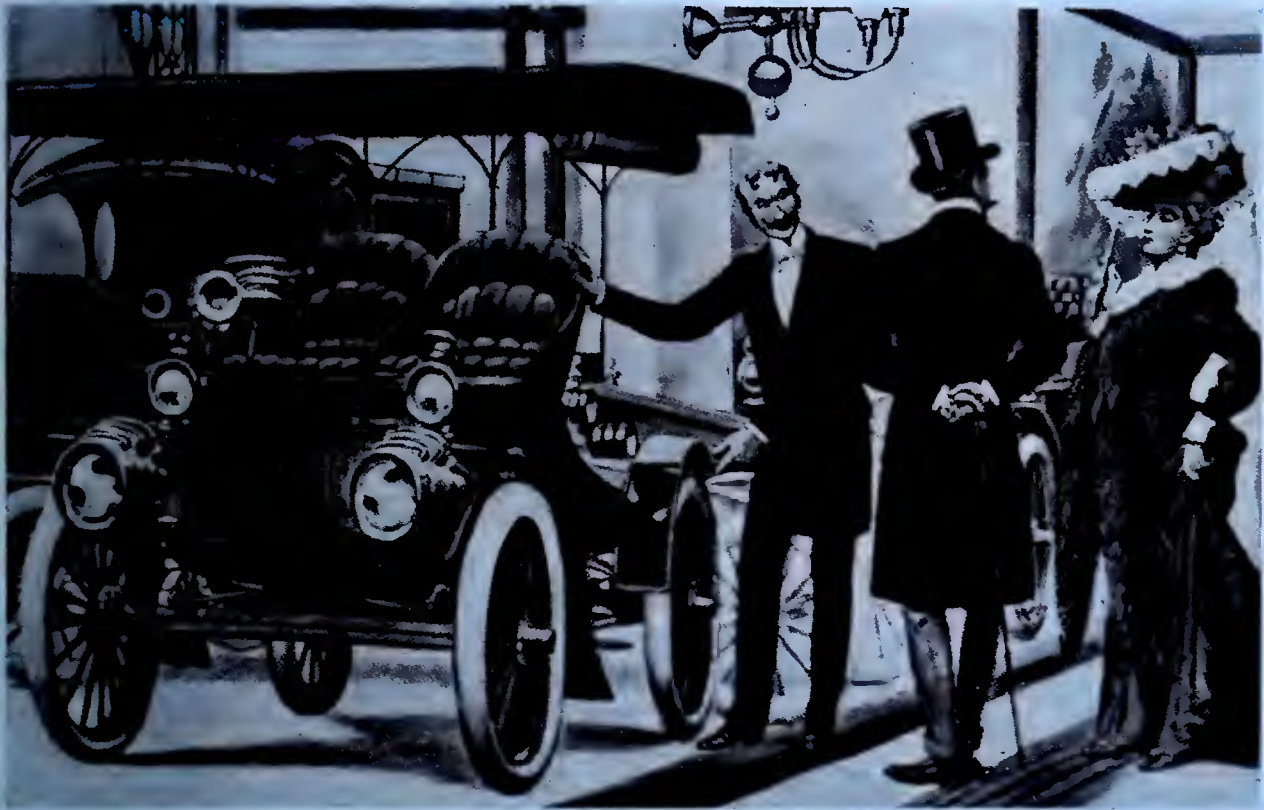
SPONSOR mentioned this to another ex-station salesman. "Personally," he said, "I used to haunt the legit theaters in the Broadway area. Ever wonder why actors say matinee crowds are tough to play to? I know not. Three-fourths of a matinee audience has no business being there, and they're afraid to laugh or applaud for fear of attracting attention to themselves."

**The build-up:** From an American Women in Radio & Tv luncheon announcement, "Jefferson said: 'It is the most dangerous blot on our Constitution.' Confused and confusing it tampers with the very basis of democracy—the right to vote. Like the air we breathe (which is often more impure than we think), the water we drink (confident it must be fresh) we take our vote for granted. But like the water and the air, even the vote can be less than it seems. Consider hearing Lucius Wilmerding tell us every thinking AWRT'er should call about the 'dangerous blot'—the antiquated electoral college. . . ."

**Agenciana:** Heard about the secretary who is on her last lap?—Pat Stone, CHUM, Toronto.

# WGAL-TV

the on-the-go market



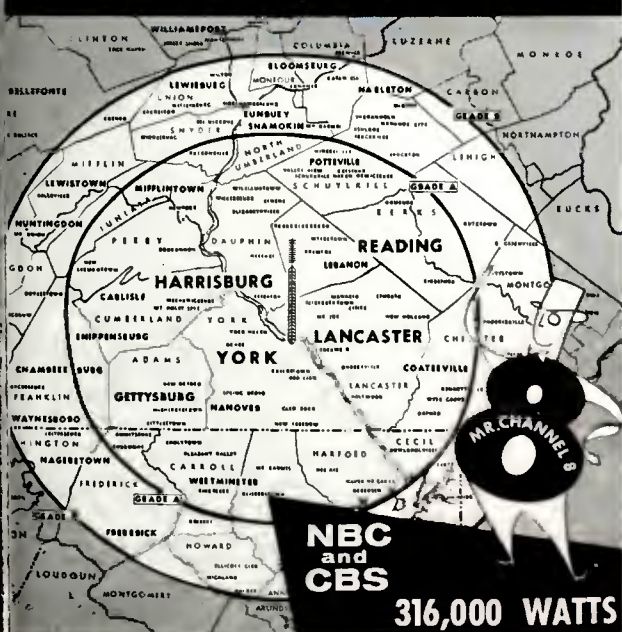
THE BETTMANN ARCHIVE

## \$684,903,000

**automotive sales**

*including filling stations, automotive supplies*

### MULTI-CITY TV MARKET



The people in this prosperous multi-city TV market are on the go, live better, spend better. This is truly a model-sales market. And, there's a dramatic reason for this: WGAL-TV delivers an audience which is greater than the combined audience of all other stations in its coverage area.

(See ARB or Nielsen surveys.)

**WGAL-TV**

*Channel 8*

**Lancaster, Pa.  
NBC and CBS**

**STEINMAN STATION**  
Clair McCollough, Pres.

# STATION JINGLES GOOD ENOUGH TO EAT!!!

the new  
**TRADEMARK  
SERIES**

**STATION IDENTIFICATION JINGLES**

A sparkling melody winds its way through the many versions, embracing the new continuity concept, the sound of tomorrow. Sold on an exclusive basis in your market.

Pilot stations:  
**WMGM**, New York  
**KWK**, St. Louis  
**WEMP**, Milwaukee  
**KONO**, San Antonio

**Commercial Recording Corporation**

P.O. Box 6726 • 3104 Maple, Dallas 19, Texas  
Phone RI 8-0037

Tom Merriman, president • Bob Farrar, vice pres.  
Dick Morrison, vice pres., gen. sales mgr.