

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

IT'S *Audience* YOU WANT...

KiSN

PORTLAND, ORE.

RECEIVED
PULSE 28.3%
AUG. 1960

OVERALL 6 A.M. to MIDNIGHT

KiCN

DENVER

SPECIAL PILOT SURVEY 36.7%
SEPT. 1960

OVERALL 6 A.M. to MIDNIGHT

KOIL

OMAHA

PULSE 35.3%
SEPT. 1960

OVERALL 6 A.M. to MIDNIGHT

IT'S *Results* YOU WANT...

KiSN PORTLAND
— JERRY FLESEY, Mgr. CAPITOL 6-7191

KiCN DENVER
— DICK SHIREMAN, Mgr. AMHERST 6-3703

KOIL OMAHA
— STEVE SHEPARD, Mgr. 342-7626

ALL

AMERICA'S HIGHEST RATED

DYNAMIC RADIO IN DYNAMIC MARKETS

the **Star stations**

KiSN-Portland
AVERY-KNODEL
KOIL-Omaha
AVERY-KNODEL
KiCN-Denver
H-R

THE TOP 86 SPOT RADIO CLIENTS IN '60

Reps pick outstanding campaigns of the year, also chart key trends in use of the medium

Page 29

Is tv accepting movie plugs banned by Code?

Page 32

Network and spot tv spending was up this summer

Page 34

What buyers are paid; how they feel about it

Page 39

DIGEST ON PAGE 4

Only Santa Claus
reaches more
northwest homes
than

KSTP Radio

and

KSTP-TV

MINNEAPOLIS-ST. PAUL

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

Season's

GREETINGS





Nielsen Station Index agrees with the national standard

*When two separate measurements agree... and one is recognized as
the standard of the broadcast industry... it speaks well for the other.*

*When measuring network program audiences, national Nielsen Station
Index (NSI) consistently yields the same answers as Nielsen
Television Index (NTI), the accepted national standard.*

*The facts relating to this comparison are startling.
Ask for them. They will help you see why...*

NSI is the only validated source of station
audience facts available today...

providing reliable information for broadcast advertising decisions

Nielsen Station Index

a service of A. C. Nielsen Company

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

NSI is Registered Service Mark of A. C. Nielsen Company

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

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

• 0948

*

NIELSEN
REPORTS:

waga

FIRST IN
ATLANTA

THE BILLION DOLLAR MARKET
WITH A MILLION PEOPLE

THE NIELSEN
SPECIAL FOUR WEEK
REPORT PROVES
THE DOMINANCE OF

waga
tv

5

Call KATZ

ATLANTA

the STORER station

* Over-all share of audience for period ending
August 7 39.1. Station B 36.6; Station C 24.3

* (NSI Special 4-Week Report August 1960
Metro Area Average Day Part Station Shares
M-F 6 am-6 pm Sun-Sat 6 pm-mid.)

© Vol. 14, No. 50 • 12 DECEMBER 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Top 83 radio spot campaigns of 1960

29 Who are the leading spot radio accounts of 1960? SPONSOR lists 83 which have been nominated by leading station representatives as outstanding

Is tv accepting taboo movie ads?

32 Suggestiveness of some movie commercials, making them taboo to Tv Code, raises new problem for stations, whose own film shows require tact

Summer tv spending was up

34 Network gross time expenditures rose by 11%, spot by 4% during 1960's third quarter, compared with 1959 figures. Toiletries are web leader

'Where there's life . . .' take 175

36 That many versions of D'Arcy's prize-winning spots for Budweiser have been written, produced, and directed by its creative chief Bob Johnson

How to buy (and sell) fm

38 Successful fm salesman outlines valuable guide lines for advertisers using medium and stations promoting it; says fm's cpm often under \$1

What timebuyers are paid

39 Part Two of SPONSOR's new 14-city timebuyer survey reveals buyers' salaries broken down by size of agency, sex, city, and experience

Station man scores as star of tv kid show

42 Jerry Sandford, former program mgr., WVEC-TV, Norfolk-Hampton, Va., stepped into clown's shoes one night and has been stepping up show since

Off-beat beverage gets medical sell

42 Bovril, British beverage, reaches nutrition-conscious consumers via radio broadcasts of Dr. Carlton Fredericks in New York and Philadelphia

FEATURES

56 Film-Scope

24 49th and Madison

66 News & Idea Wrap-Up

7 Newsmaker of the Week

66 Picture Wrap-Up

47 Radio Results

76 Seller's Viewpoint

48 Sponsor Asks

10 Sponsor Backstage

58 Sponsor Hears

19 Sponsor-Scope

78 Sponsor Speaks

44 Spot Buys

78 Ten-Second Spots

17 Timebuyers at Work

74 Tv and Radio Newsmakers

55 Washington Week

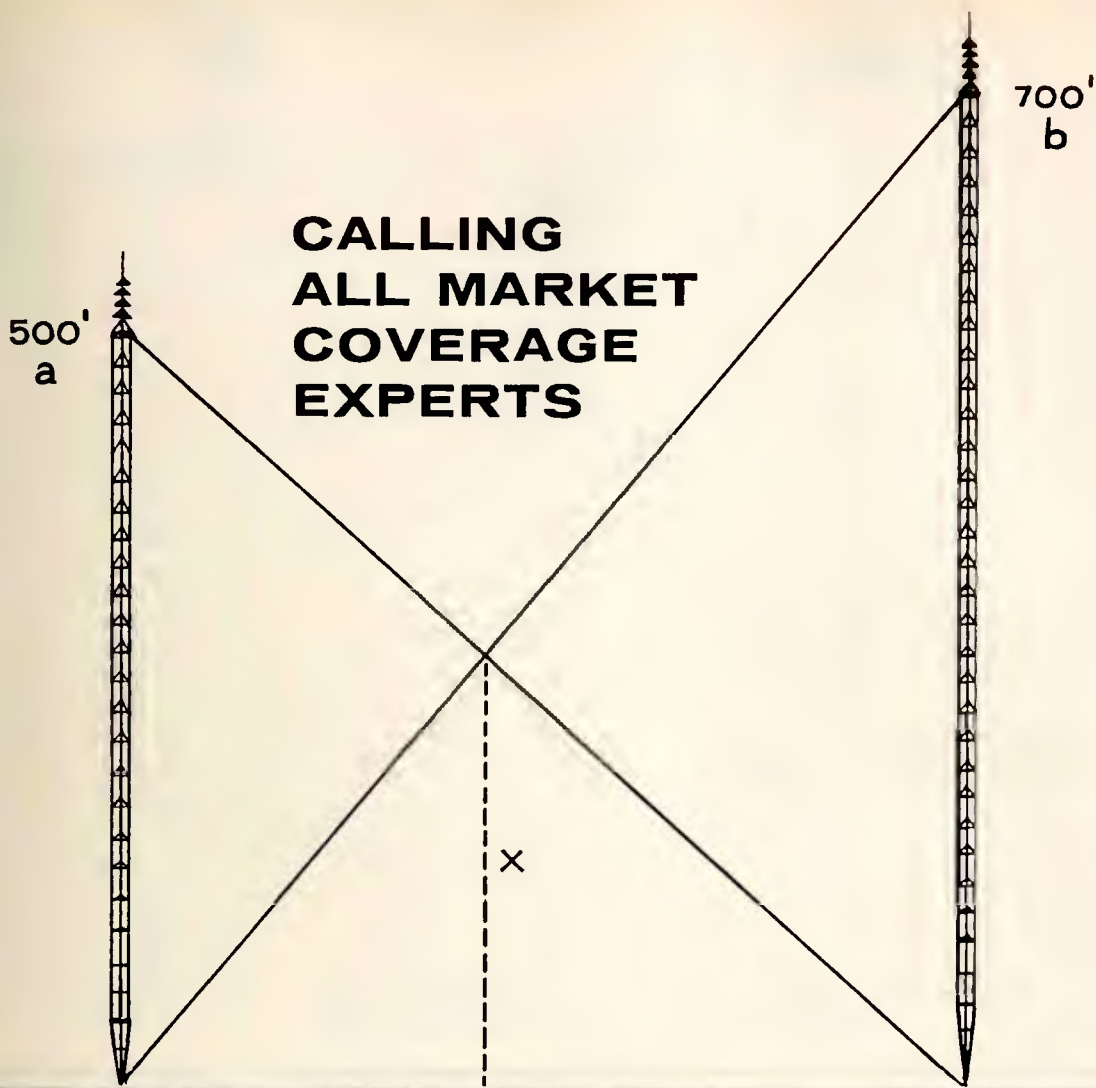
Member of Business Publications
Audit of Circulations Inc.

BPA

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and 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: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, 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.

SPONSOR • 12 DECEMBER 1960



**CALLING
ALL MARKET
COVERAGE
EXPERTS**

Two tv station owners * erect tv antenna towers within guy-wire range of each other. In fact, a wire goes from the top of each antenna to the base of the other. The ground between the two is flat. One tower is 700 ft. high, the other 500 ft. What is the height above ground where the two guy wires cross one another? (These are ultra-special, giant economy size guy wires with no middle age spread or sag.)

Solve this neck-craning problem and receive, absolutely without strings, a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you have already earned this invaluable trophy, say so in your entry and we'll provide another brain-stimulating prize.

* Obviously, they weren't buddy-buddy or they would have mounted both antennas on a single tower to obtain equal signal coverage. No such problems exist in Washington, D. C., where all four stations have equal height antennas—but WMAL-TV leads in market coverage due to its total area promotion of ABC programs.

wmal-tv
abc

Washington, D. C.

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

Affiliated with WMAL and WMAL-FM, Washington, D. C., WSWA-TV and WSWA, Harrisonburg, Va.

MORE THAN

33

HOURS

of **LOCAL** programming

EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy 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.

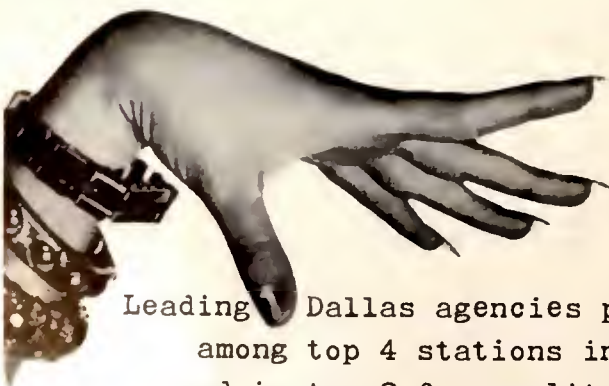
And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

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



WOC-TV Channel 6
THE QUINT CITIES
DAVENPORT } IOWA
BETTENDORF }
ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

PERSONNEL:
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: Pax Shaffer



Leading Dallas agencies place **KviL** among top 4 stations in total market and in top 2 for quality market!

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher
Norman R. Glenn
Executive Vice President
Bernard Platt
Secretary-Treasurer
Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor
John E. McMillin
News Editor
Ben Bodec
Managing Editor
Alfred J. Jaffe
Senior Editor
Jane Pinkerton
Midwest Editor (Chicago)
Gwen Smart
Film Editor
Heyward Ehrlich

Associate Editors

Jack Lindrup
Ben Seff
Walter F. Scanlon
Michael G. Silver
Ruth Schlanger
Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Office

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Dept.

Barbara Parkinson

CIRCULATION DEPARTMENT

L. C. Windsor, Manager

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Laura O. Paperman, Accounting Manager
George Becker; Michael Crocco; Syd Guttman; Hermine Mindlin; Wilke Rich; Irene Sulzbach; Dorothy Tinker; Flora Tomadelli

NEWSMAKER of the week

Corinthian, whose plunge into local tv coverage of the national political conventions, proved to be a commercially successful vehicle in its five markets, will program the Washington inaugural and political doings next month, according to C. Wrede Petersmeyer, Corinthian stations president.

The newsmaker: C. Wrede Petersmeyer is optimistic that Corinthian's second major political events packages will be snapped as avidly by advertisers, as the first. (For the story, see SPONSOR, 21 November.) Petersmeyer, who made the announcement of his programing intentions at the RTES timebuying and selling seminar in New York City, last week, said that the five Corinthian stations would be sending news teams to Washington to cover what they have labeled: "The New Era—What It Means." The coverage, which will begin on Inauguration Day, will last approximately a week, said Petersmeyer, and will be a report on the nature of the new administration, the new Congress, the issues being developed, the legislative and administrative ferment.

The new public affairs programing concept, according to the Corinthian stations head, was triggered by the success of the convention package. It is based on the premise that only individual stations can bring together a satisfactory link between the national scene and the local audience.

Corinthian proved, with its convention package, that public service sponsorship can make commercial sense. It was quickly, and quite unexpectedly, picked up by half a dozen local advertisers who, when all was said and done, applauded the results.

The program, according to the Sponsors themselves, turned out to be potent in "building prestige," "a successful commercial buy," and "a good direct sales pitch."

The Corinthian station people are certain that the new era program packages will be bought as enthusiastically by advertisers come January.

Corinthian's sales pitch: although the advertiser cannot base his buy on a rating figure, he will get, in addition to a guaranteed large circulation and a ridiculously low cost-per-1,000, lots of goodwill, much prestige, and high attention.



C. Wrede Petersmeyer



*a jump
ahead in the Phoenix area*

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

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

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

K R I Z
phoenix

call robert e. eastman & co., inc.

KO-5

I
T
C

INDEPENDENT TELEVISION

*Setting the pace
in dynamic special subjects*



CAMPY'S CORNER

Roy Campanella, joined by noted sportscaster Chris Schenkel, is co-host on this intimate half-hour series. Campy and Chris interview celebrities Garry Moore, Mel Allen, Faye Emerson, Kyle Rote, Sam Levenson, Jack Benny—people who make the news. Special features such as “Campy’s Mailbag” and the inspirational “Campy’s Scrapbook” make “Campy’s Corner” one of television’s brightest spots. Available on tape and film. Also 260 five-minute radio shows.



GOLF TIP OF THE DAY

PGA champ Dow Finsterwald, a top moneywinner, hosts these 195 five-minute sessions. Dow shows celebrity golfers like Jack Dempsey, Buddy Hackett, Dick Van Dyke, Roger Maris, Richie Guerin—and the audience—how to improve their game. A ready-made audience of millions.



WOMEN'S MAJOR LEAGUE BOWLING

26 challenge matches among the nation's top women professional bowlers. Winner from preceding week challenges reigning champion. Prominent sportscaster Fred Wolf comments.



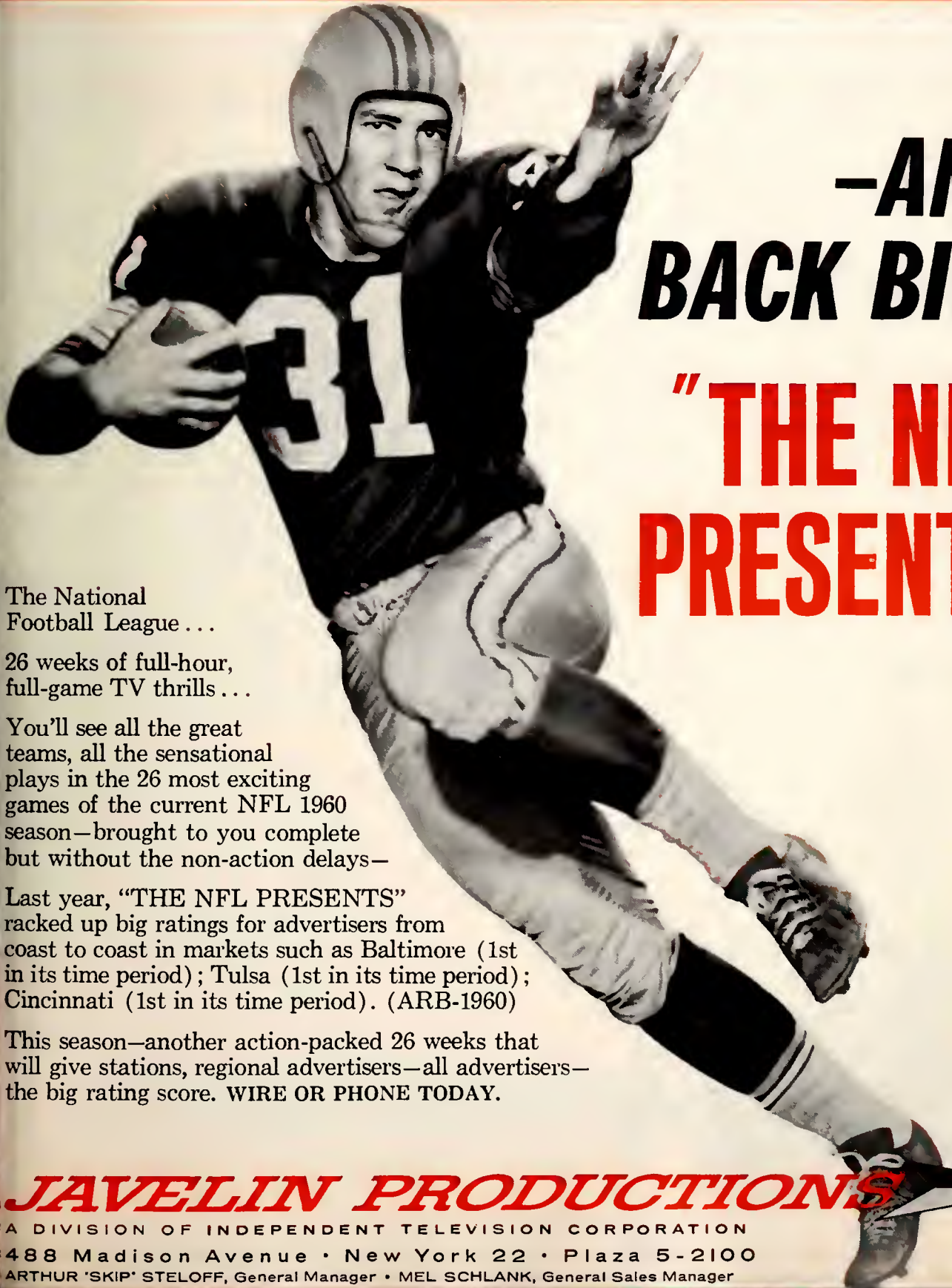
MAGIC MOMENTS IN SPORTS

The sports world's most thrilling moments—Man O'War, the first four-minute mile, Bobby Thompson's famed homer—in dramatic film clips from famed Pathe News. Narration and local “color” by Leo Durocher, one of sportsdom's most colorful personalities.

and many others like Call the Play, Animal World, Pulse of the City, Willie Wonderful. Still other sports and special subject series are now being planned. Whatever your programming needs, you'll find you can do the job with a sports or special subject from Javelin Productions.

**CORPORATION PROUDLY
ANNOUNCES ITS NEW DIVISION**

JAVELIN PRODUCTIONS 



**-AND
BACK BIG!**

**"THE NFL
PRESENTS"**

The National
Football League ...

26 weeks of full-hour,
full-game TV thrills ...

You'll see all the great
teams, all the sensational
plays in the 26 most exciting
games of the current NFL 1960
season—brought to you complete
but without the non-action delays—

Last year, "THE NFL PRESENTS"
racked up big ratings for advertisers from
coast to coast in markets such as Baltimore (1st
in its time period); Tulsa (1st in its time period);
Cincinnati (1st in its time period). (ARB-1960)

This season—another action-packed 26 weeks that
will give stations, regional advertisers—all advertisers—
the big rating score. WIRE OR PHONE TODAY.

JAVELIN PRODUCTIONS 

A DIVISION OF INDEPENDENT TELEVISION CORPORATION

488 Madison Avenue • New York 22 • Plaza 5-2100

ARTHUR 'SKIP' STELOFF, General Manager • MEL SCHLANK, General Sales Manager

WIBG

INFLUENTIAL IN PHILADELPHIA



Leader in Quantity, Quality and Business Establishments Audience. Leader in news and new ideas in Community Service. Latest* Pulse and Hooper total rated time periods:

*Pulse 8-county area, Aug., 1960; Hooper R.A.I., July-Aug., 1960; Hooper Bus. Estab., March, 1960.

Another Great

STORER Station

Represented by the KATZ Agency, Inc.

by Joe Csida

Sponsor backstage

Our courageous admen—there are some!

I would guess that if the world's speediest typist sat at this machine and wrote short, wild, irresponsible words just as fast as his fingers could fly, and wrote such words at such a rate for one solid year, he wouldn't be able to write all the words which have been written ridiculing sponsors for their timidity and their refusal to underwrite anything even slightly controversial or unpleasant. Right?



Yet it seems to me that in the last couple of weeks I have seen on television some of the most controversial and non-Pollyanish shows I have ever witnessed. And each of them was paid for by some American advertiser, presumably panting as ever to sell his goods to a maximum number of citizens.

All-out integration on tv

Until I looked at this crisp 1 December evening's papers, I thought maybe the reason for this was that the present, late 1960 atmosphere had somehow become a more liberal one. But featured prominently on all front pages tonight (as well as on first editions of tomorrow morning's journals) is a fascinating UPI Telefoto out of New Orleans, Louisiana. It shows the ballerina-slippered foot of a young white lady plunged from toe to instep into the backside of a young man, also white, in as accurately placed a kick as Pat Summeral ever achieved in picking up an extra point or three for the New York football Giants. Attached to the foot is a not unshapely leg, covered just below the knee by a satiny looking dark skirt. If the woman were managing this forceful, obviously vicious and precise boot in the seat without a handicap of any kind it would be remarkable enough. But two New Orleans policemen and a somewhat disgusted-looking male civilian are watching the performance. And this adroit young woman is holding in her arms a little girl of approximately four years of age, with long blond hair, as she (the woman, not the little girl) executes this exact place-kick. The kickee is a young man named Lanny Goldfinch, a Tulane University student who showed up for school with three Negroes. The artful kicker is unidentified, but she is obviously a wholesome, prideful young New Orleans mother trying to avoid having her blond-haired baby contaminated by the unholy necessity of going to a school in years to come, which has been and/or is attended by Negroes.

I think it is a reasonable assumption that this young mother uses lipstick, powder, rouge, hair spray, and other items of general beautification. I think that not only she, but all her New Orleans sisters who have been putting up such a valiant fight against integration, exert every effort to make themselves as lovely and as appealing as possible to their husbands and lovers. It follows, therefore, that they

(Please turn to page 12)

**12****where the DIAL STOPS
...THE BUY BEGINS!****in Providence
that's WPRO-TV**

PROOF BY EXCLUSIVE MARKET SURVEY FOR YOUR PRODUCT! With our TMP (Test Market Plan), you get 500 in-home interviews before you advertise, and 500 after your schedule is completed. WPRO-TV absorbs all survey costs and no minimum schedule is required.

PROOF BY AUDIENCE SURVEYS! Take your choice of any survey. WPRO-TV delivers most audience in this rich area, with two billion dollars to spend. WPRO-TV's 50 mile radius of response includes all of Rhode Island, Southeastern Massachusetts including Fall River, New Bedford and Cape Cod, plus eastern Conn.

PROOF BY CASE HISTORIES! Here's one, but it's typical. Salty Brine (5:30-6:30 P.M., M-F) suggested once that his audience phone Elmo Topp (friend of Emily Tipp). Result? 36,000 calls in one hour, plus a request by the phone company to desist. That's response!

WANT MORE FOR YOUR TV DOLLAR? Call Gene Wilkin at PLantations 1-9776, or your Blair man. Either way, when you buy WPRO-TV, consumers buy your brands.

CAPITAL CITIES BROADCASTING CORP.

Represented nationally by Blair-TV

CHANNEL**12****PROVIDENCE**



WJBK RADIO IS DETROIT



WJBK
DOMINATES
THE MARKET
ON WHEELS!

SATURATE with
low-cost
package plans

CALL KATZ
— today!

the **STORER** station
backed by 33 years of
responsible broadcasting

Sponsor backstage (Continued from page 10)

are excellent prospects for the products of such manufacturers as Revlon. Yet it was just a couple of weeks ago, when the New Orleans crusade was beginning that Revlon sponsored a Harry Belafonte spectacular, named simply enough (and with no intent to deceive) the *Harry Belafonte Show*.

It was one of the very best musical shows I have even seen on television. But it was integrated as all hell. Little white boys and girls played in scenes with little Negro, Spanish, Cuban, and other boys and girls. For that matter big white boys and girls played in scenes with big boys and girls of shades other than pink and white. It was solid, delightful entertainment. But it is possible, if not probable, that the young New Orleans mother who kicked Lanny Goldfinch right in front of the William Frantz school will never buy another Revlon product as long as she lives.

The reviews on the Belafonte show ranged from fair to rave, but nowhere did I read any compliments for Charles Revson, Teddy Bergman, et al for putting an integrated spectacular on network tv.

They deserve loud applause

Similarly, last Friday, 25 November, another major advertiser, who must be interested in selling his product to all viewers regardless of color, creed, or current state of servitude, picked up the tab for a *CBS Reports* show called "Harvest of Shame." This was Philip Morris, and the show depicted the incredibly wicked way in which the nation's two to three million migratory workers are taken advantage of by their more prosperous fellow citizens who own farms, fruit orchards, and the like. Here, too, a substantial number of the poor humans who were paid wages like one dollar for a 10-hour day were Negroes. And here, too, many a comfortable, devoted segregationist would highly resent the reminder of how others (particularly Negroes) were forced to live.

The show was run the day after Thanksgiving, a fact I felt would further antagonize the nation's kicking mothers. Yet Philip Morris, trying to sell cigarettes, picked up a large tab for this production. And yet, I read no large commendations for the tobacco company, although I have read many a treatise belaboring the cigarette people for stupid policies like forbidding a character in one of their shows to be displayed with cigar in mouth, etc.

Timex laid it on the line just a few nights ago on a new NBC show called the *NBC White Paper*, in which the entire U-2 incident was painstakingly and at great (one-hour) length reviewed. This had nothing whatsoever to do, of course, with Negroes and wasn't calculated to prevent passionate young New Orleans mothers from boycotting Timex watches. But it certainly did make Mr. Eisenhower and the entire Republican administration look rather dim-witted and incompetent. I would think that rabid GOPers, still snarling from losing a very close election to young Mr. Kennedy, might very well decide they would rather give Longine than Timex for Christmas, after seeing the first *NBC White Paper*.

Yet, as I say, nobody applauded Timex's courage. I do. I applaud, but loudly, all those sponsors who realize that in the long run they'll win more friends and customers by recognizing and accepting a social responsibility in their shows than they'll lose by offending a small group of expert kickers among New Orleans mothers or die-hard Republicans.

WSLS & WSLS-TV¹ APPOINT AVERY-KNODEL, INC.² EFFECTIVE³ DEC. 11, 1960

1. WSLS & WSLS-TV move advertised merchandise from shelf to pantry in one of America's most important markets. Retail sales are well over the billion-dollar category. Growing fast, too. Up 98% in the past ten years.
2. Your Avery-Knodel representative has the facts and figures. The ones you need, combined with fast, accurate availabilities, for successful Spot radio and television campaigns.
3. Effective television advertising belongs on WSLS-TV, ARB rated number one station in share of audience . . . number one in homes delivered. Full power, of course. Channel 10. An NBC affiliate.

Effective radio advertising belongs on WSLS . . . covering a market 62% larger than any other Roanoke radio station. Powerful signal—5000 watts. Low frequency—610.

ROANOKE-LYNCHBURG ANYBODY?



AVERY-KNODEL Offices in: New York • Atlanta • Dallas • Detroit • San Francisco • Los Angeles • Chicago

FOR CHOICE AVAILABILITIES TO SELL
THE ROANOKE VALLEY, CALL YOUR
AVERY-KNODEL REPRESENTATIVE.

WPIX

the prestige independent

New York is Giant in size and sales. It is not easily sold. WPIX-11, *New York's Prestige Independent*, delivers the "right tool at the right time" — *minute* commercials in prime *evening* time in a "network atmosphere." / On WPIX-11 your commercials are in programs with the "network look." / This "network atmosphere" also extends to our advertisers and our audience. 98% of our advertisers are national. / The quality of the WPIX audience has been proved by A. C. Nielsen to be the *equal* of the leading network station's audience. / *Minute* commercials in prime *evening* time... in a "network atmosphere" provide the "right tool at the right time."

*where are your
60-second commercials
tonight?*

network programming

M SQUAD / AIR POWER / MAN AND THE CHALLENGE
HOW TO MARRY A MILLIONAIRE / MIKE HAMMER / MEN
INTO SPACE / HIGH ROAD / TARGET / SAN FRANCISCO
BEAT / THIS MAN DAWSON / DECOY / INVISIBLE MAN
NEW YORK CONFIDENTIAL / MEET MCGRAW / STATE
TROOPER / YOU ARE THERE / TRACKDOWN / YOU ASKED
FOR IT / SILENT SERVICE / MR. ADAMS AND EVE / THE
HONEYMOONERS / SHOTGUN SLADE / NAVY LOG / BOLD
VENTURE / JEFF'S COLLIE / THE CALIFORNIANS / BOLD
JOURNEY / WHIRLYBIRDS / AND MANY MORE



network audiences

No significant difference! This was the verdict of the A. C. Nielsen Company following their *qualitative analysis* of the audiences of the leading *Network* station and WPIX, the prestige *independent*. This special study provides a *direct comparison* of audiences during the hours 7-11 PM, seven nights a week / FAMILY INCOME HOME OWNERSHIP / AUTOMOBILE OWNERSHIP / OCCUPATION / in other words, the "content" of a rating point on WPIX and the leading *Network* station is *the same!*



WPIX

network advertisers

Brown & Williamson Tobacco Corp. / Procter & Gamble Company / Colgate-Palmolive Company / General Motors Corp. / Ralston Purina Company / Bristol Myers Company / General Electric Company / General Foods Corp. / American Tobacco Company / Standard Brands, Inc. / Coca-Cola Company / P. Ballantine & Sons / Kellogg Company / R. J. Reynolds Tobacco Company / Borden Company / General Mills, Inc. / Del Monte Foods / Texas Company / F & M Schaefer Brewing Company / And many more.



new york

The ONLY New York independent
qualified to display the
SEAL OF GOOD PRACTICE



The Sun Also Rises in Tulsa

"Please stop saying 'A-a-a-h-h-h-h!' when you drink your Cain's coffee. You're teaching grandpa bad habits."

So wrote a little girl to KOTV's local Helios, whose enthusiastic coffee breaking on "Sun-Up" prompted the bit of sponsor identification quoted above.

KOTV's sun chariot rolls across the Tulsa sky every morning from 7 to 8. For half that time a long-established early morning network program tries to make a race of it on another channel—but our program out-rates it two- or three-to-one. We think we know why.

There's the program's spontaneity. (If someone goofs, corrections are made on camera. It's not unusual for a cameraman to shout, "What do we do next?" The audience usually sees the behind-the-scenes answer.)

But the most significant reason for the program's success is its happy blend of *local* service and entertainment. It is indigenous. Without the unlimited budget of its network competitor, without the pick of the nation's brain power or talent—although visiting national personalities frequently put in an appearance—"Sun-Up" is nevertheless fresh and informative. It does not offer the academic charm of national weather reports—it tells how to dress the kids *this* morning. It presents conversation-making neighbors, not headline-making global celebrities. And, while it is important to keep up with world affairs—as "Sun-Up" does through newscasts—what the viewer really sees is a reflection of life in his own community.

"Sun-Up" interprets Corinthian's basic programming philosophy. Through the unequalled CBS eye, we bring our viewers entertainment and information from the outstanding network. In addition, regional needs and tastes are met by creative *local* programming. This, we believe, builds audience loyalty, wins viewer respect, and helps make friendly prospects for our advertisers.



Responsibility in Broadcasting

THE CORINTHIAN

Timebuyers at work

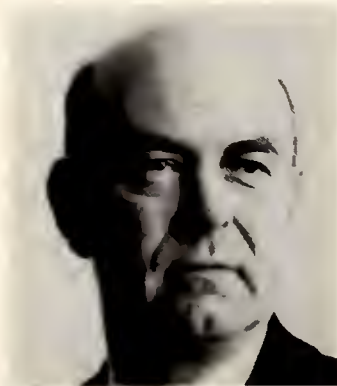
Jeff Fine, Wexton Advertising, New York, points up the need for a good marketing background as a means of more efficient radio and television buying. "We are thoroughly briefed about the marketing problems of our clients and become involved in media analyses long before firm recommendations are made to the client. We are conscious of clients' distribution patterns and retailer relationships. In this way our selection of a participation or adjacency can be made not only according to pertinent research, industry and local programming trends, audience size and composition studies, but, very importantly, also in terms of our clients' maximum potential consumer audience. The most efficient medium is not always the one that merely delivers the largest total audience per advertising dollar spent; it should deliver instead the maximum number of potential buyers for our clients' products and services for every radio and tv dollar. To make this important distinction, the timebuyer must be informed about all pertinent marketing data and learn to interpret these into sound buying judgment."



Richard Bunbury, head timebuyer at Erwin Wasey, Ruthrauff & Ryan, Inc., N. Y., maintains that it is not enough to know the similarities between markets, i.e., the standard "poop-sheet" statistics. "What we must know," he emphasizes, "is the multitude of differences, and shades of differences, between these markets." Each one,

Bunbury asserts, exists as a unique residential center for people having a choice; individuals who have elected to live, work and play in a particular geographical locale. "In order to sell these people a product, service or concept, we must have some insight into what kind of individuals they are," Bunbury says, adding that this goes beyond the mere number of families and median income. He points out that the market must be explained, analyzed and discussed before the "moment of truth"—and not as an

"attachment to availabilities and rating information. The image of a market, insofar as a timebuyer's job is concerned, is—or should be—all things about its people and, obviously, the elements that concern these people and the market. Once we know this," Bunbury concludes, "we have a true and practical image to work with."



KOTV
TULSA (H-R)

KHOU-TV
HOUSTON (H-R)

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)

TATIONS

Bought at 1 Sold at 4

In one afternoon, KVAR, Phoenix, buys Warner's films of the 50's; signs sponsor at double the rate

November 17

1 P.M. — New York — Dick Lewis, Pres., KVAR, Phoenix, and Bob Rich, V.P., General Sales Manager, Seven Arts Associated, conclude negotiations for purchase of first release of Warner's Films of the 50's.

November 17

4 P.M. — Phoenix — Tom Mitchel, KVAR sales representative, signs Carl Petralia, V.P., General Manager, Fletcher Jones Chevrolet, to full sponsorship of 25 of the Seven Arts feature films for two runs on the company's 3-year-old Thursday-Friday 11 P.M. "Showcase" ... at twice the previous rate.

Says Bob Vache, Program Director, KVAR, "This fast sale was wonderful but maybe the most profitable angle for us is in the fifteen top-notch features we'll use as spot carriers. The twenty-five Fletcher Jones selected were tops for their particular "Showcase" requirements. But with a quality package like this, they could have picked any twenty-five and still left us a gold mine of spot carriers.

"In the past, we'd be lucky to find 30% of the features in a film package that were really good TV attractions. A lot of the rest we'd never show. But with the Seven Arts package 100% are features with real audience pulling power."

Warner films of the 50's... money makers of the 60's!



NEW YORK — YUkon 6-1
270 Park Avenue — YUkon 6-1
CHICAGO — ORchard 4-5
8922-D La Crosse, Skokie, Ill. — ORchard 4-5
DALLAS — ADams 9-2
6710 Bradbury Lane — ADams 9-2
LOS ANGELES — GRanite 6-1
11358 Elderwood St. — GRanite 6-1

SPONSOR-SCOPE

12 DECEMBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

Whether it's to make up for the misfires of this season or otherwise, there's quite a flurry of activity in the General Foods and P&G camps toward lining up network programs for the 1961-62 season.

Generally speaking, the ratings garnered so far by either giant aren't of the breast-beating type. Both have their nighttime problems, but the indications are that Cincinnati will be faced with a little more drastic decision-making come early spring.

It's only December but GF is reported already committed for two new series that won't make their bow until next September-October.

Among the agencies in the forefront of this thrust to pick 'em many months in advance of starting date are Benton & Bowles and Leo Burnett.

One argument they're using: the reason why the episodes of some series this season haven't come up to their pilots may be because there wasn't enough time for planning and execution after the sale was made.

One of the leading eastern brewers is mulling a radio move that could develop into a trend for the medium locally.

The plan: instead of using spots across the board on disc jockey shows, he would buy half-hour segments of such programs three times a week and insert a commercial after each five or six minutes of music.

He feels that this strategy is necessary for his product to make the impression that he desires and that it would make him a sponsor in the true sense of the word.

Sunoco (Esty) is renewing its spot tv commitments for another 52 weeks.

Other spot tv activity during the past week: Nescafe, also Esty, showed signs of making heavier use of the medium in 1961; Arid Whirl-In (Bates) took off on another flight.

Spot tv may look to JWT for a welter of business deriving from new products during 1961.

There'll be campaigns in test markets for newcomers out of the Lever, Kraft, Quaker Oats and Standard Brands folds.

JWT's apparently run into a buzzsaw in its process of sounding out tv stations on whether the scheduling of two 30-second commercials back-to-back for Brylcreem and Eno salts would be acceptable at a one-minute rate.

It seems that the majority of the stations in the top markets peremptorily rejected the proposition, with a number of them condemning it as an out-and-out case of rate cutting.

However, some stations replied that they would be willing to run the two filmed commercials back to back if the compensation was equal to two 20-minute announcements.

Another point of objection: If these commercials were scheduled as required the addition of an I.D. would put the station in the position of triple-spotting.

Included among the turner-downers was CBS TV's acceptance setup, which said it saw no inconsistency in taking piggybacks from Food Mfrs., Colgate and Boyle-Midway. These piggybacks, it was noted, were properly integrated and had product compatibility.

Coming almost on the heels of his acquisition of WINS, N.Y., is George B. Storer's announcement that he'll have his own national sales organization to represent the five Storer tv stations in national spot, effective 1 July 1961.

Two offices will be definitely opened, one in New York and the other in Chicago, with Peter Storer, now managing director of WSPD, Toledo, as general manager of the national sales operation.

Katz has the representation of Storer's WJBK-TV, Detroit; WJW-TV, Cleveland; WAGA-TV, Atlanta, and WSPD-TV, while Blair is now the rep for WITI-TV, Milwaukee.

Among the other facets of the Storer announcement:

- Storer is working on arrangements to have the five stations represented in cities other than New York and Chicago.

- The seven Storer radio stations will continue to be represented by the present reps, namely, Katz, Blair and PGW.

- The Storer tv operation will start off with 10 men in New York and the Chicago office will have an office manager and five salesmen.

Another major change at Storer involves its upper management echelon: the appointment of two regional vice presidents.

The twosome and their areas of station supervision: Bill Micheals, Detroit and Cleveland; Terry H. Lee, Atlanta, Toledo and Milwaukee.

Micheals has been managing director of WJBK-TV, Detroit, and Lee, managing director of WAGA-TV, Atlanta. These vacancies won't be filled until after the first of the year.

Lanolin Plus, one of barter tv's heaviest users, is contemplating taking a year-round place in network tv.

The thinking is nighttime participations—from three to five minutes a week.

Scott Outboard Motors (Campbell-Mithun Minneapolis) has taken its first step toward launching a big spot radio campaign.

The agency sent letters to Chicago radio reps asking them for suggestions on the best way to accomplish image building via their medium.

Scott's never been in radio.

Campbell-Mithun, incidentally, is said to have done quite a job of image building for Northwest Orient Airlines.

Chicago reps are gratified that with the switch from Ayer to Y&R the Armour account is very much back in the local field.

Of course, there's still the question as to how Y&R will recommend the \$2.5-3 million be spent by Armour.

Ayer had been using 15 spot tv markets, while FC&B has leaned to network participations in behalf of Dash dog food and Armour soap products.

Armour, incidentally, is expanding its dog food line, with an unnamed new brand assigned to MacFarland, Aveyard. It's a high potency nutrition item, competitive with Dash. Expected test via tv and radio: the New York market around the first of the year.

To complete the Chicago circle: North's also in on Armour.

Now it's the outdoor medium that's turned to Nielsen for a continuing study that will help it vie against tv for the advertising dollar.

The first of these studies on how many look at billboards is being shown around at agencies. (Nielsen had set up a special department for such services.)

Noted an agency media executive who saw the outdoor pitch: "A medium's chances of cracking through are as good as the champions it's got in an agency. Tv at the moment has practically a monopoly on such champions in the average agency and it's up to tv to keep fortifying those champions."

SPONSOR-SCOPE *continued*

NBC TV is telling advertisers that it's got a public affairs winner in the Nation's Future (9:30-10:30) and they can hop on the bandwagon for little money.

The rating of this series has almost doubled over three weeks, going from a 5.6 to a 10. The prices asked: \$5,000 net per program for the 60-minute telecasts and \$2,500 for the half-hour versions. (The half-hour is every third week.)

P.S.: The tv columnists had been critical of NBC's spotting this series on a Saturday night, when, they contended, people were in the mood for less weighty things.

The average cutoff point at which a nighttime network tv program gets the heave from a sponsor is somewhere between a 16 and 17 rating.

Nielsen did an analysis of the average rating during the past three years for the shows that continued into the next season against those that were cancelled and the results came out this way:

FACTORS	1957	1958	1959
Avg. rating for shows continued	23.7%	22.9%	22.0%
Number of shows continued	71	69	64
Avg. rating for shows cancelled	15.8%	16.4%	13.9%
No. of shows cancelled	45	42	50.
Benchmark for comparisons: November-December each year.			

CBS TV's Thursday night schedule is being revamped after all.

With General Foods and S. C. Johnson agreeable to moving Angel and Ann Sothorn from 9-10 p.m. to 7:30-8:30, the network is replacing them with another hour western—Gunslinger—in the heart of the evening.

Note: ABC TV has a western, Stagecoach West, in a like period Tuesday and this one hasn't seemed to get going in ratings as yet.

Each of the tv networks picked up some daytime business the past week.

ABC got a quarter hour from Morton Frozen Foods (Bates) and 10 minutes a week from Uncle Ben's rice (Bates); CBS was handed a fourth weekly quarter-hour by Corn Products via McCann-Erickson and Mentholatum (JWT) added a fourth quarter-hour to its NBC obligation.

BBDO has another \$1 million of General Mills money for placement in daytime on one of the tv networks: it would be for the Betty Crocker line.

The miller bought a substantial batch of a daytime on NBC TV this summer for the same line.

The four dominant types of programing on network tv are running well to form this season in this respect: the average ratings for newcomers vs. holdovers.

However, what makes this type comparison somewhat different from last fall is that the incoming situation comedies are virtually neck-and-neck with new westerns, even though there were many more new s.c.'s.

Weighted by half-hour telecast, here's an average rating breakdown of the new compared to the established, showing the number by type and average homes:

Type	Avg. for New Shows		Avg. for Established* Shows	
Westerns	19.9%	(4) 8,995,000	23.9%	(17) 10,803,000
Situation comedy	19.5	(11) 8,814,000	17.7	(13) 8,000,000
Suspense mystery	16.9	(9) 7,639,000	16.1	(2) 9,628,000
Adventure	14.5	(7) 6,554,000	16.1	(2) 7,277,000
Type avg.	17.7	(31) 8,000,000	21.1	(41) 9,492,000

Source: First November 1960 NTI. *On network prior to this season.

National spot radio, according to the SRA's latest estimates, should total around \$200 million for 1960, as compared to \$185 million for the year before.

The medium's billings have increased every year since 1955, when it did about \$120 million.

By the way, the SRA's estimate for spot radio the first nine months of this year: \$140,477,000. For the like period of 1959: \$139,416,000. Plus margin: .8%.

(For more on spot radio projections, see SPONSOR, 31 October 1960, page 27.)

No question now that Nielsen's going ahead with its magazine/tv cross-media study: it's appointed Don McGlathery, out of the Broadcast Division, to head up this operation.

The first of these magazine/tv reports will be available in late February.

(For background article on this see SPONSOR, 26 September 1960, page 38.)

The gap in petrol industry billings continues to widen between tv and newspapers. In 1959 tv's share of gasoline business took a big leap forward and it looks as though that medium will wind up 1960 with around 45% of the total.

Gasoline billings in tv are moving at the rate of \$40 million and about \$22 million for newspapers. The 1959 comparison: tv, \$32,800,000; newsprint, \$26,000,000.

The availability of that new survey of radio by BBDO has now been put off until January, due to production problems. The project was first due to come out in August. It was updated at that time and again revised in October.

As the networks tend to sell their programing in smaller and smaller pieces, the rating services are faced with the increasing problem of measuring the audiences actually delivered by these smaller pieces.

The networks pooh-pooh the need for inquiring into these small segments, but some agency researchers contend that this is inevitable since rating services are committed to follow the needs of the sponsor and to provide as much information as possible in order to weigh values and effectiveness.

Here's something in which national spot has a stake: the cross-country bread companies could be headed for a marked upsurge in sales as a result of a change in production technique and distribution.

A major problem for the giant bakers had been this: keeping the bread fresh for its more distant points from the central baking plants.

Now it's contemplating this process: only partially baking the loaves and buns at the big plant, freezing them and having the baking completed at sub plants.

Plaguing the national bakers also: the general trend toward bread consumption has been down and the realization that if they're to make money they must sell their wares on a truly national basis and at the most efficient cost.

In the event the economy really softens up it is the feeling of marketers in the soap field that the high-priced toilet bars will start feeling the pinch.

The biggest seller, by far, remains Ivory, with the next largest share being held by Dial.

The others, in terms of share, fall in this order: (3) Lux, (4) Camay, Lifebuoy, Palmolive, Zest; (8) Dove, (9) Praise. The biggest loser compared to a year ago: Zest.

For other news coverage in this issue: see Newsmaker of the Week, page 7; Spot Buys, page 44; News and Idea Wrap-Up, page 66; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 74; and Film Scope, page 56.

CHANNEL

8

DELIVERS
AMERICA'S 28th
RETAIL SALES
MARKET
IN THE
LAND*
OF

Profitunity

*26 industrial-agricultural counties, PLUS Tampa - St. Petersburg Metropolitan Market — Florida's 2nd and the nation's 28th Retail Sales Market!



Any advertising campaign aimed at America's top sales markets must include Tampa-St. Petersburg Metropolitan Market — America's 28th Retail Market — and WFLA-TV!

WFLA-TV reaches into a market with more than 372,200* TV sets in the *Land of Profitunity* — a rich, busy 28-county area where retail sales topped two and a half billion dollars last year!

Take advantage of this exciting sales—and profit—opportunity! Spot your product on WFLA-TV — dominant in the *Land of Profitunity!*

Figures from Sales Management 1960 Survey of Buying Power.

wfla-tv CHANNEL 8
TAMPA - ST. PETERSBURG



*ARB, January 1960

NATIONAL REPRESENTATIVES, BLAIR-TV

KYW is way up in Cleveland!

... in Total audience • Adult audience • Market share • News coverage • Blue Chip accounts

KYW is your No. 1 radio buy in Ohio's No. 1 market.

Represented by AM Radio Sales Co. Westinghouse Broadcasting Co., Inc.



49th and Madison

Our careful readers

Many thanks for the "Seller's Viewpoint" exposure in your 28 November issue. You will be happy to know that as has been the case in the past, we have already received several intelligent replies to this item attesting to the fact that not only was the article read, it was read *carefully*.

Frank G. Boehm
vice president
Adam Young Inc.
N.Y.C.

Our amused readers

Never let it be said that people aren't reading SPONSOR. Several weeks ago you ran an article on Chris Christensen, our advertising-sales promotion manager. The article was entitled "Want A Promotion Job? First, Find a Gimmick." Since it appeared, we have received over 30 letters from television promotion men throughout the country letting Chris know how funny they thought the article was. As a result, new friends were made and old acquaintances renewed.

Alessandro M. Baccari, Jr.
KPIX
San Francisco

Memory lane

Your article on "College Radio" (SPONSOR, 28 November) was most interesting. It was particularly appropriate that you quoted Peter M. Bardach, media supervisor of Foote, Cone & Belding; at one time Pete was program director of station WEOS, Hobart College, Geneva, New York, when I was just a "heeler."

Irwin A. Spiegel
Broadcast Advertisers
Reports, Inc.
N.Y.C.

Correction

In your issue of 21 November there is an item:

"There's a curious side of the Campbell Soup account you may never had heard of: the only way it

might be induced to come into daytime tv is via a news strip. In other words, it doesn't want to have the Campbell name connected with soap operas, game shows or film reruns."

I do want to correct this statement.

Currently, for example, we are sponsoring on ABC TV daytime soap operas and quiz game programs.

For years on radio, and later on television, we sponsored *Double or Nothing* (a quiz program).

At present, we are not sponsoring motion picture film reruns, but have no reservations whatsoever against such participation from the point of view of show type.

Rex Budd
dir. of advertising
Campbell Soup Co.
Camden, N. J.

Farm info

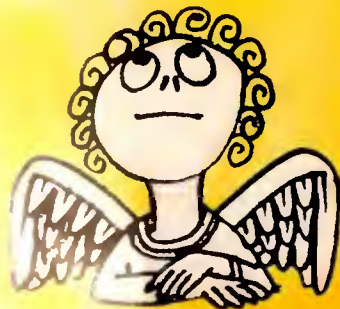
I would like to correct the information printed in your 7 November issue of SPONSOR in regard to DX Sunray Oil Co.'s Farm Radio program.

Our program is called the *DX Farm Information Center* and features 16 of the key Midwest radio farm directors, and broadcasts are scheduled each Monday, Wednesday, and Friday over 26 stations. Each station carries the same broadcast simultaneously to give the over-all effect of a network program.

We have an average of three or four name guests appearing on the program each month. These are key industrialists, university agricultural leaders, and other agricultural experts whom farmers would not normally have the opportunity to hear.

Our basic objective is to provide the farmer with current farming information and guidance which will enable him to do a better farming job. Annual expenditures for this program are in the \$150,000 range.

R. B. Middleton, Jr.
coordinator of adv.
DX Sunray Oil Co.
Tulsa





“One of our wisest decisions was to purchase the
RCA TELEVISION TAPE RECORDER
 — says Glen Taylor, Pres. and Gen. Mgr. WAVY-TV

“Our station facilities were the best available when we went on the air in September 1957, and we are keeping them so with our RCA TV Tape Recorders. The RCA machines have provided the means for our program department to produce top quality commercials and programs; to insure good viewing and commercials that sell. Today, WAVY-TV production is sharp, clear and tight, thanks to our RCA TV Tape Recorders for both monochrome and color. Moreover, we use our manpower to the fullest extent.”

Credit special RCA features. You can check through the entire system for the very best picture with RCA's many monitoring checks. Electronic quadrature adjustment keeps the picture sharp, assures a perfect alignment in seconds. In playback, even makes tapes produced elsewhere better.

You monitor audio continuously off the tape as it is being recorded. Production is tight. There's no waste of

time or talent—thanks to simultaneous control track monitoring, positive assurance that a control track is being recorded.

Encouraged by RCA's special values for quality production and the RCA Recorder's top quality picture, WAVY-TV first installed one monochrome TV Tape Recorder. Its popularity with advertisers led to a second, this time for color . . . essential for their growing color requirements.

What are the values that are dictating *your* need for a TV Tape Recorder? Is it for “live” quality in your commercials? Or is it for immediate playback and operating convenience? Production savings? Then why consider anything less than RCA with its superior picture, outstanding convenience, and space-saving design. Why not see your RCA Representative for the kind of service and assistance that only RCA can perform.

RCA Broadcast and Television Equipment, Camden, N. J.

Let us send you *all* the particulars. Write to
 RCA Broadcast and
 Television Equipment,
 Dept. OB-264, Camden, N.J.



The Most Trusted Name in Television
 RADIO CORPORATION OF AMERICA

\$13,757,2

A matter of principle

In 1960 the five CBS Owned television stations devoted nearly 14 million dollars worth of station time and facilities to non-network public affairs programs and announcements. The amount in itself is not of primary importance. But the principle behind it is. For

the sum (an all-time high!) is a measure of the emphasis the five CBS Owned stations place on community service programming patterned to the highest production standards. The result is a wide variety of exceptional programs which won better than 40 awards

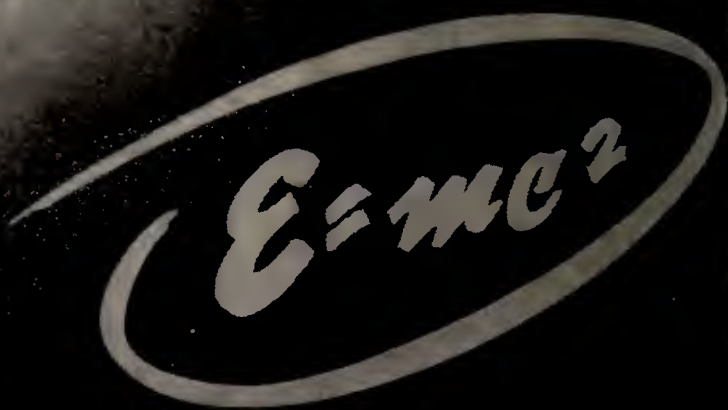
4 I AM 72 CT

and citations during the year. Information programs ranging from hour-long documentary "specials" broadcast during prime-time evening hours, to station editorials, to on-the-spot reports from the Congo and from many other top-interest locations around the world.

In a real sense, the stations' commercial success makes possible this wealth of public affairs programming. And thus guarantees the program balance which has always been a guiding principle of...

CBS TELEVISION STATIONS

*A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago,
WCAU-TV Philadelphia and KMOX-TV St. Louis*



(Just a matter of Relativity)

- CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 636,900 TV HOMES*
- WBTV DELIVERS 55.3% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"***

*Television Magazine—Sept. 1960

**ARB 1960 Coverage Study—
Average Daily Total Homes Delivered



MEMBERS OF STANDARD BROADCASTING COMPANY

WBTV

CHANNEL 3  CHARLOTTE

LET'S COMPARE MARKETS!

CHARLOTTE	636,900
ATLANTA	528,500
MIAMI	517,600
MEMPHIS	462,600
BIRMINGHAM	420,700
LOUISVILLE	418,900
NEW ORLEANS	363,500
NORFOLK	297,700
RICHMOND	267,000



AMONG TOP 100 spot radio users in '60, say busiest radio reps, is Nestle Co. for Nescafe "43 bean" winning radio schedule. Pictured are (l) H. J. Wolfisberg, Nestle pres., with Art McCoy (r), John Blair exec. v.p.

SPOT RADIO'S

TOP 86 CAMPAIGNS OF 1960

The stand-out spot radio advertisers of the year are nominated by station representatives for budget size, creative buying, copy

This week, the buying pace is slow as the pre-Christmas doldrums descend and the partying spirit rises. But it's also a season for review, and those who have perused spot radio's activity in 1960 see it as a firmament glistening with a vast number of advertising stars.

Tapping this mood of review, SPONSOR has tabbed roughly 90 stand-out

spot radio advertisers for the year. The choices are based on the calculations and speculations of representative firms billing the most radio dollars. These selling pros agree that '60 is "one of the best years ever," for a variety of reasons, and that '61 will also hold up exceptionally well in terms of advertiser patronage.

The 90 advertisers and products

they cited were chosen because of their outstanding advertising and radio judgment in any or all of the following areas: budget allocation, balance with other media, frequency of spot radio exposure, imaginative buying technique, creative copy features.

Nominations range from such long-time spot radio clients as R. J. Rey-

Most-cited spot radio advertisers are chosen for their unusual media or copy strategy

nolds, Ballantine, Ford and Coca Cola to new users of the medium such as Brooks Foods, International Shoe and Eljer Plumbing; from basic 52-week advertisers such as Wrigley, Shulton, Valiant, to such flight specialists as the Tea Council and Fels; from hard-hitting drives such as those for Nescafe and Tanfastic to educational campaigns for the Watchmakers of Switzerland and the Gasoline Tax Education Committee.

In summarizing spot radio activity for 1960, station reps agree on these trends of the year:

- Fewer basic 52-week campaigns, with a continuing increase in the number of "flights" — occasional, hard-hitting drives which stress frequency within a more limited period of advertising time.

- New approaches to buying "in depth." Formerly, a more usual pattern was for client and agency to buy a single station in depth—on different days of the week and at different times of the day to reach the station's total audience. A newer approach is for the sponsor to buy a market—rather than a station—in depth, so

that he reaches the rotating as well as the cumulative audience of each station used in the schedule.

- In line with this "in depth of the market" concept, sponsors are buying more than one station because stations have different sounds and therefore different audience appeals.

- Agencies and clients these spot radio days are much more savvy in their use of copy—whether short or long. They have, for instance, a better sense as to when they can cut off long copy—such as for an introductory campaign—and move into shorter reminder copy.

- Saturation is living up to its name, with a gaining number of sponsors realizing a simple "spread" of announcements across the board and throughout the day does not necessarily mean saturation. A frequency of 200 announcements weekly per station isn't the cause celebre in radio that it used to be.

- All spot radio selling is conceptual, but this concept selling can be either tangible or intangible. There's a rising tide of non-tangible selling—in educational or informational drives

which sell hard on communicating an idea.

Because of the multiplicity of stand-out spot radio accounts this year, and the fact that each has a unique usage of the medium, SPONSOR can highlight only a few of the accounts which typify certain trends. A full listing of these 90 nominees, with their advertising agencies, appears on page 31.

One measure of outstanding usage of the spot radio medium, of course, is in terms of money spent. Some regulars who put huge quantities of money into spot are the cigarette companies and—particularly during the past summer—the oil companies. Airlines have been especially heavy this year as new jet plane models are put into service, and another category which has seen hyped spot radio action is automotives.

One rep cites as typical, for example, the Buick campaign through McCann-Erickson. "When M-E took over Buick, it shifted into high tv gear for new model introduction. This year, it switched and broke heavy with radio, in two flights thus far." But Chevrolet continues to be the top spot radio spender. Beers, most of which are known as regional brands, continue to find spot radio indispensable, and all of the brands are heavy

Why Chock Full o' Nuts and Cream of Wheat are named leaders



CHOCK FULL O' NUTS, Grey Adv., N.Y., and Cream of Wheat, BBDO, Mpls., are among leading food products in spot radio. At l. (l to r), Chock Full ad. mgr. Richard J. Newman; Jack Rosenthal, v.p., dir. adv. and mktg.; Herbert Watson, v.p., gen. sls. mgr. Above, Robert Dunville, pres., Crosley Bdcstg., Cin., who discusses C of W in story

TOP CAMPAIGNS COVER WIDE PRODUCT RANGE

COMPANY & BRANDS	AGENCY
ALO	Herb. Baker, Chi.
AMERICAN AIRLINES	Y&R, N.Y.
AMERICAN CYANAMID	Cunningham & Walsh, N.Y.
AMERICAN MOTORS (<i>Rambler</i>)	GMM&B, N.Y.
AMERICAN TOBACCO CO. 1. <i>Pall Mall</i> ; 2. <i>Lucky Strike</i> ; 3. <i>SSC&B, N.Y.</i> ; 2. <i>BBDO, N.Y.</i> ; 3. <i>Riviera</i> ; 4. <i>Tareyton</i>	1. <i>SSC&B, N.Y.</i> ; 2. <i>BBDO, N.Y.</i> ; 3. <i>SSC&B, N.Y.</i> ; 4. <i>L. C. Gumbinner, N.Y.</i>
B. C. REMEOY	C. Knox Massey, Durham, N.C.
P. BALLANTINE (<i>Beer, ale</i>)	Wm. Esty, N.Y.
BEECH NUT (<i>coffee</i>)	Chas. W. Hoyt, N.Y.
BEST FOODS (<i>Corn prods.</i>)	D-F-S, N.Y.
BROOKS FOODS (<i>Catsup, relish</i>)	Zubrow, Phil.
BULOVA WATCH CO.	McCann-Erickson, N.Y.
CAMPBELL SOUP CO.	BBDO, N.Y.
CERIBELLI & Co. (<i>Brioschi</i>)	Ellington & Co., N.Y.
CHEVROLET	Campbell-Ewald, Det.
CHOCK FULL O' NUTS	Grey Adv., N.Y.
CHRYSLER CORP. (<i>Valiant</i>)	N. W. Ayer, Phil.
CLARK OIL	Tatham-Laird, Chi.
CONTINENTAL BAKING	Ted Bates, N.Y.
CREAM OF WHEAT	BBDO, Mnpls.
CURTIS CIRCULATION CORP.	BBDO, N.Y.
DELTA AIR LINES	Burke Dowling Adams, Atl.
ODGE CORP. (<i>Trucks</i>)	BBDO, N.Y.
OUPONT (<i>Telar anti-freeze</i>)	BBDO, N.Y.
EASTERN AIRLINES	F. Richards, C&H, N.Y.
ELJER PLUMBING	F&S&R, Pitts.
FELS & CO.	Aitkin-Kynett, Phil.
FLORISTS TEL. OEL. ASSN.	Keyes, Madden & Jones, Chi.
FORO MOTOR CO.	J. Walter Thompson, N.Y.
GAS TAX EDUCATION COMM.	SSC&B, N.Y.
GENERAL MOTORS ACCEPT. CORP.	Campbell-Ewald, Det.
GILLETTE	Maxon, Inc., N.Y.
HARPER'S MAGAZINE	Joe Gans, N.Y.
HILLS BROS. COFFEE	N. W. Ayer, S.F.
HOUBIGANT (<i>April Showers</i>)	Ellington & Co., N.Y.
HOUSEHOLD FINANCE CORP.	NL&B, Chi.
INTERNATIONAL HARVESTER	McCann-Erickson, Chi.
INTERNATIONAL SHOE CO.	Gardner Adv., St. L.
KAISER ALUMINUM (<i>Foil</i>)	Y&R, S.F.

COMPANY & BRANDS	AGENCY
KASCO OOG FOOD	Donahue & Coe, N.Y.
KITCHENS OF SARA LEE	C&W, Chi.
KRAFT FOODS CO. (<i>Margarine</i>)	NL&B, Chi.
THOS. LEEMING CO. (<i>Ben Gay, Pacquin's</i>)	Wm. Esty, N.Y.
MENNEN (<i>Men's toiletries</i>)	Grey Adv., N.Y.
MUELLER'S MACARONI	DCS&S, N.Y.
THE NESTLE CO. (<i>Nescafe</i>)	Wm. Esty, N.Y.
NORTHWEST ORIENT AIRLINES	Campbell-Mithun, Mnpls.
ORE.-WASH.-CALIF. PEAR BUREAU	Pacific National Adv., Port.
PARKER BROS. (<i>games</i>)	B&B&P, Bost.
PEARL BREWING CO. (<i>beer</i>)	Pitluk Adv., San Ant.
PLOUGH CHEMICAL CO.	Lake-Spiro-Shurman, Memp.
PLYMOUTH	N. W. Ayer, Phil.
PRINCE MACARONI	Zubrow, Phil.
RAY-O-VAC	H. H. Monk, Rockford, Ill.
REO HEART (<i>dog food</i>)	John W. Shaw, Chi.
R. J. REYNOLOS (<i>Camel</i>)	Wm. Esty, N.Y.
ROLLEY CO. (<i>Tanfastic</i>)	Foote, Cone & Belding, S.F.
SHEEO-BARTUSH FOODS	Clark & Bobertz, Det.
SHULTON, INC. (<i>Old Spice</i>)	The Wesley Co., N.Y.
STANOARO BRANOS (<i>Hunt Club pet foods; Bluebonnet margarine; Siesta instant coffee</i>)	Ted Bates, N.Y.
STANBACK	Piedmont Adv., Salisbury, N.C.
STERLING DRUG 1. <i>Campho-Phenique</i> ; 2. <i>D-Con</i> ; 3. <i>Energine</i> ; 4. <i>Midol</i>	1. Thompson-Koch, N.Y.; 2. Thompson-Koch, N.Y.; 3. D-F-S, N.Y.; 4. Thompson-Koch, N.Y.
SUN OIL CO. (<i>Sunoco</i>)	Wm. Esty, N.Y.
TWA	Foote, Cone & Belding, N.Y.
TEA COUNCIL	Leo Burnett, Chi.
TIME, INC. (<i>Life, Time</i>)	Joe Gans, N.Y.
TRAVELERS INS.	Y&R, N.Y.
UNION CARBIDE CO. (<i>Prestone, Eveready batteries</i>)	Wm. Esty, N.Y.
U. S. RUBBER (<i>tires</i>)	F. Richards, C&H, N.Y.
WARD BAKING CO.	Grey Adv., N.Y.
WASH. STATE APPLE AOV. COMM.	Cole & Weber, Seat.
WATCHMAKERS OF SWITZERLAND	Cunningham & Walsh, N.Y.
J. A. WRIGHT (<i>Silver cream</i>)	Chas. W. Hoyt, N.Y.
WM. WRIGLEY	A. Meyerhoff, Chi.

spot radio drive buyers.

Those advertisers persisting in 52-week basic year-round campaigns are dwindling, being replaced by a vast number of sponsors who prefer the in-and-out scheduling of flights. Pall Mall and R. J. Reynolds, Valiant (Chrysler) and Old Spice (Shulton) are among steady 52-week customers.

Old Spice, through Wesley Assoc., New York, continues to have a stand-out spot radio campaign in terms of flexibility—a combined use of a basic 52-week air schedule implemented with occasional flights.

Joe Knap, agency media director, traces this buying pattern: a basic 52-week schedule during early morning traffic periods in 10 major markets, a 36-week campaign in 16 additional cities during peak tune-in morning slots and a 32-week drive in the nation's top 48 markets on weekends only. During this past year, the client for the first time experimented with spot featurettes, a concept which Knap terms "a wonderful idea which gives extra identification and attention to an ordinary spot campaign."

Complex scheduling of rotating times, products and stations provides for special promotional events, particularly those tied in with Father's Day gift giving and with the pre-Christmas season.

The frequency varies, with weekday stations getting schedules averaging five or six per week and other stations (often in the same market) on which weekend schedules are placed slotting some 10 per weekend.

Quantity buyers—in terms of announcement saturation—are on the rise. Clark Gas, for example, a Midwest account billing through Tatham-Laird, Chicago, stacks as many as 300 announcements weekly on a single station in a continuing 52-week ad effort. And Prince Macaroni, a regionally distributed Food product serviced by Zubrow agency in Philadelphia, heavies up with as many as 100 5-second and 60-second commercials on a station weekly.

Many national advertisers are returning to spot radio after ventures into other media realms, are hyping their previous radio budgets or are coming into the medium after a long hiatus.

Please turn to page 52)

IS TV ACCEPTING TABOO MOVIE ADS?

➤ Exhibitors' movie commercials raise a new problem that some may contain suggestiveness taboo to Tv Code

➤ Station's own feature films require tact and taste in using some pictures in late or very late slots only

Commercials for movie theaters are giving broadcasters one of their biggest censorship headaches. Explicit and suggested sex and violence in some commercials are said to be far in excess of what the NAB Code allows. The problem is especially intense at early evening hours when children compose an important segment of the viewing audience.

Concurrently, post-1948 American and European pictures are posing a few new programing problems. Many are suited only for late evening telecast, some require editing, and a few can't be shown on tv at all.

Behind the commercials problem is this: the techniques of motion picture advertising are different from those of tv advertising. Some commercials suggest sexual violence or exotic horror in an offensive way by tv standards. Sometimes the picture in its entirety is acceptable on tv, but a montage of scenes compressed into a commercial produces a deliberately sensational effect that unduly titillates and arouses.

Tasteful programing can handle most recent full-length movies on tv, but a solution to the acceptance of some movie advertising—particularly the clearance of early evening availabilities is more difficult to find. A movie can be rescheduled, but an exhibitor's advertising campaign, once refused, is lost forever.

Feature film distributors that handle movies have foreseen most censorship problems and are usually cooperative with stations. Exhibitors with broadcast advertising experience have shown an intelligent sympathy for tv's problems, but some still use

agencies only to buy time—not to prepare commercials—and incorrectly believe that a theater trailer becomes a tv spot almost 'as is.'

A survey of station managers, film distributors, and NAB officials, uncovers these five recurrent questions which stations should ask, and rules of thumb which they can use on the subjects of movie programing and theatrical exhibitors' spot advertising:

- What happens if I buy a feature film which by no stretch of the imagination can be shown on tv, no matter how much it's cut?

- To what extent should I cut or edit scenes of feature films which are otherwise perfectly suitable for telecast?

- Which feature films are so adult in theme or treatment that they should be limited to late evening showings only?

- Do I knowingly accept advertising schedules from theaters for spots whose content just isn't suited for tv?

- Which theater ads, acceptable for late evening schedules, don't properly belong on the air in the early evening hours?

Pictures not suitable for tv. There are actually very few feature films of this type. Many were made for movie houses that specialize in sensational stuff. A few with ultra-adult themes appear among the imports but not amounting to more than 2%. Distributors of foreign features point out that stations should return individual features they can't telecast for others, and should put exchange clauses in their rental contracts. However such pictures are so obvious that

most distributors simply won't bother with them.

Pictures requiring editing. This is a matter for the conscience of the individual station manager and his film director or supervisor. Violence is often more of a problem than sex. But a big problem now with editing feature films is neither violence nor

sex, nor is it visual at all: it's the slang words on the sound track of pictures and cartoons of the 1930's referring to minorities, words which were in current use then but aren't acceptable now. One solution: bloop the sound track.

Pictures for late evening only. After 1948 Hollywood went in heavily

for adult themes and treatments, largely as a counter-tv tactic. Many of these pictures are commonly regarded as too adult for afternoon and morning time periods, and it is best that they be seen after 10:30 p.m. A partial listing of titles in this category: "Barefoot Contessa." "I Am a" (Please turn to page 60)

Pictures you'll never see on tv: far too adult or off-beat themes



IT'S UNLIKELY you'll ever see pictures like these on television; (l to r) 'Savage Eye,' too off-beat; 'Seven Deadly Sins,' thematically too realistic, and beatnick 'Pull My Daisy' since story or treatment throughout seem against Tv Code

Stations usually show adult movies like these at late hours only



ADULT STUFF such as sex, mental illness, and violence is acceptable in pictures like (l to r) 'Fuzzy Pink Nightgown,' 'Snake Pit,' and 'From Here to Eternity,' if they are shown in late slots when audience is composed of few children

Only family fare has complete freedom of local time periods



ADVENTURE, animals, and comedy provide unchallengeable family entertainment, scheduled at all hours, in pictures like (l to r) 'Casablanca,' 'Lassie Come Home,' 'Kiss and Tell' which are considered acceptable to all age groups

TOP 25 NETWORK TV BRANDS, 3RD QUARTER

1. Westinghouse Institutional	\$2,737,368	14. Pall Mall	\$1,180,186
2. Anacin Tablets	2,556,426	15. Tide	1,119,155
3. Mutual of Omaha	2,241,610	16. Alberto VO5 hair dressing	1,074,816
4. Texaco (general promotion)	1,997,899	17. Kentucky King cigarettes	1,072,357
5. Bufferin	1,728,824	18. Westinghouse Electric refrigerator, freezer	1,045,837
6. Dristan tablets	1,662,864	19. Camel	1,037,070
7. Kent cigarettes	1,653,992	20. Look magazine	1,024,516
8. Winston cigarettes	1,554,555	21. Goodrich Tires	1,024,516
9. Bayer aspirin	1,488,075	22. Gleem toothpaste	992,554
10. L&M filters	1,416,578	23. Phillips Milk of Magnesia	967,792
11. Colgate dental cream	1,356,161	24. Belair cigarettes	929,402
12. Lipton tea	1,329,390	25. Prudential Insurance	925,707
13. Phillies cigars	1,214,410		

SUMMER TV SPENDING WAS UP

◆ Network gross time expenditures rose by 11%, spot by 4% during third quarter, compared with 1959 figures

◆ TvB figures show nine new names in spot tv's top 100; toiletries replace food as leader in network tv

Both spot and network tv registered increases in gross time expenditures during the summer quarter of 1960, the Television Bureau of Advertising has disclosed.

The network side showed a healthy jump of about 11% over the July-September quarter in 1959, while spot tallied a light 4% rise over the corresponding summer months last year.

Because of new methods of computation by the N. C. Rorabaugh Co. which went into effect during the second quarter of this year, the actual dollar total for spot during the 1960 third quarter was lower than the previous year. However, by computing the latest quarterly figures under the old method, too, TvB was able to show a valid comparison with 1959.

Hence, the 4% increase figure.

The new computation method involves a change in the handling of rate classifications. Up until the second quarter of 1960, the TvB-Rorabaugh figures broke down spot buys into three time periods: daytime, nighttime, and late night. Starting with the second quarter, there has been a four-way breakdown: daytime, early evening, prime time and late night.

Under the old system, for example, all announcements and I.D.'s in any class "A" time (A, AA, AAA) were classified as nighttime and, therefore, had the highest class "A" rate applied to them. Under the new system, TvB explains, "it becomes possible to assign such announcements and I.D.'s

which fall into the early evening classification, to an early evening classification rate." The general effect of these changes has been to reduce the total for estimated gross time expenditures.

The third quarter figures, therefore, total \$125,012,000 as compared to \$135,013,000 under the old method of computation. It is the latter figure which is 4% higher than 1959's summer quarter.

The latest spot tv report goes into the following details: (1) it lists the top 100 national and regional spot spenders, (2) shows spending by industry, and (3) breaks down spending by time of day and type of buy.

Among the highlights:

- Nine advertisers were in the top 100 group for the first time in any quarter. They are: Aerosol Corp. of America, Ball Bros. Co., Jack L-Lanne, St. Regis Paper Co., W. A. Sheaffer Pen Co., Simon & Shuster, Inc.; Sunkist Growers, Inc.; Tetley Tea Co., Inc., and U. S. Time Corp. Spending for these clients ranged roughly between \$200,000 and \$400,-

000 except for Aerosol, which racked up a total of \$691,000 for the quarter.

• P&G led the top 100 by far with a total of \$14,428,000 in gross time expenditures. Lever Bros. came in second with \$3,337,700, General Foods was third with \$3,262,700, Lestoil Products followed with \$2,501,000 and Colgate was fifth with \$2,428,600. Nineteen of the top 100 accounted for more than \$1 million each.

• The time-of-day breakdown was as follows: daytime, 27.7%; early evening, 18%; prime time, 33.8%, and late night, 20.5%.

• The type-of-buy breakdown: announcements, 73.6%; I.D.'s, 11.3%, and programs, 15.1%.

• The top five industries in spot tv spending were: food, \$29,760,000; cosmetics and toiletries, \$13,397,000; ale, beer, and wine, \$11,713,000; household laundry products, \$10,868,000; and confections and soft drinks, \$8,093,000.

The network tv total for the past quarter hit, based on LNA-BAR figures, \$158,102,563 in gross time expenditures. This compares with \$142,362,130 last year.

Among the network tv highlights:

• The top "brand" spender was Westinghouse for its institutional budget, high because of convention and campaign coverage. This totaled \$2,737,368 for the quarter. Total Westinghouse spending on network tv for the quarter was \$6,058,429, making it the fourth largest company spender on the webs.

• As in spot tv, P&G was the company leader for network spending, accounting for gross time expenditures of \$10,350,190. The next nine leaders, in order, were Lever Bros., American Home Products, Westinghouse, Colgate, Brown & Williamson, General Foods, General Motors, Sterling Drug, and R. J. Reynolds.

• In the industry breakdown, toiletries and toilet goods jumped into first place, passing food, as a result of third quarter figures. The toiletry total for the quarter came to \$27,455,384, compared to foods' \$25,209,763. For the first nine months of 1960, the toiletry figure came to \$83,554,405 while the foods total is \$82,602,279.

TOP 100 CLIENTS IN SPOT TV

1. Procter & Gamble	\$14,428,600	51. Minute Maid	\$459,200
2. Lever Bros.	3,337,700	52. Carnation	458,100
3. General Foods	3,262,700	53. Vic Tanny	449,800
4. Lestoil Products	2,501,300	54. American Chicle	448,500
5. Colgate-Palmolive	2,428,600	55. Atlantic Refining	443,700
6. Wm. Wrigley Jr. Co.	2,197,600	56. Carter Products	434,300
7. American Home Prod.	2,096,700	57. Sunkist Growers	421,600
8. Brown & Williamson	2,083,500	58. Standard Oil (Calif.)	417,400
9. P. Lorillard	2,060,800	59. Armstrong Rubber	413,600
10. Bristol-Myers	1,609,900	60. General Electric	410,500
11. Kellogg	1,609,700	61. Ex-Lax	407,000
12. Miles Laboratories	1,428,400	62. Ballantine	398,700
13. Nestle	1,409,800	63. A&P	396,300
14. Gillette	1,307,700	64. United Merch. & Mfrs.	390,800
15. American Tobacco	1,265,100	65. General Mills	387,300
16. Food Mfrs., Inc.	1,177,500	66. Phillips Petroleum	382,500
17. Ford Motor Co. dealers	1,155,200	67. Hertz	381,800
18. General Motors dealers	1,074,400	68. Simon & Schuster	381,000
19. Wesson Oil & Snowdrift	1,017,900	69. W. A. Sheaffer Pen	377,300
20. Coca-Cola Co./bottlers	991,700	70. Hills Bros.	375,800
21. Standard Brands	908,400	71. Swift	375,000
22. J. A. Folger	877,900	72. Piel Bros.	369,000
23. Warner-Lambert	869,800	73. Burgermeister Brewing	368,500
24. Philip Morris	842,400	74. Sterling Drug	360,100
25. Pabst Brewing	838,500	75. B. C. Remedy	360,000
26. Anheuser-Busch	779,100	76. Safeway Stores	356,000
27. Pepsi-Cola Co./bottlers	779,100	77. International Shoe	344,400
28. R. J. Reynolds	776,300	78. United Vintners	324,400
29. Avon Products	745,700	79. General Motors	320,400
30. Pillsbury	743,200	80. C. Schmidt & Sons	319,800
31. Theo. Hamm Brewing	738,000	81. Kroger	314,800
32. Corn Products Co.	713,600	82. Miller Brewing	313,600
33. Welch	703,600	83. Parker Pen	312,900
34. Aerosol Corp.	691,700	84. Oscar Mayer	302,800
35. Shell Oil	680,100	85. Beech-Nut Life Savers	298,000
36. Revlon	678,000	86. Duncan Coffee	284,100
37. Continental Baking	665,200	87. Hudson Pulp & Paper	275,400
38. Lanolin Plus	654,800	88. Schaefer Brewing	267,800
39. Associated Products	639,100	89. Jack LaLanne Co.	264,300
40. Carling Brewing	619,400	90. Andrew Jergens	263,800
41. Norwich Pharmacal	585,900	91. Pepperidge Farm	261,000
42. Jos. Schlitz Brewing	563,900	92. Ball Brothers	259,400
43. Pacific Tel. & Tel.	550,200	93. Drug Research Corp.	256,100
44. International Latex	547,400	94. M. J. B. Company	253,300
45. Standard Oil (Indiana)	504,300	95. Tetley Tea	251,100
46. Chesebrough-Ponds	495,700	96. Chrysler Corp. dealers	249,900
47. U.S. Borax & Chemical	493,000	97. E. & J. Gallo	248,900
48. Falstaff Brewing	479,200	98. St. Regis Paper Co.	248,400
49. Esso	465,300	99. U. S. Time Corp.	248,200
50. Pharma-Craft	463,700	100. Plough	247,800

'Where there's life' ... take 175

▼ That many versions of D'Arcy's prize-winning spots for Budweiser have been written, produced, and directed by its versatile radio/television creative chief Bob Johnson

Last week, in a building surrounded by a dusty wasteland that will some day be Manhattan's Lincoln Center for the Performing Arts, a small army of technicians and talent turned out a dozen new Budweiser commercials in what may have been the quietest film studio known to adman-kind.

The reason: Bob Johnson was in from D'Arcy in St. Louis, giving orders, instructions, and opinions in a just audible whisper. Watching him move from camera to mike boom to a tray of beer at the center of the humid air that was MPO Videotronics' Stage B, an MPO official noted with admiration that "most agencies need seven guys to do what he does."

What he does is write, direct, block out the music, and supervise produc-

tion of all Budweiser radio and television commercials—including more than 175 versions of the "Where there's life, there's Bud" theme to date. That theme, the D'Arcy crew is proud to point out, has won some sort of radio and tv award every year since its inception (in 1955). Even more important, it has been a major factor in pushing Budweiser from a slow second to the nation's top selling beer.

How do you keep a commercial theme fresh for five years and more? Johnson spoke about that during a break from filming, with frequent interruptions for consultation by cameraman (and MPO director of photography) Gerry Hirshfeld, art directors Paul Petroff and Bill Molyneux, and assistant director George Marvin.

"Frankly, I've lost track of how many we've done," said D'Arcy's radio/tv creative director who, with his closely-cropped, no-nonsense haircut, wouldn't look small in the locker room of his hometown Chicago Bears. "I still don't feel that the theme has outworn its welcome. Repetition, politely and lightly done, will work for a long time."

His rules, or what he calls "the keynotes of the Bud commercials," boil down to just three:

- The use of music ("good music, well played").
- A lack of copy ("this is in tv versions, of course, and extremely important; we seldom run to more than 16 or 18 words").
- Natural, familiar sound effects.

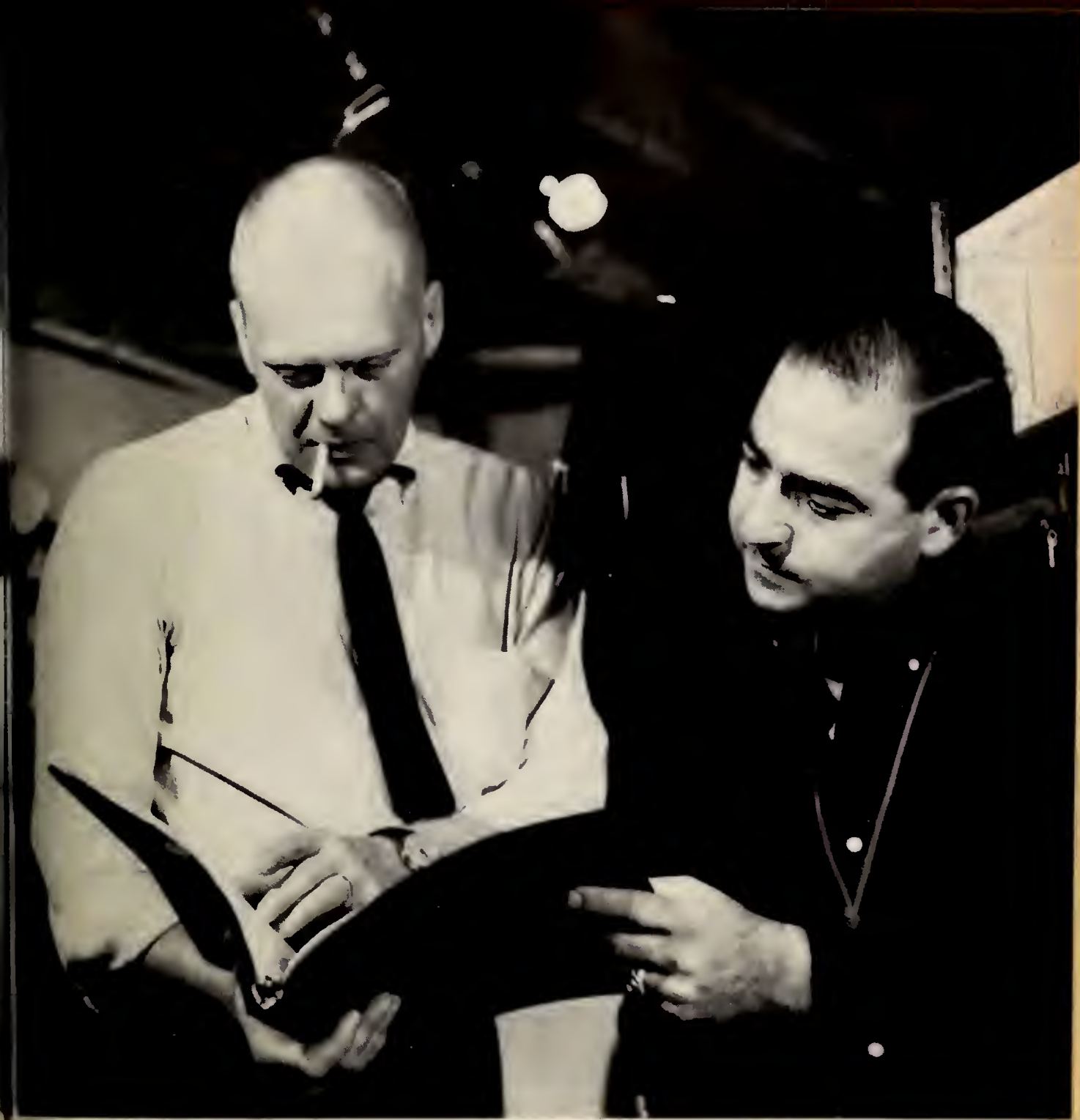
FIRST TV version was 'a visualization of the sound we had created for radio,' with close-ups of the instruments, valves, music sheets



BOB JOHNSON checks the story line with

Prior to 1955, Johnson explained. Budweiser had never used a jingle or a theme. When D'Arcy suggested a commercial with music, the client was not sure it would be appropriate. However, they o.k.'d it, "and I guess you'd say it's been quite successful."

The theme itself was written by musician-conductor Rus David, with an assist from Johnson. "We tried to give Bud a more friendly, youthful, modern image," Johnson recalled.



MPO director of photography Gerry Hirshfeld before shooting starts on the latest series of the 'Where there's life, there's Bud' commercials

"Until then it had been more solid and conservative.

"Television was at first a visualization of the sound we had created for radio, the earliest spots showing sharp closeups of the instruments, the valves, the music sheets. From those first ones we've moved into realistic situations."

Johnson didn't care to discuss what specifically went wrong with some products' commercials, but he did

have some thoughts born of his own experience in commercial making. "So often a television commercial will neglect the obvious—things that would help to sell the product.

"To me, the obvious is half the story when highlighted by sound effects: the opening of a bottle, the pouring of the beer—sounds which we could so easily overlook during the filming.

"It's a sensory thing, making a

beer commercial. With that in mind, we have also segued into the use of food; food and beer go together. If we show a steak, you hear the sizzle. You hear the crackling of a hot dog and the popping of corn over a fire. This lends credibility and realism, and gets a lot of people thirsty, too."

The advantage of making commercials for a consumer product, he said, is that everything we do and see is

(Please turn to page 62)

HOW TO BUY (AND SELL) FM

➤ Harrisburg fm account man offers guide lines for those who promote and advertise in the fm medium

➤ Says fm's cost-per-1,000 is under \$1 in medium-sized markets, sees many additional client benefits

With advertiser interest in fm showing sizable gains in the past year (see SPONSOR 30 April, 7 May, 14 May, 8 Aug., 29 Aug., 19 Sept., 3 Oct.), emphasis has shifted to the practical sales and advertising aspects of the broadcast medium.

Recently, SPONSOR received from radio/tv management consultant Richard P. Doherty a special fm report by a Doherty protege, Harry W. Wells, Jr., of WHP, Harrisburg. Wells, out of his experience as a top-flight radio salesman and a thorough

study of the fm medium, has put together some exceedingly valuable guide rules for those who use and those who sell fm.

Following are excerpts from the Wells report:

1. *The U. S. fm audience:*

Average daily listening time: 4.4 hours

Most popular hours: 6 p.m.-9 p.m.

Audience age: 37% in the 25-40 age group

Audience income: 49.4% between \$5,000-10,000

Audience occupation: 47.6% professional or executive

Audience education: 51.4% college graduate.

2. *Advertisers for fm*

Fm lends itself to at least four types of advertisers:

a) Those with quality products with heavy sales among higher income families.

b) Institutional advertisers (banks, insurance companies, travel services, etc.) who look for advertising impact among upper middle class and high income families.

c) Mass producers and advertisers who want added advertising coverage among higher income, executive-professional families.

d) Advertisers who plan for long-range sales results as against those who must have sales results "tomorrow." (E.g. house paint, automobiles and others who know their selling job is a long term process.)

3. *How to use fm*

a) Aim for sales results, not merely circulation figures.

b) Use long commercials (60-80 seconds) for full effective delivery of message.

c) Insist on product protection—no competing products within your time slot.

d) Buy and "own" complete program segments. For example, 7-8 p.m., five days a week, or weekly strips of newscasts and weathercasts. Association of multiple cumulative weekly program sponsorship with full commercials is essential to fm effectiveness.

(Please turn to page 63)



Harry W. Wells, account executive at WHP, Harrisburg, is a top-flight broadcast salesman who has done a great deal of practical work and research on fm sales problems and strategy

ADVICE TO FM ADVERTISERS

1 LOOK FOR BASIC SALES RESULTS well beyond mere measured audience circulation.

2 INSIST ON LONG COMMERCIALS (60-80 seconds) to get full, effective delivery of your message.

3 INSIST THAT NO COMPETING PRODUCTS be advertised within the fm time periods you buy.

4 BUY AND "OWN" WHOLE PROGRAM SEGMENTS. Eg. 7-8 p.m. for 5-7 days a week, or news or weather strips.

5 CONCENTRATE YOUR SPONSORSHIP on those fm stations which promote fm locally as a progressive medium.

A QUICK GLANCE AT TIMEBUYER SALARIES

"What are you paid?"

	Under \$5,000	\$5,000-\$7,499	\$7,500-\$10,000	Over \$10,000
MALE	—	38.9%	35.4%	25.7%
FEMALE	8.8%	55.5%	28.8%	6.9%

"Do you think you are paid enough?"

	YES	NO
MALE	15.4%	84.6%
FEMALE	24.5%	75.7%

PART TWO OF TWO PARTS

WHAT TIMEBUYERS ARE PAID

➤ New SPONSOR timebuyer survey reveals male timebuyers' salaries are higher than females' wages, but ladies indicate stronger desire to remain air media buyers

It looks like it's a man's world in timebuying circles, on at least two fronts—salary and agency advancement. Male timebuyers are generally better paid and stand a greater chance to achieve their agency aspirations, than female timebuyers. However, more female timebuyers indicate a desire to make a career of timebuying, while more men aspire to branch out as media directors, account executives, station owners, or enter some form of agency management.

These conclusions are drawn from SPONSOR's 14-city timebuyer survey made through anonymous questionnaires this fall. For a look at timebuyer attitudes on their own media departments, their jobs and bosses,

and agencies with "hottest" radio/tv buyers, see SPONSOR, 5 December, 1960, p. 27. Also in that story is a breakdown of the cities from which respondents come and the percentage working in agencies billing over \$100 million, \$25-99 million, and under \$25 million.

The average age of respondents was 30 for males, 33 for females.

It is interesting to note that male timebuyers are highest paid in smaller agencies and female timebuyers, highest paid in agencies billing between \$25-99 million. As indicated on several questionnaires from males in the smaller agencies, the timebuyer's function often includes all-media buying or some sort of associate-assistant media director-

ship, due probably to smaller staffs.

As the charts show, New York is far and away the most lucrative area for timebuyers, although no female timebuyers indicated salaries above \$10,000 in that city. Chicago has the highest percentage of female timebuyers paid over \$10,000, with Milwaukee second. Philadelphia had the highest percentage of male timebuyers paid over \$10,000 after N. Y.

A classic answer to the question "Do you think you are paid enough?" which popped up in about 10% of the questionnaires: "Are you kidding?" Therefore it would seem surprising that almost one-quarter of the female respondents felt they are paid enough. Here is a breakdown of these particular respondents:

PAY-WISE, IT'S A MALE TIMEBUYER'S WORLD

A breakdown of timebuyer salaries by agency billings

	Under \$5,000	\$5,000-\$7,499	\$7,500-\$10,000	Over \$10,000
OVER \$100 MILLION				
MALE	-----	33.3%	50%	16.7%
FEMALE	8.3%	50%	41.7%	-----
\$25-99 MILLION				
MALE	-----	45.8%	25%	29.2%
FEMALE	8.3%	33.4%	50%	8.3%
UNDER \$25 MILLION				
MALE	-----	35.3%	41.1%	23.6%
FEMALE	9.5%	71.4%	14.3%	4.8%

Timebuyer annual incomes broken down by cities

NEW YORK				
MALE	-----	35.5%	35.5%	29%
FEMALE	-----	46.1%	53.9%	-----
CHICAGO				
MALE	-----	71.4%	28.6%	-----
FEMALE	-----	59.1%	28.5%	12.4%
WEST COAST				
MALE	-----	75%	25%	-----
FEMALE	11.1%	66.6%	22.3%	-----
OTHER CITIES				
MALE	-----	25%	41.6%	33.4%
FEMALE	23%	46.1%	15.4%	15.5%

- 50% of the women answering yes to this question were over 40.

- 50% were paid between \$7.5-\$10,000 per annum; 40% between \$5,000-\$7,499, and 10% over \$10,000.

- 60% were from the West Coast; 12% from N. Y., and the rest from other cities.

At least two of the male respond-

ents who felt they were paid enough indicated on their questionnaires that they were heads of their agencies as well as timebuyers.

Although the percentage of women who hoped to become media director was higher than that of men, most of the women who fell into this category answered "associate media director," or "assistant media direc-

tor," instead of media director. Aside from this, the largest number of female responses fell in the category, "grow as timebuyer." Here are some examples of these answers (all of the following came from women timebuyers, age 35 or over):

"What are your agency—advertising aspirations?" "To do a good job and make more money in my

present position." "to do the best job, have the most interesting one and make the most profitable living," "to grow in the job I now have," "continued increase in stature in present job," "to continue on a long-term basis with this agency, grow with it in media."

All of the above respondents felt these aspirations could be filled, eventually, at their present agency."

Responses from women under 30 in this category included: "do exactly what I am doing," "to be a very good timebuyer (or eventually—media director's assistant)," "to do the best advertising and merchandising job possible for as many clients as we can efficiently handle."

As the chart shows, a nominal percentage of male respondents were interested in remaining timebuyers. But most male respondents want to stay in the agency business, if not as media directors or account executives, then in some phase of agency management. There were numerous responses to the effect of "own my own agency," in the male department.

Several male respondents expressed an interest in owning their own radio station. The ages in this area ranged from 26 to 42.

Here are some other male responses to this question:

"Management position in radio/tv department or with network," "to be a No. 1 broadcast specialist," "currently media, having switched a couple of times from and to account service," "move up and along in the media department," "have increased responsibility either in media or account level," "to be of maximum help to our clients and to stay ahead of their needs."

On the female, side, here are some other responses:

"Would like to get into tv programming at an agency or at network level," "handle print media exclusively or industrial accounts," "am now senior media buyer—next step would be media director which does not appeal," "honestly, am working until I decide to retire for matrimonial purposes," "make all the money I can and then get married or travel," "marry the president." The last three

PAY CHARTED BY EXPERIENCE

MALE

	Under \$5,000	\$5,000-\$7,499	\$7,500-\$10,000	Over \$10,000
1-2½ years		75%	19%	6%
3-4½ years		47%	47%	6%
5-7 years		7.8%	46.1%	46.1%
7½-9½ years			40%	60%
10-15 years				100%
Over 15 years				


FEMALE

1-2½ years	20%	80%	
3-4½ years	18.3%	54.5%	27.2%
5-7 years	8.4%	58.3%	33.3%
7½-9½ years		50%	50%
10-15 years		50%	50%
Over 15 years	40%	20%	40%

indicated these aspirations couldn't be filled at their present agency.

One interesting comment came from a Los Angeles female timebuyer who said, although she is planning to be married soon and therefore to retire, her agency "is undisposed toward women as account executives," her particular aspiration,

should she have intended to remain in the agency business.

It is also interesting to note that a smaller percentage of women felt their agency aspirations could be fulfilled at their present agency, an indication perhaps, that women are generally skeptical of substantial advancement in agency business. 

TIMEBUYERS LOOK TO FUTURE

What are your agency-advertising aspirations?

	MEDIA DIR.	ACCOUNT EXEC.	MNGMT.
MALE	27.3%	27.3%	20.1%
FEMALE	36.4%	11.3%

	GROW AS TIMEBUYER	OTHER	NO RESPONSE
MALE	5.4%	14.5%	5.4%
FEMALE	25.1%	11.3%	15.9%

Can they be filled at present agency?

	YES	NO	NOT SURE	NO RESPONSE
MALE	60.3%	18.8%	15%	5.9%
FEMALE	48%	30.4%	6.5%	15.2%



DELUGED by fan mail, Bungles, the Clown, formerly known to his WVEC-TV associates as Jerry Sandford, station program manager, is also piling up rave advertiser and ratings notices

STATION MAN SCORES AS STAR ON TV KID SHOW

From paper work to top-drawer entertainment. That's literally the overnight success story of one Jerry Sandford, erstwhile program manager of WVEC-TV, Norfolk-Hampton, Va. And he owes it all to that peculiar set of circumstances which sometimes mold themselves into a thing called crisis.

It all came about when a young performer who had taken over the role of Bungles, the Clown, and m.c. for the station's *Three Stooges* comedy kid series, was held back by a storm when trying to return from a trip to the Midwest. Taking what they felt the only way out of this last-minute crisis, station execs prodded the program manager into the studio and hoped for the least at best.

They got exactly the opposite. In true "Horatio Alger" style, Sandford met the severe challenge head-on and knocked the kids dead. After two days of bungling his way through the show, the new Bungles was bombarded with more mail than the program had ever received. So naturally, Sandford's temporary assignment was changed to a permanent one, to the satisfaction of all concerned.

This could be the end of the story,

except that there's another equally happy and interestingly profitable side to it: advertisers have gone all-out in endorsing the Bungles show for its powerful impact. Says sponsor David Nesson, president of Nesson Sales Co., one of the largest toy distributors in the area, "Bungles has a tremendous attraction for the kids. He has been wholly responsible for making our tv advertising the wonderful success that it is."

From the Tidewater area, Bryan Rhodes, general manager of Levine Enterprises, which operates 11 theaters there, reports, "Some of the largest audiences experienced by our theaters can be directly attributed to our advertising on the Bungles show."

In a two-month period Bungles has pushed the *Three Stooges* show to No. 1 spot (weekdays, 5:30-6:40 p.m.), and to the enviable position (ARB rating of 26) of the highest-rated kids show in the Norfolk-Hampton market.

Is it any wonder, then, that these days WVEC-TV executives are keeping a sharp eye out for any other hidden talent on the staff? After all, they reason, you never know when another crisis may strike. ◆

OFF-BEAT

◆ Nutrition-conscious fans of Dr. Fredericks respond to radio pitch for British Bovril

◆ Commentator ups value to sponsor via authorship of print ads, and recipe books

Bovril, the beef-extract beverage long a favorite in Britain, reports hefty advances these days in what had been an uphill struggle for American distribution.

The product is not cheap (49 cents per two-ounce jar), and its appeal is limited primarily to the nutrition-conscious. After a few abortive attempts over the years to catch on in the U.S., Bovril now appears to be well on its way, and assigns no small portion of the credit to radio, a medium it previously resisted.

The radio campaign revolves around noted nutritionist-commentator Dr. Carlton Fredericks, Ph.D., and currently encompasses New York (WOR) and Philadelphia (WJMJ). Bovril's U. S. distributor, the Red Line Commercial Co., and Paul Smullen Advertising, its agency, are convinced that Fredericks' nutrition-conscious listeners are a natural for this product. And they've found association with him a great help for distribution.

Fredericks' contribution to the Bovril cause goes still further. He and the agency work together on print ads, dietary booklets, etc., whereby wider reach is achieved for the nutrition expert's Bovril endorsement.

"Sales have tripled in New York since we added radio four years ago," says Harold Weinberger, partner in the Smullen agency. "While it's too early to figure sales percentages since we went on the air in Philadelphia, we know that we've gained distribution there on the strength of our participation in the Fredericks show."

In the New York regional edition of this month's *Reader's Digest* is a

BEVERAGE GETS MEDICAL SELL

two-page advertisement consisting of an article by Dr. Fredericks about Bovril as a "Relief From Tiredness," as the ad is titled. And Bovril ran ads in New York newspapers to call attention to the *Digest* ad.

The extra promotions based on the Fredericks sponsorship have been going on since the relationship began. During the first year there was an on-air offer of Dr. Fredericks' book, "Eat, Live and be Merry," for 50 cents (bookstand price was one dollar) and the paper band from a Bovril jar. They knew they were on their way when some 3,500 orders came in over a four-week period despite the fact that Bovril's distribution in New York wasn't very far along in those days.

Two years ago the Fredericks program's extra-curricular performance was even more encouraging. That time it was a jingle contest—fill in the last line—with an MG automobile as the prize. The contest was announced in New York and vicinity newspapers and on the Fredericks program. While considerably more money was spent on the print phase of promoting the contest, Fredericks outpulled the newspapers at the rate of two entries to one, according to agency tabulations.

And, more recently, Dr. Fredericks wrote a 24-page diet recipe book on behalf of Bovril. He offered it on his show, while other publicity for the free booklet included newspaper ads, car cards and a "flier," about two million copies of which were distributed in supermarkets. Requests for the book, most of the recipes of which include Bovril, numbered approximately 7,000 in the New York area, with roughly half coming directly to the station in answer to Fredericks' on-air announcements.

In developing Bovril copy for Dr. Fredericks' broadcasts, the Smallen agency usually ties in with the tone and content of the broadcasts. Sample scripts lead with such phraseology as: "Many times in my broadcasts I have mentioned that protein and Vitamin B Complex are factors

which the American Medical Association Council on Foods has named as figuring in nutritional deficiencies of Americans. One of the best ways to help you and your family obtain enough of these vital nutrients is to have at least one cup of Bovril beef broth every day. . . ."

Bovril began to take an active interest in radio in the mid-'50's when the Red Line Commercial Co. became U. S. distributor and the account moved to Paul Smallen Advertising. The agency felt strongly from the start that radio was the way to pinpoint the audience Bovril needed.

Reluctantly, Bovril people accompanied Smallen people to a Fredericks broadcast. There was a studio

audience in those days, and Bovril had the opportunity to see first-hand the interest engendered by Fredericks.

That was about six years ago. Bovril has sponsored the doctor in New York ever since, added WJMJ, Philadelphia, last year when the show went there on a syndicated basis—and stands ready to buy the spreading show as soon as it hits the air in markets where the product has distribution.

The Carlton Fredericks program, which is heard twice daily on its home station, WOR, is currently syndicated in 35 markets. Its syndicator, C. F. Productions, reports that 22 of the markets have been added just since September.

COPY POINTS get once-over at WOR studio where broadcasts of Dr. Carlton Fredericks (l) originate. Harold Weinberger, partner, Smallen Advertising, goes over Bovril scripts with the nutritionist before air time. Agency designs Bovril copy to blend with the nutritionist's program



FRESH MONEY!



Research Triangle Park Unleashes New Buying \$

You have a new, solid reason for scheduling WPTF. The North Carolina Research Triangle Park has progressed from "dream" to reality. Early estimates that the Park will attract research installations employing 7,000 persons appear conservative.

FIRST to be completed was the multi-million dollar Chemstrand Research Center. Following closely will be the Research Triangle Institute headquarters, the Dreyfus International Center for Polymer Research, and the U. S. Forest Service eastern regional laboratory.

MORE WILL FOLLOW. The three institutions which form the Triangle already provide the largest concentration of research personnel in the South. (North Carolina State at Raleigh, Duke University at Durham, the University of North Carolina at Chapel Hill.) Now, with the 4,600 acre Park a going operation, the future development will be substantial.

SCHEDULE WPTF. . . . a better buy than ever. And don't hesitate to call if we can help you or your Southern manager open doors in this exciting, new segment of our market. Our towers are practically next door to the Park and we are intimately familiar with the area's trade patterns and potential.



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

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

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Pepsodent Div., Lever Bros. Co., New York: Renewals and new placements on Dove Bath and Toilet Bar start 1 January in a number of top markets. Day and fringe night minutes are being set, some for 52 weeks. Buyer: Art Topal. Agency: Ogilvy, Benson & Mather, Inc., New York.

Hudson Pulp & Paper Corp., New York: Campaign on its Golden Showcase tissues starts in December. Moderate frequencies of day and night minutes and 20's will run for 26 weeks. Buyer: Betty Nasse. Agency: Grey Adv. Agency, New York.

Streitmann Biscuit Co., Div. of United Biscuit Co., Cincinnati: About 40-45 markets will get schedules beginning 1 January for its bakery products. Prime minutes and 30-minute programs are bought for 24 weeks using an average of one show and five spots to a market. Buyer: Lyle Allen. Agency: Ralph H. Jones, Cincinnati.

American Sponge & Chamois Co., Long Island City, N. Y.: Planning a campaign for about 20 markets to start late January for its Amsco sponges. Four-week schedules will be used, day and some late night minutes. Buyer: Isabelle Stannard. Agency: Daniel & Charles, Inc., New York.

Austex Foods, Inc., Austin, Tex.: Campaign on its food products starts early January. Distribution is Southeast, Southwest, and Midwest. Day and night 10's are being scheduled for 10 weeks. Agency: Fitzgerald, New Orleans.

National Federation of Coffee Growers of Columbia, New York: New drive for Coffee of Columbia is planned for a January start in about a dozen markets. Lineup will be for 21 weeks, night minutes and 20's. Buyer: Charlotte Corbette. Agency: Doyle Dane Bernbach, Inc., New York.

Quaker City Chocolate & Confectionery Co., Inc., Philadelphia: Ten-week campaign for Good & Plenty candy begins 1 January in Boston, Baltimore, Buffalo, Chicago, Cleveland, Detroit, Los Angeles, New Haven, New York, Philadelphia, Pittsburgh, and Washington, D. C. Schedules are for late afternoon and early evening minutes to reach kid and adult audiences. Elmer Jaspán, v.p. of radio/tv, is the buying contact. Agency: Bauer & Tripp, Inc., Philadelphia.

RADIO BUYS

American Tobacco Co., New York: Renewals and some new schedules begin 2 January in 50-65 markets for Pall Mall cigarettes. Traffic and day minutes are being placed up to 52 weeks, with frequencies ranging from 20 to 85 per week per market. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

Park & Tilford-Tinex & Norex Labs, New York: New activity on Amitone begins 19 December. Thirteen-week schedules of day and traffic minutes are used, light frequencies. Buyer: Mary Lou Benjamin. Agency: Grey Adv. Agency, New York.

A NEW HOME for 595,883* Central Texans!



Now . . . the finest and newest facilities . . . to serve a rich audience of 595,883 in Central Texas! New AM-FM-TV facilities combined with energetic coverage of local and state news provide you with a unique grip on the rich Central Texas market. Make your advertising dollar work overtime . . . you deliver more homes per dollar on KTBC than with any other station in Texas.

NEW FACILITIES AVAILABLE TO YOU . . .

TV PRODUCTION

- RCA Video Tape Recorder
- Telescript 6000 (3 $\frac{1}{4}$ x 4 $\frac{1}{4}$) Rear Screen Projector
- Kliegl Silicon Light Dimming Board and Patch Panel¹
- Counterweight System for Flying Sets and Lights
- RCA Special Effects Switching Unit
- Complete Movie and Still Photographic Lab

RADIO PRODUCTION

- Collins Cartridge Tape Recorder
- Ampex Console Tape Recorders
- Magnacorders
- Multiplex on FM



KTBC

AM · FM · TV

AUSTIN, TEXAS

*A and B Coverage Areas based on July 10, 1960 Sales Management.

CBS RADIO NETWORK
CBS · NBC · ABC TV NETWORKS

Represented Nationally by Paul H. Raymer Company



ETUDE FOR ICE CREAM

Lady Borden has Victor Borge on a spot . . . in fact, on several spots. because spots are good for sales. And Victor Borge's good for spots—especially Lady Borden Ice Cream Spots. It's another example of how the Spot Medium has gone big time. Successful advertisers like Borden's know the power of spots well placed . . . know the wonderful flexibility. Most likely you should be using the spot medium right now. Call your nearest H-R salesman. He's an expert on spot and will show you how spot will **work** for you.



RADIO RESULTS

BUILDERS

SPONSOR: Evansville Garage Builders

AGENCY: Direct

Capsule case history: Louis Rothschild, owner of Evansville Garage Builders (one and two car garages) of Evansville, Ind., has been a firm believer in radio advertising for the past year. The company, which caters to middle income home owners, has been using weekend spot announcements on the new WJPS, of the same city, to promote sales for home garages. Commercials are produced by WJPS and copy lines vary with the season. In late summer emphasis is on cold weather protection for the family car; in winter emphasis shifts to the fact that no down payment is necessary with low-cost monthly payments. In a recent test, employing the same strategy, Evansville Garage scheduled five 30-second announcements on Saturday after 1 p.m. and five announcements on Sunday afternoon. Rothschild reported these spots gathered leads and in turn resulted in the purchase of 10 garages priced upwards from \$795. Rothschild has found that WJPS brings in over 90% of his customers.

WJPS, Evansville, Ind.

Announcements

TV SETS

SPONSOR: Knapp T.V. Atlanta, Ga.

AGENCY: Direct

Capsule case history: Knapp T.V. sells only tv sets, no other appliances. Radio has been the only medium which has consistently been building store traffic and producing results. Saturday, 26 Nov., was probably the fastest sell to date as a result of its radio schedule which is carried exclusively on WAKE. An Atlanta resident driving back from the Tech-Georgia game with his family was tuned in to 1340 k.c. He heard a Knapp T.V. commercial featuring special color tv promotion guaranteeing delivery and installation by 9 p.m. that night. The listener drove directly to the Knapp store. Time elapsed between announcement and actual \$795 sale: 18 minutes. Knapp's continuing three-year success with radio can be attributed in no small way to the annual character voices which WAKE produces. Knapp T.V., as a result of the WAKE, Atlanta, success, recently opened a Birmingham store. Exclusive medium being used in the market, with equal results: radio (WYBE).

WAKE, Atlanta

Announcements

HOME SALES

SPONSOR: Carl J. Grant Realty Co.

AGENCY: Direct

Capsule case history: Boone Nevin of WHBQ says, "When within two hours after a commercial is heard the advertiser closes a sale for \$25,000, it's almost like instant sales." Actually, it comes pretty close to being just that. The Carl J. Grant Realty Co. of Memphis decided to concentrate all its radio effort on Sunday in order to bring buyers into its subdivision just outside the city. Grant placed a schedule of 10 one-minute e.t.'s on WHBQ exclusively. Said Nevin, "After the first spot on the *Jack Darnell Big Time Show*, a car bearing Mississippi plates drove up to the model home. The potential customer had just transferred to Memphis. While driving in on Highway 61 with his family he heard the spot and drove directly to the development, signed the contract, toured the development and deposited a binder. All this in two hours. The firm feels the \$25,000 sale was well worth the cost of the spot: under \$10. Where other media, with larger budgets, failed, radio delivered immediately.

WHBQ, Memphis

Announcements

DEPARTMENT STORES

SPONSOR: Blumstein's Department Store

AGENCY: Metlis & Lebow

Capsule case history: Metlis & Lebow Corp., advertising agency, wanted to reach New York's Negro audience for Blumstein's Department Store, and placed a schedule on station WLIB. The short campaign sold both agency and advertiser on WLIB as "the most efficient and effective way for us to sell to this market." The announcements produced for Blumstein's the most successful promotion the store has ever had, according to Sandford H. Metlis, vice president of the agency. A careful check by the outlet's sales force showed that sales directly attributable to the station exceeded all other sales combined tracable to other media used during the same period. With this reaction, when the executive of Blumstein's called the agency to find out the amount of money that had been spent on WLIB he was certain that the original budget must have been at least doubled. Blumstein's now uses WLIB for the major part of its advertising allocation to reach Negroes in the New York area.

WLIB, New York

Announcements

How does your station build a local tv special?

Duff Kliever, *in charge of operations, WVEC-TV, Norfolk-Hampton, Va.*

To put together a local special that fulfills the elements of top telecasting requires a tremendous amount of co-operation on the part of the station personnel, a great amount of extra



Careful pre-planning essential to keeping the costs down

effort involving production, creative, music and graphic experts and the teamwork and the timing of the Rockettes.

A local station does not have the budget of a network nor of the big Metropolitan station, but a local station, using the tools and abilities of its own staff, can turn out special programs every bit as fine in content and presentation as the heavily budgeted stations—and sometimes even finer programs.

WVEC-TV some time ago put together a Project 60 unit whose purpose was to put together a series of local "special" programs. I'd like to use one of these programs as an example of what can be done.

The Project 60 unit consisted of Thomas P. Chisman, president and general manager of the station whose speciality is the music end; Tiny Hutton, a historian and fine writer, Lindsay Tucker and Frank Hanna, our graphics and art experts, and me.

One of WVEC-TV's Project 60 programs was based on the launching of the first atomic powered aircraft carrier, Enterprise. Two months before the Enterprise was to be launched the unit had a meeting to discuss the various aspects of the program. It was decided that the program was to be shown the night of the launching of the carrier. The title *Heritage of a Carrier* and the film would open with a close-up of the new carrier and

then would trace the name Enterprise back to the original ship which was built in the 1800's.

That meant that all material had to be edited, the script adjusted to the clips, historical data, stills and other material being used and all of it tied together with the proper musical accompaniment and transferred to audio-tape prior to the day of the launching.

Each of the members of WVEC-TV's Project 60 unit then went their different ways. Hutton, who was writing the script went to Washington to the National Historical Association, The Naval Archives and other points of information for the material for the script. The graphic men covered the Navy Yard and other shipping areas for stock footage to be used. Local citizens loaned stills and documents of the earlier Enterprise vessels.

When the basic material was put together, Tom Chisman then laid out the musical score to go with the material. The day of the launching of the newest Enterprise about 70% of the program had been committed to tape. From there on the remainder was to be the actual launching of the carrier. From the moment the final film footage was shot, the WVEC-TV Project 60 unit had only six hours to fit the rest of the program, the films from the launching, shots of the ceremonies, remainder of the script, and the musical score into an integrated program which was shown in prime viewing time the night the Navy's pride and joy was launched.

The reaction to this program was memorable to WVEC-TV. The Naval Headquarters in Norfolk, following the showing of the film, called station WVEC-TV and asked Chisman if they could run the program a week later so that they could alert the entire fleet to watch the program. In addition the Naval Archives, the Naval Headquarters in the area and the crew of the Enterprise itself each requested a print of the program.

This, we feel, was well worth all the time and effort we put into the program and it is indicative of what a local station can do in the way of building a local special.

Jerry Barnes, *program director, WWLP, Springfield, Mass.*

In creating local tv specials for our particular market we use a basic formula for any specials we do—is it good for the community we serve?

In following this concept we recently launched a series titled *Focal Point*. We frankly admit our objective is to make the series educational, informative and only incidentally entertaining. We feel the networks have the money and talent to provide basic entertainment.

For our *Focal Point* series we first selected the recent influx of Puerto Ricans into the Springfield area and the problems that have arisen since their arrival.

We took our cameras into the Puerto Rican area and spoke to their leaders. We enlisted the aid of a Spanish speaking Chinese minister to explain what we were trying to do. We photographed the squalor in which they were living, their problems of survival.



We research community problems, build specials around them

The reaction to the program was tremendous and we received many messages from our audience for helping enlighten them as to the problem. We didn't need expensive props, high-priced talent, studio time, rehearsals, special scenery or any of the other trappings normally associated with a high-priced special program, but we know that WWLP, by filming this local special and showing it in prime

viewing time, was carrying out its premise of programing for the best interests of the community it serves.

The reaction of our initial *Focal Point* special has convinced us we are on the right track. Consequently we have other specials scheduled. We did a special on mental health because we discovered a tremendous apathy and lack of education of the general public toward the mentally ill. We brought in lay people, heads of clinics, toured the mental health facilities in the area and brought our community abreast of current activities in this field. It wasn't exciting and it wasn't meant to be. But it received acclaim from the community.

However, all of our local specials are not of the documentary type. We have a series scheduled which will feature Martha Meyers of nearby Jacobs Pillow discussing and demonstrating the various forms of dance. Artie Shaw is doing a special for WWLP on *What is Jazz Hot?* In nearby Stockbridge there's a fellow named Norman Rockwell who is going to do another special on communication and art and we have several more "specials" planned along similar lines.

We feel the WWLP policy for building local specials is a good one. Find a subject of interest to the community. Give it a truthful, dramatic treatment, utilize the facilities and talent that are available to your area and with a lot of hard work, ingenious figuring of short-cuts for the budget and enthusiasm for the project, a local station can put on a "special" worthy of network recognition.

Lee Nelson, producer, WMTW-TV, Mt. Washington, New Hampshire

How the local television special is constructed depends upon why it should be considered in the first place. For the why determines what the program will say, who will say it, when, where and how.

Whether it is tailored to the requirements of a local advertiser, created to serve as a station promotion vehicle, or designed to satisfy a recognized public need, the program must be entertaining if it's to get and hold an audience.

The selection of subject material is relatively easy—for every community offers areas of regional interest neither network nor agency producers can afford to touch.

True, the local producer seldom enjoys the array of technical equipment



Without name stars, soundness of original idea important

and personnel available at the national level. Local budget restrictions mean costly, imported talent is out of the question. In the absence of personalities of coast-to-coast "marquee value," then, the burden of proof falls to the basic soundness of the original program concept and to the resourcefulness of the people who present it.

At WMTW-TV, *Expedition—Northern New England* offers a good example of one approach to the local special. Programed every third week, with ABC TV's network *Expedition* aired two out of three, the special's goal is to explore the history, geography, institutions, and the social, political and economic resources of the three-state area we cover.

The series was undertaken with the enthusiastic cooperation of the departments of education of Maine, New Hampshire and Vermont. It is "suggested viewing" for students, teachers, school officials and parents.

Workshop in Conservation simulated class-room instruction at Maine's conservation school. Participating were the Maine State fish, game and forestry chiefs, and the director of the school. The live workshop looked at Maine's disappearing clam, debunked some popular misconceptions about deer, illustrated the grave importance of good forestry practices and "keyed out" the pine tree state's fresh-water game fish.

Others in the planning stage: *A Law Is Born*, a documentary tracing the progress of a piece of legislation from its introduction by a New Hampshire state representative to its ultimate effect upon the citizenry; *The St. Lawrence Seaway Project*; *Mt. Washington Story*; and a study of the Portland, Maine, waterfront.

The importance of the local special cannot be minimized. With this device the station can establish the firm regional image so necessary if it is to play the vital, influential role in the lives of its viewers and ever-tightening competitive situation demands.

you can't cover

ATLANTA

without

WAOK

America's

Most

Powerful

24 Hour

Negro

Station

**Sales Results Thru
Powerful Personality
Programming . . .**

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

WAOK

ATLANTA

For Details And Avails
Contact Daren F. McGavren
Co. or Stan Raymond
WAOK, Atlanta, Ga.

IT HAD TO HAPPEN:

NETWORK	24 MARKET RATING
ABC	19.4
Net Y	18.3
Net Z	16.8

ABC-TV FIRST IN 24 MARKETS...

As the current season took shape, so did an obvious trend – a trend toward ABC, in markets where all three networks compete equally. It being in the nature of trends to keep trending, note (on the adjoining page) what's happening...

*Source: Nielsen 24-Market Reports from week ending Oct. 16 through week ending Nov. 20. Average audience all network time periods, 6:30-11 PM Sun., 7:30-11 PM, Mon. through Sat.

IT HAS HAPPENED:

NETWORK	NATIONAL RATING
ABC	18.5
Net Y	17.8
Net Z	17.4

ABC-TV NOW FIRST NATIONALLY*!

Nielsen's 24 markets have forecast the national preference for ABC. Nielsen National Report for the two weeks ending Nov. 6 shows more homes (as above) watching ABC-TV, all over the country, than any other network.

*Source: Nielsen National TV Report, average audience, 2 weeks ending Nov. 6, 1960. (Sun. 6:30-11 PM, Mon. through Sat., 7:30-11 PM.)

ABC TELEVISION



ART LINKLETTER'S HOUSEPARTY

To millions of listeners, the liveliest Art is Linkletter. His zany stunts, surprises and conversations with kids (who say the darnedest things) make Houseparty a bright spot in the day for housewives. And as for sales, nobody livens them up like Art Linkletter. In all radio, Art Linkletter is the kind of company you keep

ONLY ON CBS RADIO

SPOT RADIO

(Continued from page 32)

The April Showers line of Houbigant, through Ellington, New York, is an all-radio account, noted for its savvy promotional tie-ins. Fels, for its soap products through Aitkin-Kynett, Philadelphia, backs up its complex media buys with a SPONSOR-estimated spot radio budget of \$2-plus million and a traveling media team.

Sun Oil Co., Continental Baking, Standard Brands, Chock full o' Nuts and Cream of Wheat are among those adding significant amounts to their spot radio appropriations. Bulova was back this year with a spring and fall campaign, and Thomas Leeming is back with Ben Gay and Pacquin's, as are Prestone and Eveready (Union Carbide).

Dodge trucks, despite limited market possibilities, has moved heavily into spot this past year, and American Tobacco's Pall Mall has heavier schedules. American Airlines through Young & Rubicam, New York, has implemented its *Music 'Til Dawn* in many key cities. Mennen, through Warwick and Legler, New York, doubled its 1960 spot radio appropriation for the men's line on the basis of sales gains.

One representative, commenting on the Mennen buy, says "Both agency and client have demonstrated keen understanding of the use of spot radio during a recent 20-week campaign." Spot in more than 75 major markets was supplemented with network radio, with a.m. and p.m. traffic times used to reach men. Several stations in each market were bought to reach a maximum unduplicated male audience, with multiple stations used to reach a balance in audience and listenership. "Selective buying was matched in quality by interesting and unique transcribed commercials," he added.

One of the companies cited frequently in SPONSOR's survey is Chock Full o' Nuts, New York coffee roaster and restaurant chain, serviced by Grey Adv. of that city. The company, station representatives agree, carries out a distinctive and consistent spot radio advertising approach for (1) introductory drives in new marketing areas and (2) heavy-up saturation schedules to meet specific objectives in established markets.

The success of the radio effort,

however, is pinpointed to the tailor-made use of radio on a market-by-market basis, in the opinion of Richard Newman, advertising manager. He explains that there is no general pattern to the radio schedule: it is flexible, "maneuverable to meet the need of the market." New York, for example, may get a saturation strength campaign of 150 announcements weekly, whereas Toledo's similar effort might require only 80 commercials.

Chock Full o' Nuts, as it expands into new distribution areas (it has moved from New York and New England as a regional Eastern brand toward national distribution throughout the Midwest and some southern areas in the past couple of years), is expected to continue with its pattern of spot radio for the introductory campaign as well as for follow-up flights. Most of the copy is transcribed, although established air personalities are used with live copy in some sales areas. The company also evaluates station merchandising as an important part of the total buy.

Schedules for Chock Full o' Nuts are usually purchased on a weekly basis, with heavier emphasis on Wednesday, Thursday and Friday on an 8 a.m. to 3 p.m. basis. "Our sales aim," says Newman, "is the housewife. We feel that she is our customer and can best be reached during the morning and early afternoon hours."

This year has seen the addition of many accounts new to radio or long gone from it. Among them were Brooks Foods (Zubrow agency in Philadelphia), which makes catsup and relish and which went into saturation campaigns with short copy in the summer months. International Shoe, St. Louis, through Gardner Adv. there, returns to the medium this month with a major pitch on behalf of its full shoe line to men, women, teens and children.

Still another new account is Eljer Plumbing, through Fuller & Smith & Ross, Pittsburgh, which tried the medium as an experiment on weekends only. Stations cooperated with tract builders in each area, and results—one observer notes—were "excellent and beyond expectations." The account is therefore expected to extend its market list next year and beef up the spot radio budget.

Results are, of course, still another

measure for spot radio's stand-outs. Kaiser Foil, for example, is a classic in successfully gaining distribution through clever and unique commercials. Young & Rubicam, San Francisco, reportedly switched half of its advertising appropriation into spot radio this past year on the basis of results.

Another San Francisco account with unusual results is Tanfastic, through Foote, Cone & Belding, which put what one rep estimates as "98% of its budget into spot radio last year as a new product. And the medium," he says, "took the item from zero to third place in 17 major market areas," so that this year the sponsor has doubled his budget and zoomed from 17 to 35 markets.

Results continue apace, too, for such educational campaigns as those sponsored by the Tea Council, through Leo Burnett, Chicago, with only spot radio in the summer on behalf of iced tea, and for the newly formed Gasoline Tax Education Committee, through Sullivan, Stauffer, Colwell & Bayles, New York.

The buyer on the account, S. F. Blaschke, is also executive secretary of the committee. The program, he reports, was launched last April and will continue until next July, when the most recent one-cent increase in federal gasoline taxes is due to expire.

The aim of the drive: "to bring the facts on gasoline taxation and its effect on consumer costs to the attention of the public." The media plan provides for three flights of spot radio announcements as well as for posters, newspapers and trade paper advertising.

The spot radio schedule was complicated because tax regulations differ in each state, and the 48-state campaign therefore required 48 variations on the basic copy line for radio. The first radio flight, continuing for six weeks from 1 August this past summer, included 20 commercials per week on each of 233 stations in 141 markets. The second flight, four weeks during the pre-election period from 10 October, was comprised of 20 announcements weekly on each of 261 radio stations in 151 markets. The third flight buy slated for late spring and early summer of next year, is being developed now.

Results of an 18-city media effectiveness survey document radio's su-

periority in impact. More than 80% of the respondents recalled hearing or seeing advertising on gasoline taxes recently, with 41% saying they'd heard it on radio, 33% crediting newspaper, 32% seeing billboard advertising and 17% citing television. Survey was taken among 1,353 men and women motorists.

Among major spenders is Fels & Co., through Aitkin-Kynett agency, Philadelphia, which ranks among the top dozen spot radio advertisers nationally and puts a SPONSOR-estimated \$2.25 million into the medium—more than in any other. The company promotes three products in long copy—usually full minute commercials—which are both transcribed and live: Instant Fels Naptha granulated laundry soap, Gentle Fels liquid dishwashing detergent and Fels Naptha Cleaner heavy duty liquid.

One of the most distinctive characteristics of the Fels radio buying pattern is the follow-through which is given by agency representatives in the field. Alan Bobbe, head of the radio/tv department and buyer, constantly is visiting stations—as are his associates—to hear "the very different sounds which radio has."

Says Bobbe: "We can't just rely on ratings; we need to visit the station people, monitor the local programming and supplement the quantitative data which we get from representatives. The stations learn more about us and what we want to do for the client, and our relationship is improved because it becomes a more personal one. We don't normally buy on trips, but we *do* make very detailed trip reports which are referred to constantly."

The Fels annual campaign is planned in two segments: (1) from about 30 January to 16 June; (2) from about 17 July through the end of November. Each wave of spot radio advertising carries on for 20 weeks with the schedule concentrated in 10 weeks on an alternate-week basis.

In addition to developing unique buying patterns during the past three years, several unusual types of transcribed commercials have also been written by Fels and the agency to get maximum listener attention. Transcribed commercials are used almost exclusively, and several jingles have been produced.

(Please turn to page 60)



GUNSMOKE

Gunsmoke shattered the mold of the old-fashioned Westerns forever. Since it originated eight years ago on CBS Radio, it has been the prototype of the adult Western and a smash hit with listeners and sponsors. Gunsmoke offers advertisers a sales setting that triggers audience action. In all radio, Gunsmoke is the kind of company you keep...

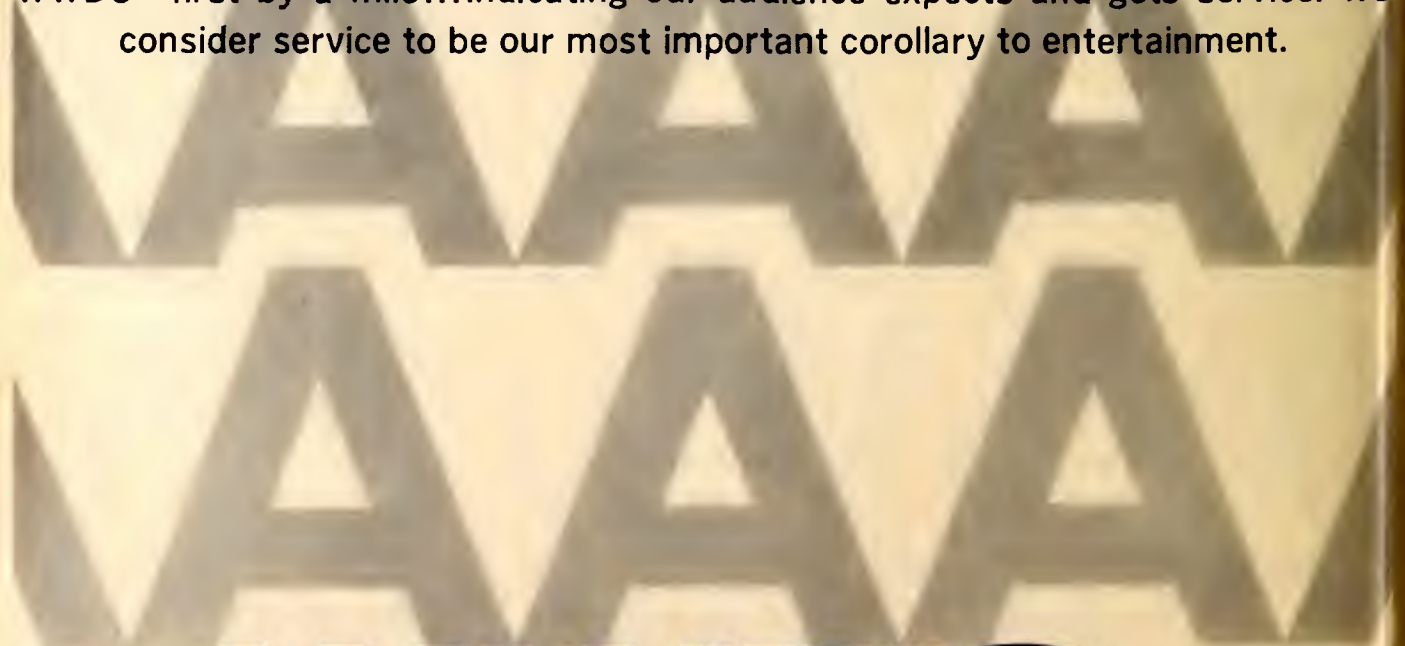
**ONLY
ON CBS
RADIO**

In time of emergency, such as a heavy snow storm, what station do you turn to for news of school closings, meeting postponements, storm news, etc.?

Pulse Special Survey, Washington 5 County Metro Area, May 31-June 15, 1960



WWDC – first by a mile...indicating our audience expects and gets service. We consider service to be our most important corollary to entertainment.



WWDC *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

For full details on radio leadership, write WWDC or ask your Blair man for a copy of WWDC's new "Profile of Preference."

And in growing Jacksonville, Fla.—it's WWDC-owned WMBR

WASHINGTON WEEK

12 DECEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The broadcasting and ad industries will probably continue dealing with the FCC and the FTC in about the same form and in about the same way for a good many years to come.

This seemed pretty clear despite regulatory agency studies conducted by Judge Prettyman for President Eisenhower and similar studies conducted for president-elect Kennedy by Dean Landis. Also despite a specific study of the FCC arranged by the budget bureau, end-of-November hearings by a Senate subcommittee, and certain further consideration by the Harris House Commerce Legislative Oversight subcommittee.

Sen. John Carroll (D., Colo.), chairman of a Senate Judiciary subcommittee, at the outset of his hearings warned that the reform or rebuilding of regulatory agencies would be a problem for his group for years.

Testimony brought forth all of the old recommendations, including stronger control over the agencies by Congress and less control from the executive agencies and the White House, and also vice versa. Likewise, splitting off the judicial functions of the agencies.

Since Landis is to make recommendations to the incoming president this coming Thursday, it would seem that his testimony should be regarded with special seriousness. However, agency ground rules can't be set by the president. The agencies are arms of Congress and Congress has this responsibility. Thus the Carroll prediction assumes importance.

Even if the Carroll pessimism about chances for changes at any time in the near future should be discounted as the opinion of only one man, albeit the subcommittee chairman, there is the record of Congress. This record is one of delay and more delay on complicated and controversial matters. And during these very hearings, Sen. Everett Dirksen (R., Ill.), Senate minority leader, once again tangled with Carroll.

This particular disagreement was only on the question of a so-called "ethics code" for the regulatory agencies which would not permit lawmakers to contact commissioners off the record. But Dirksen and others of both parties have held the Carroll subcommittee actionless and powerless for two years just because of the Dirksen position that no ethics bill should go that far.

The FCC's broadcast bureau, in the final analysis, has no more to say about final FCC decisions than any contending party: Yet a brief filed by the bureau appears to point toward Commission approval of the RKO-General bid to conduct pay-tv operations on its newly acquired Hartford station.

The broadcast bureau participated as a neutral between RKO and the theatre owners represented by Marcus Cohn. The bureau, in its final pleading in the case, went down the line with the RKO arguments and against the arguments of the theatre owners. It did suggest a few extra conditions as safeguards for the public.

Live radio/tv presidential press conferences are definitely being given serious consideration by president-elect Kennedy.

They would be scheduled irregularly, at times selected by the incoming president, and they would be few in total, press secretary Pierre Salinger told the Women's National Press Club last Monday.

FILM-SCOPE

12 DECEMBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

ITC reports a record November in sales, thanks largely to renewals and re-run business.

Except for Best of the Post, sold in 18 more markets for a total of 149, ITC did the bulk of its business with standard established shows.

These included Ramar, Jeff's Collie, Hawkeye, Stage 7, New York Confidential, Four Just Men, Brave Stallion, Sergeant Preston and other durables, which taken together added up 63 market sales.

(For details, see FILM WRAP-UP, p. 72.)

Screen Gems will try to get a great deal of sales leverage in post-1948 feature film distribution from its mammoth sale to the CBS o&o's.

The position of the CBS o&o's in feature film buying has been compared to that of regional beer advertisers in half-hour syndication: **make the big deal to start and selling the rest of the way is downhill.**

As a postscript to the sale (FILM-SCOPE, 5 December), a new and slightly higher price estimate is possible for two reasons: a bigger figure on the contract and fewer features actually involved.

A revised estimate puts the price of the five-station package at \$11,045,000.

The number of pictures actually sold is harder to determine: the announcement declared all five stations got 275 pictures, but unofficial sources hint that only New York got this many and other stations took only 235.

The transaction was in the works for three months: it's understood a stumbling block was the lesser need of KNXT, Los Angeles, for features; the distributor reportedly agreed to sell fewer pictures to some stations and to add pictures in New York, and the buyer made important concessions in keeping up the minimum number of pictures everywhere.

Screen Gems will reportedly cooperate with CBS for about 10 or 15 per cent of premiere costs, to get a good ratings record for sales purposes.

The distributor's selling pattern will apparently follow the successful one carried out by MCA's Lou Friedland on the Paramount package.

A look at some of the new syndicated shows on the air this season indicates there are properties with excellent chances for success in the ratings books.

CBS Films' Brothers Brannagan, for example, a detective series with a comedy flavor, has these five early season ratings to report:

MARKET	OCTOBER RATING
Atlanta	18.0 ARB
Dallas-Ft. Worth	15.0 ARB
New York	16.1 ARB (Nov.)
Providence	18.3 Nielsen
San Diego	15.3 Nielsen

In three of the markets above, the show led its time period for the report—and in New York, where high syndicated ratings are hard to come by, Brannagan led its time period for nine of its ten first weeks on the air.

Land is in sight for tv film packagers who've been pretty much at sea about their income tax liability.

The Internal Revenue Service has given its OK to the "income forecast" method, permitting packagers to estimate how much programs will earn and for how long they'll be leased and then making a payment accordingly.

Two other tax methods are now out the window: the "cost recovery" method, which delayed tax payments until program costs were gotten back, and the full tax in advance, termed a hardship by the packagers.

The syndicators aren't going to like this piece of advice which one agency gave to a national client: concentrate your efforts on clearing good time periods and don't commit yourself needlessly to one show.

This agency study confirmed the belief that time periods tend to shape syndication ratings and that a good time period is worth waiting for no matter how long it may take.

The part the syndicators especially don't like is that a wait-and-clear attitude toward time periods isn't too conducive to the big regional deal with a single show.

Another ancillary recommendation: don't overlook the shows which the stations already have on hand.

The recommendations came up in the course of searching for a syndication strategy for a leading national advertiser who also uses network shows; the suggestions were aimed at getting the best CPM's.

However, the study wasn't intended to apply to local and regional users of syndication, for whom show merchandising is very important.

Although new syndicated series will still flow early in 1961, insiders expect the industry at large to produce far fewer new half-hour series than in almost any previous season.

Syndicators might respond to the challenge with considerable ingenuity and you can expect an increase of improvisation to keep program investments sensible.

Re-runs may well account for an extremely high proportion of the distributors' revenue, especially new off-network shows with proven track records.

Distributors turned towards separate first-run and re-run sales staffs a few seasons ago; the new tendency moves the industry back towards one integrated staff to sell all half-hour product, removing the re-run salesman's second class status.

But should a shortage of new product develop, it could have lasting implications on the industry: fiscal experiments, say some insiders, might create a hostile climate for the creation of long-run shows, thereby damaging renewal possibilities long into 1962 and 1963.

Beer advertisers are leaning heavily on appetite appeal commercials to motivate viewers into selecting their brand.

Insiders foresee the possibility of more brands switching from entertainment commercials to appetite appeal ones.

Incidentally, commercials people don't expect the cancellation of Piel Bros. Bert and Harry commercials to damage the reputation of humorous commercials.

Humor is a special approach to certain sales problems; the fact that it didn't help the Piel label in no way militates against its ineffectiveness elsewhere.

SPONSOR HEARS

12 DECEMBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

Here's a figure that indicates the extent to which station representation has grown into a big business.

It is estimated that its cost of operation plus sales force this year will run between \$35-40 million.

And it's less than 30 years ago when the exclusive station rep bowed into the radio business.

Trade opinion strongly favors the boldness being shown by NBC TV in its White Paper series (Purex).

As one adman put it: tv is showing that it's prepared to fill a vacuum created by a timid print journalism.

A couple of agencies with insurance company accounts have had the prospects of all tv going uhf brought home to them in an odd way.

They were called in by these clients for some information on tv not as an advertising tool but how stations would be expected to fare financially if the all-uhf idea actually came to pass.

The reason the insurance companies asked: they had applications for long-term (10-20 years) loans from people in the industry.

This might be something for the marathon record books.

K&E, acting for Mead Johnson, and ABC TV officials started their negotiations anent the Winston Churchill series at 9:30 a.m. and carried on the talk right through until 6:30 the next morning.

At 3 a.m. they broke into the sleep of John Mitchell, of Screen Gems, at home to quiz him about some rerun angle.

Agencies are sharpshooting for a \$5 million account, even though the president of the account's present agency saved it recently with a fast presentation.

The theory of the hunters in this case: there must be a basic disquiet on the part of the client that the patch job won't completely mollify.

Sellers of national spot tv say that there's one disadvantage vs. the networks that's becoming increasing tough.

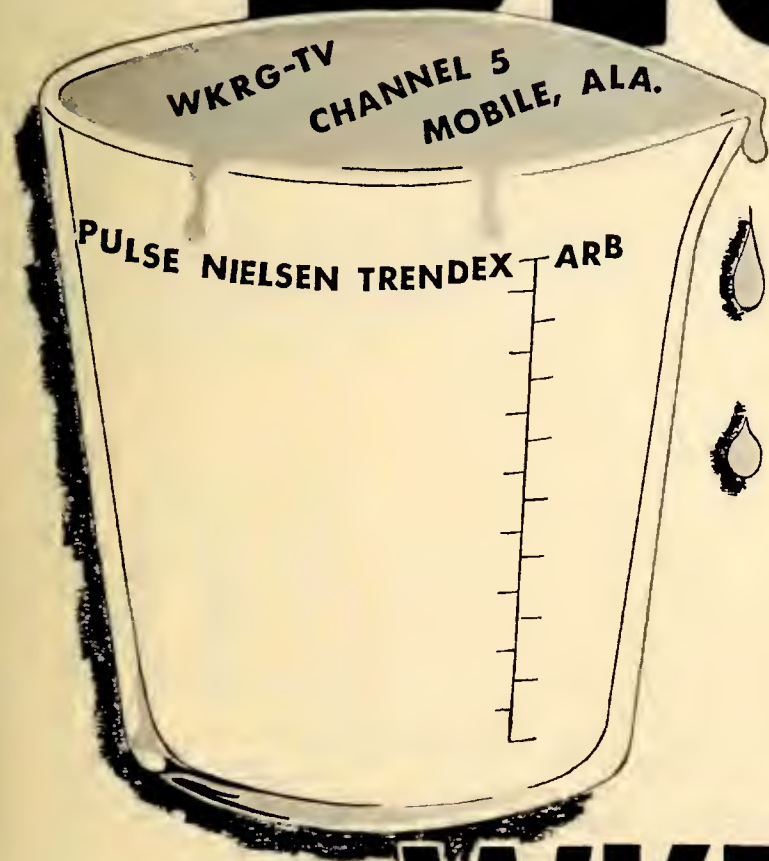
The handicap they cite: the networks are in a position to rewrite the book, or the groundrules, to fit a particular situation.

A veteran Madison Avenueite thinks he's got a pithy comparison for the advertising business of the past and the way it's run today.

It's this: the agency used to invest in original ideas; now it invests in figures.

On The Gulf Coast

THE **BIG** ONE



Takes the *Measure*

WKRG-TV

CHANNEL 5 MOBILE, ALA.

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

SPOT RADIO

(Continued from page 53)

There are few consecutive week schedules, and the client two years ago approved a move which provides for alternate-week schedules allowing "more frequency and more saturation with an impetus that carries over," says Bobbe. He explains that this kind of a buy "gives us a lot of spread, an economic saturation." Fels purchases from one to six stations per market with anywhere from 12 to 24 announcements per air per week per station.

One of many spot radio accounts which switched from television this past year is the Sheramay division of Houbigant Sales Corp., for its April Showers line of inexpensive teen-age cosmetics distributed in variety and chain stores, drug stores and super-markets.

The all-radio ad effort took advantage of the medium's tie-in possibilities with heavy merchandising of local-level school dances, station or disk jockey promotions or other similar events. The 13-week drive started in April in 45 major market areas, centering on minutes (although I.D.'s were used also)—both live and transcribed—slotted in afternoon disk jockey programs. Schedules peaked toward the end of the week, when the dance nights are most prevalent in American communities. In some instances, admission to the event was exchanged for labels or tops from the line of bath and talcum powder and deodorant. The April-July period was selected because product usage increases then, according to Mary Dowling, timebuyer at the Ellington agency in New York. The average announcement frequency she selected was 48 per week per market.

Several Chicago accounts are noteworthy for their efforts in the past year, reports SPONSOR's Midwest editor. The Kitchens of Sara Lee, through Cunningham & Walsh, combines spot with network, using the former to parallel its purchase of Arthur Godfrey on CBS. The strategy revolves around "personality sell," with the client using strong, local personalities in an effort to get more mileage in each market. The agency thinks "a strong product image can be built in radio in this way," and it has introduced many new Kitchens of Sara Lee products with spot radio

heaved up on shopping days.

One of the heaviest Chicago buyers is Herbert Baker for ALD, the client which launched a spot radio "first" in August to promote Laundromat laundry services to the housewife. The advertiser is using 843 radio stations in 593 cities, concentrated on Monday—the traditional washday—with copy which entices the homemaker to do her laundry at a Laundromat rather than at home.

The major stand-out in spot radio clients there seems to be Cream of Wheat, through BBDO, Minneapolis, which uses only spot radio at an estimated \$1¼ million annually. It's expected to hypo the budget in '61, say station representatives.

Typical of the comments on this campaign is this statement from Robert Dunville, president of Crosley Broadcasting Corp., Cincinnati: "We're proud to be carrying the schedule on WLW. If more sponsors would buy on this thorough, intelligent approach, they'd be astounded with results from radio."

He says Cream of Wheat takes advantage of the five abilities of radio which "every campaign needs to reach its marketing goals with the greatest efficiency." These are place and time, profile of the buyer, personality of the air salesman, quality of the station lineup, and pressure exerted on the market and consumer. The client, he says, "understands that radio is the only medium from a physical or economic standpoint which keeps up advertising pressure at all moments of decision between other advertising exposures."

These accounts—and many other in the spot radio fold—are successful because of an awareness of the market and how their products or services fill the market need. As one executive v.p. of an agency said: "I learned a long time ago that "a great medium can come into being and grow only in response to a great interest."

And, he adds, this kind of interest comes from a client and the agency and the media salesman filling rather than manufacturing that need. In his view, and in the opinions of his less articulate colleagues, the best users of spot radio are those who recognize the need. And the best sellers of spot radio are similarly those who see a client's problem and meet it. ■

TV CODE

(Continued from page 33)

Camera," "Lady Godiva," "Monkey on My Back," the Bardot series, "Crime of Passion," "Fuzzy Pink Nightgown."

Oddly enough, very old pictures posed the same sort of content problem. Some features in tv distribution were made before the Hays office started, and have dialogue, costume, and situation that weren't permitted in later years. Some have been shown in later or very late time periods, others are blue-penciled, and a few have been returned to the distributors. Many have famous stars and are shown as movie classics in special late time periods.

Advertising not suitable for tv. Many ads should be rejected on tv even though the picture in its entirety may be acceptable. For example, CBS TV said no on trailers for Alfred Hitchcock's "Psycho" for *Alfred Hitchcock Presents*, while that network was carrying the series. What was legitimate in the screenplay became sensationalism when lifted out into a tv spot. Similarly, the tease of the coming attraction in a theater is transformed into uncontrolled titillation and suggestiveness on the home screen. As deliberate theater-goers, youngsters can evaluate this sort of stimulation in theaters, but as unknowing audiences at home they may be victims of this kind of suggestiveness out of context.

Advertising for late evening only. This is among the most pressing Code problems facing stations today. The economics is simple: theaters want their ads to reach teenagers, who constitute a large part of their audience, and stations are reluctant to forego this type of business, often coming in saturation schedules. Theaters want early evening schedules, and stations must violate the Code to sell such time for some spots. To do business or to observe the Code, that is the question.

Is there a third way out, other than foregoing spot business of this type or renouncing the NAB seal of good practice? Can a station take this business and still uphold the Television Code? What compromises must advertiser and station make to escape two equally uncomfortable extremes?

The solution apparently depends

(Please turn to page 62)



YOU MAY NEVER WRITE 67 MILLION WORDS* —

**BUT... A Few Well-Chosen Words On WKZO-TV
Move Merchandise In Kalamazoo-Grand Rapids!**

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
June 6-July 3, 1960

	No. of Quarter Hours		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri. 7:30 a.m.-Noon	80	10	89%	11%
Noon-6 p.m.	70	50	58%	42%
Sun. thru Sat. 6 p.m. 9 p.m.	79	5	93%	7%
9 p.m.-Sign off	76	8	81%	19%

Here are a few of the reasons why WKZO-TV and the Kalamazoo-Grand Rapids area should be first-line choices on any advertiser's schedule.

Both Kalamazoo and Grand Rapids are among the 55 fastest-growing markets in population and households (source: Television Magazine), and WKZO-TV is the overwhelming leader in this big, on-the-go market. WKZO-TV delivers an average of 128% more homes per quarter hour than Station B, Sunday through Saturday, 9 p.m.-midnight (NSI—June 6-July 3, 1960)!

Depend on WKZO-TV for effective coverage of Greater Western Michigan. *And if you want all the rest of Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.*

Grantland Rice is credited with having written 67 million words during his long sports writing career.



The Feltzer Stations

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

TV CODE

(Continued from page 60)

both upon firmness and a willingness to conciliate on both sides. A station that never rejects a commercial order is in no position to bargain for editorial changes in commercials. Similarly, an advertiser that shows no willingness to recognize tv's special problems can hardly expect the intelligent sympathy of a station manager.

One pattern, tried with success on some stations, is for the station to insist on two levels of acceptability for theatrical advertising. One commercial is made for early evening showing and is acceptable to a family audience. More liberal standards apply to a second commercial which is shown only late at night to adult audiences. Exhibitors who place their advertising through agencies with tv experience have shown a surprising adaptability in accepting this solution. But other exhibitors, who use agencies to buy time but not to prepare advertising, have shown less understanding of the problem.

The most serious situation arises when an exhibitor with a frankly sensational "exploitation" picture tries to get adjacencies to established children's programs. ABC TV affiliates had to reject much of this business, for example, when it requested adjacencies to Disney.

A grey area encompasses early evening programs which are not explicitly children's shows, such as early evening news. A station manager should exercise good judgment in accepting spots for such adjacencies, examining closely his audience composition and the literal or suggestive content of the movie ads.

Organized protest groups are a special case of tv censorship. In some areas they are so powerful that station managers afford them a healthy respect, but in other cities the organized protest can often be dismissed as rigged. One station manager, realizing he was in the grip of an organized protest wave, discovered all his phone lines were tied up with calls protesting the schedule of a forthcoming feature film. He instructed his operators to ask, "Have you seen the picture?" When the answer invariably proved to be no, the operators also could rely on a further question, "Have you heard about the picture from anyone who has seen it?"

This put the callers on the defensive, since few of them knew anything about the picture except that they were members of a group that had instructed them to call. In most cases, neither the members nor the leaders of the group had seen the picture; they were complaining only because it was on a blacklist of some kind. When the operators asked callers to watch the picture and then call again after they had seen it, the number of protests thinned out to an insignificant number.

Cartoons present many of the same problems as feature films, but in more intense form. Characterizations of minorities which were acceptable 20 and 30 years ago, when some tv-scheduled cartoons were produced, are no longer in good taste, and it is impossible for many station managers to allow them on the air today, although there is no question of excessive violence or sex.

It is clear that certain motion pictures on tv and some spot schedules for theatrical exhibition pose problems of judgment which only the individual broadcaster can solve. If taste and restraint are not exercised, some insiders fear coercion by federal action. But the history of modern mass entertainment proves that self-censorship can be entirely successful if it is only practiced.

No code alone can prove absolutely effective, if only because of regional differences in what is acceptable on tv. Furthermore, few broadcasters want to see a tv code which spells out what is permitted and then polices the industry stringently, if the same results can be achieved voluntarily.

Broadcasters' attitudes towards tv as a business, it has been pointed out, do not touch on the special nature of air media. People deliberately buy movie tickets and printed entertainment, but tv comes into the home something like water, gas, and electricity in an easily available service which must have its content checked somewhere.

Stations have enough experience with scheduling movies to have that problem in control in general. But sensational movie advertising is a new problem with complicated causes. Although the solutions also seem a little complicated, many trade people—station managers, film men, and NAB officials—agree that they are attainable. ■

JOHNSON

(Continued from page 37)

liable to produce an idea. "Commercials are more true to life if we draw from every day experiences. One sound effect we use is a guy poking around in the silver drawer searching for an opener. This is the commonest of situations, but on film it is terrifically effective. And think how easily we might have passed it by."

Johnson was talking about some of the satisfactions of producing a good commercial (like the time a music critic from *The New Yorker* wrote to ask who was on baritone sax), when he was called back to stage B.

Bill Susman, MPO producer, volunteered some information about the Johnson schedule during his flying visits to New York. "Bob calls from St. Louis about two weeks before we're going to shoot and asks us to hold three days for him. When that call is made, he hasn't written anything yet, but he and his D'Arcy team have worked out the general format.

"One week before he flies in he calls again. This time he gives us the general outline of the story, indicates the sets and the people cast-wise. We have things rolling the next week when Bob arrives at Idlewild at about noon, and from two to eight we are in a pre-production meeting. The first set is approved and dressed the same night.

"We shoot the following morning. We shoot as many as nine to 12 commercials in three days, minutes and 20's mostly. On the last night, if its not past plane time, he gets on one and flies home.

"Bob comes to New York to work. But he's a serious student of photography and direction, and if he has any free time he catches as many foreign films as he can."

The 34-year-old Johnson has been paid the highest compliment by his competitors, according to Susman. "They've imitated him. Three years ago when he featured the tight shot of musical instruments, several of them soon followed. Now that he's been involved in general 'gemutlichkeit' scenes—friendly people having a good time—others have picked this up, too."

He was also paid the highest compliment by Susman, who said, "When we produce a commercial, we can

usually expect to have an agency producer, a writer, and a client representative in here, all representing different viewpoints. Bob is a combination of all of these."

And he received another from the film crew. Said one member: "He's tremendously popular around here. He sort of whispers and they jump. Let's just say that's unusual for a director."

Johnson's musical ear is tuned by his "immense" record collection, as an associate described it. Although he has little formal training, the musicians with whom he works respect his musical ability and his ear. "There must have been 1,000 permutations of the original Budweiser theme," said Susman, "everything from the Viennese waltz to the cha-cha. He'll get a lot of ideas listening to music at home or at a club."

Johnson has been with D'Arcy since 1955. Prior to that he was with Weiss & Geller in Chicago. During World War II he spent three years in the Coast Guard. In addition to his shepherding of the Budweiser commercials, he serves as agency producer for the tv series, *U.S. Marshall*, and he produced and directed the Dodger-Cardinal baseball games that were fed from St. Louis to WNTA-TV, Newark-New York.

He and his wife, Jeri, formerly a fashion writer, have two boys. Their house has a lawn that slopes down to a creek on the outskirts of St. Louis, where he once broadcast Cardinal games.

During a break in filming, Johnson spoke of what he keeps in mind when writing a Budweiser commercial, and what any writer should remember for any product. "First of all, it's got to be believable; you've got to provide a natural setting for the product in use. Then, tell a story. Provide a logical beginning, middle, and end.

"There's nothing wrong with entertaining. I mean that in the film sense; the action must involve the viewer. Finally, stick to live action for the better representation of the product."

As to costs, Johnson said that they can be held down in the production of a quality commercial. "This may sound corny, but costs are held down in the original script. The secret is to know what medium you're writing for."

FM

(Continued from page 38)

e) Buy only fm stations which promote fm locally as a progressive medium of broadcast enjoyment.

4. *Secrets of fm programming*

Successful fm programming includes the following ingredients:

a) Distinctiveness from am.

b) Specific program appeal for given segments of the audience who, by choice, remove themselves from am listening.

For example, in Washington one fm station provides a day-long choice of top town and country music. Another Washington station features the finest classical music. In one city, an fm station plans to concentrate on jazz. In Harrisburg, the fm station provides the only evening schedule of fine album music.

Fm must be distinctive in its appeal for each market.

c) Consistency of programming, so that the fm listening public knows what it will obtain during given periods of the week.

5. *How to sell fm*

"The big job in building a cumulatively successful fm operation is one of education and promotion.

"Fm's foot in the door is getting advertising and business leaders to use fm personally. The simplest approach is a gift of an fm set to selected persons.

"This may be accomplished painlessly by working out a trade deal with a local distributor. Sets must be high quality "fm-only" sets—number depends entirely on market size.

"For direct sales promotion, many potential fm advertisers may be found among presidents and v.p.'s of two or three of the most aggressive local banks. The higher priced auto dealers, better restaurants and night clubs, builders of higher priced homes, exclusive men's and women's clothing shops, jewelry stores, are also logical prestige prospects. Develop the key people in each advertising agency; give them each a set.

"Once you have the backing of such key men in your market, the next job is to expand the set count and educate the public. On-the-air fm promotion over am or tv is highly effective. On the retail set level, distributors and dealers will be glad to work with you in pushing set sales.

"An important by-product of re-

tailer cooperation should be the development of a regular weekly or monthly list of all fm set purchasers. To this should go regular direct mail program promotion of your station."

"In promoting fm, remember that this medium is going to reach discerning people. Not all promotion techniques used by am are proper for the medium. Screen your promotions carefully; use discretion."

6. *Costs of fm*

"In large and medium size cities, fm's actual cost-per-1,000 compares favorably with am rates.

"Any number of fm stations are now pricing on multiple weekly package or weekly segment plans which provide an average cost-per-1,000 which is not out of line, for the overall week, with significant am stations in the same respective markets.

"In a medium sized market such as Harrisburg, with one fm outlet, fm's cost-per-1,000 does not exceed \$1 per 1,000 listeners and, moreover, the advertising impact is high because of fm's limited advertising "content" within given program segments.

"Fm is currently to broadcasting what *The New Yorker* is to the magazine field—specialized, quality, and effective segmented advertising."



NEGRO
Community
Programming



SPANISH
PUERTO RICAN
Programming



of Whirl-Wind
sales action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM

America's Top TV Stations are following.

3 GREAT HOLLYWOOD TO TOP TV

SUNSET 54

These 4 plus 50 more:



THE RAZOR'S EDGE
Tyrone Power, Gene Tierney



WILSON
Alexander Knox, Geraldine Fitzgerald



MY GAL SAL
Rita Hayworth, Victor Mature



KIDNAPPED
Freddie Bartholomew, Arleen Whelan

SANTA MONICA 54

These 4 plus 50 more:



A TREE GROWS IN BROOKLYN
Dorothy McGuire, Joan Blondell



BLOOD AND SAND
Tyrone Power, Rita Hayworth



WHEN IRISH EYES ARE SMILING
Dick Haymes, June Haver



CLIVE OF INDIA
Ronald Colman, Loretta Young

If you've missed the highway to Big Stars at

WOOD BOULEVARDS ENTERTAINMENT!

WILSHIRE 54

These 4 plus 50 more:

SOLD IN THESE MARKETS!



JESSE JAMES
Henry Fonda, Tyrone Power



TALES OF MANHATTAN
Charles Boyer, Rita Hayworth



ROXIE HART
Ginger Rogers, Phil Silvers



SEVENTH HEAVEN
James Stewart

SUNSET 54

WBAT Birmingham, Alabama
KNXT Los Angeles, California
KTVR Denver, Colorado
WTIC Hartford, Connecticut
(New Haven-New Britain)
WRC Washington, D.C.
WCKT Miami, Florida
(Fort Lauderdale)
WSB Atlanta, Georgia
WBBM Chicago, Illinois
WISH Indianapolis, Indiana
(Bloomington)

SANTA MONICA 54

KNXT Los Angeles, California
KTVR Denver, Colorado
WCKT Miami, Florida
WBBM Chicago, Illinois
WISH Indianapolis, Indiana
(Bloomington)

WILSHIRE 54

KNXT Los Angeles, California
KTVR Denver, Colorado
WTIC Hartford, Connecticut
(New Haven-New Britain)
WCKT Miami, Florida
(Fort Lauderdale)

WHAS Louisville, Kentucky
WWL New Orleans, Louisiana
WTCN Minneapolis, Minnesota
(St. Paul)
KPLR St. Louis, Missouri
(Belleville, Illinois)
WDW Omaha, Nebraska
WRGB Albany, New York
(Schenectady-Troy)
WCBS New York City, N. Y.
WBTV Charlotte, North Carolina
WLWT Cincinnati, Ohio
KOIN Portland, Oregon

WWL New Orleans, Louisiana
KMSP Minneapolis, Minnesota
(St. Paul)
KPLR St. Louis, Missouri
(Belleville, Illinois)
WDW Omaha, Nebraska
WCBS New York City, New York
KOIN Portland, Oregon

WBBM Chicago, Illinois
WISH Indianapolis, Indiana
(Bloomington)
WWL New Orleans, Louisiana
KPLR St. Louis, Missouri
(Belleville, Ill.)
WRGB Albany, New York
(Schenectady-Troy)

WTPA Harrisburg, Pennsylvania
(Lancaster)
WCAU Philadelphia, Pennsylvania
WJAR Providence, Rhode Island
WDEF Chattanooga, Tennessee
(Rome, Georgia)
KRLD Dallas, Texas (Fort Worth)
KUTV, KSL Salt Lake City, Utah
WTAR Norfolk, Virginia
(Hampton-Portsmouth-
Newport News)
KHR Spokane, Washington
KTNT Tacoma, Washington
(Seattle)

WTPA Harrisburg, Pennsylvania
WCAU Philadelphia, Pennsylvania
WJAR Providence, Rhode Island
WATE Knoxville, Tennessee
WFAA Dallas, Texas (Fort Worth)
KRLD Norfolk, Virginia
KTNT Tacoma, Washington
(See Seattle)

WCBS New York, New York
KWTW Oklahoma City, Oklahoma
WTPA Harrisburg, Pennsylvania
WCAU Philadelphia, Pennsylvania
KRLD Dallas, Texas (Fort Worth)
KTNT Tacoma, Washington
(Seattle)

Green Batines today contact:

NTA

NEW YORK: 10 Columbus Circle • Judson 2-7300

LOS ANGELES: 8530 Wilshire Boulevard, Beverly Hills • Oleander 5-770

ADVERTISERS

Chevrolet is using spot tv and radio to back up its pre-holiday gift offer of Dinab Shore Christmas records.

More than 800,000 records have gone out to Chevy dealers to tie-in with the company's *Once Around the Block* car demonstration campaign.

Here's the top 25 network advertisers for the third 1960 quarter in terms of gross timebillings, as reported by TvB-LNA:

ADVERTISER	GROSS TIME
P&G	\$10,350,190
Lever	8,351,044
American Home Products	7,830,428
Westinghouse	6,058,429
Colgate	5,592,959
Brown & Williamson	3,987,802
General Foods	3,620,755
General Motors	3,608,802
Sterling Drug	3,498,987
R. J. Reynolds	3,488,587
Texaco	3,049,474

NEWS & IDEA WRAP-UP

FARM-FRESH FILLIES, these shapely models appearing with George Shannon (c) on WWL-TV's 'Town and Country Journal' in New Orleans, give farmer-viewers healthy respite from chores. Station farm dir. Shannon's 'Dairy Industry' show won 1960 Nat'l Milk Pdcrs. Fed. award



AIR BUBBLE STUDIO, of vinyl-coated nylon and installed by WCBS in Main Rotunda of Grand Central Terminal, N.Y., broadcast shows from 29 Nov.-2 Dec. Below, left, crew prepares for installation of radio equipment, furniture and exterior. At right, finished product; was used to transmit 'Jack Sterling,' 'Lanny Ross,' 'Allen Gray,' 'Martha Wright,' 'Ken Banghart' shows

wmca

570 kc THE VOICE OF NEW YORK



GRAND OPENING in Elmont, N. Y., of Great Eastern Mills, was theme of WMCA 'Joe O'Brien' remote broadcast. Below (l-r): Irving Schneider, store pres.; Joe O'Brien; Stanley Lebow, Metlis-Lebow, store agcy.

Bristol-Myers	3,016,841
Alberto-Culver	2,970,151
General Mills	2,842,615
National Biscuit	2,488,263
Gillette	2,436,630
Liggett & Myers	2,388,238
American Tobacco	2,273,508
Mutual Benefit Health & Accident	2,241,610
Philip Morris	2,126,894
P. Lorillard	2,108,768
Ford Motor	2,001,889
National Dairy	1,966,751
Miles Laboratories	1,962,258
S. C. Johnson	1,956,706

Campaigns:

- **Gibson Wine**, Cincinnati, Ohio, and Elk Grove, Calif., is trying out spot tv and radio in 22 markets in Ohio, Indiana and Kentucky for the new theme "Gibson Wine goes good with the good things of life." Agency: Stockton, West, Burkhart, Cincinnati.
- **Sylvania Lighting**, division of Sylvania Electric Products, buying radio saturation for the last two

weeks of December to repeat its offer of a free, 32-page flash guide book with each purchase of a sleeve of flashbulbs.

AGENCIES

W. E. (Pete) Matthews, Y&R media chief, had some provocative things to say about the research needs of media for the immediate future, before the San Francisco Ad Club. One such comment in particular had to do with ratings.

After noting the limitations offered by ratings at present, because no matter how they're projected they become just a number, which, in turn, becomes the only accepted tool in many quarters for measuring the quality and advertising effectiveness of a program, Matthews said:

"Perhaps it is too much to hope that at some not too distant future the media concerned will set up a mea-

surement organization which will be able to give us uniform, standard and comparable data on the characteristics—demographic, geographic and economic—of broadcast audiences."

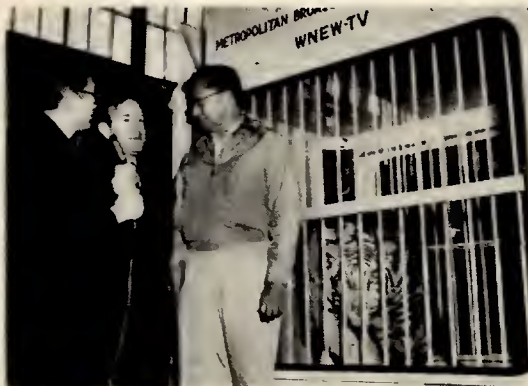
Needham, Louis & Brorby is branching out in a series of new top-level appointments.

- Among them:
- The elevation of company founder and president Maurice H. Needham to chairman of the board.
 - Paul C. Harper, Jr., from executive v.p. to president.
 - The appointment of two executive v.p.'s: James L. Isham, in charge of creative services, and Richard H. Needham, in charge of administration.

The Sealy mattress group, which spends practically all its ad money in tv, has again switched agencies: this time from JWT to Earl Ludgin. Estimated billings: \$700-800,000.



DON'T OPEN FOR 25 YEARS! Time capsule assembled by WLSV, Wellsville, N.Y., contains local products, publications, radio/ tv tapes. Sales mgr. James Armstrong inserts copy of SPONSOR for posterity



BURNING BRIGHT WHITE is this blue-eyed, true white tiger, first of its kind ever to set foot in Western Hemisphere. Gift for children of America, animal was donated by Metropolitan Bdcstg. pres. John Kluge (c), to Dr. Theodore Reed (r), dir., Wash., D. C., National Zoological Park. At left: WNEW-TV news dir. M. Weldon

ANNUAL NATRFD CONVENTION held recently in Chicago, found grouped around retiring president Wally Erickson (third from left), KFRE, Fresno, (from l-r) vice president Carl Meyerdirk, KVOO, Tulsa; secretary-treasurer Robert S. Webster, WJTN, Jamestown, N. Y.; president George Roesner, KPRC, Houston; historian Harvey Dinkins, WSJS, Winston-Salem



Agency appointments: Security Savings and Loan, San Francisco, to **Honig-Cooper & Harrington** . . . Rahr-Green Bay Brewing, Green Bay, Wis., to **Creative Group**, Appleton, Wis. . . . Willys of Canada to **Burley, Norman Craig & Kummel, LTD** . . . McKesson & Robbins (McKesson Laboratories and wholesale drug dept.) to **Maxon** . . . Quaker Cane Sugar (National Sugar Refining) to **Young & Rubicam** . . . Traub Manufacturing (Orange Blossom engagement and wedding rings) to **Fred M. Randall**, Detroit.

New offices: **Potts-Woodbury**, Kansas City, Miss., opening branch office in New York City at 527 Madison Ave. Leonard Bridges is v.p. and office manager.

Ideas at work: **Weintraub & Associates**, St. Louis, has installed a "hot media line" for the exclusive use of media sales reps. The direct connection gives the company instant news of media availabilities.

Added ARB national information: ARB national reports will analyze the entire viewing family structure with regard to education, income, age, heads of household and housewives per age group, and viewers per set. Additionally, the next six ARB reports will give out information requested by subscribers. Typical information: how many viewing families own dogs, cats, two cars, washing machines, etc.

PEOPLE ON THE MOVE: **Douglas H. Amundson**, from advertising and promotion manager, Air Control Products, to account executive, Sander Allen, Chicago . . . **Richard B. Bradshaw** from account executive, Chicago, office, to managing director and chief executive officer, Foote, Cone & Belding, Canada . . . **Helen Roberts** from WMT, Cedar Rapids, Iowa, continuity director, to radio-tv director, Impact Advertising, Washington, D. C. . . . **Rolf W. Brandis** from director commercial production to radio and tv director, Edward H. Weiss, Chicago . . . **John J. Meskill** to media director, McCann-Marschalk . . . **Neil R. Bernstein** from tv/radio

dept., Ketchum, MacLeod & Grove, Pittsburgh, to Applestein, Levinstein and Goluick, Baltimore, as administrative assistant . . . **John Marshall** from A&P's Woman's Day advertising and merchandising rep to Tatham-Laird, Chicago, as group merchandising executive . . . **Dr. Jaye S. Niefeld** from director of research and media, Keys Madden & Jones, Chicago to marketing dept. head, Clinton Frank, Chicago.

They were elected: Shaw, Chicago: **John W. Shaw** to chairman of the board: **David E. Guerrant** from executive, v.p. to president.

They were elected v.p.'s: **Marjorie S. Plants**, **Ruth Cerrone** and **Joan Chamberlain**, all at Lennen & Newell . . . **Thomas A. McAvity**, programing, radio/tv dept., J. Walter Thompson . . . **Charles A. Eaton, Jr.**, media director, and **C. R. LaRoache**, general manager, both C. J. LaRoche.

Shaw adds to broadcast division: **Stuart H. Berg** as radio-tv production director, from Kenyon & Eckhart; **George A. Wilcox** as v.p. and media director, from Leo Burnett; **Maydawn Murray** as assistant radio-tv manager, from Campbell-Mithun; and **John L. Albright** to copy department, from Wade.

TV STATIONS

RKO General is headquartering its national sales managers in New York City.

Heading up the new central sales office, is Robert J. McNamara, director of sales plans.

The national sales managers: Paul Martin, KHJ, L. A. (Eastern); Richard Jacobson, KHJ-TV, L. A.; Proctor Jones, WNAC Boston & Yankee Network; James Gates, WNAC-TV, Boston; Sidney Allen, CKLW, CKLW-TV, Detroit (Eastern); Herbert Clarke, KFRC, San Francisco; Gordon Lawhead, WHBQ, WHBQ-TV, Memphis; and Perry Ury, WGMS, Washington. Robert Wilke has been named Director of corporate sales relations.

Ideas at work:

• **WIBC**, Pittsburgh, received no

less than 27,000 entries during the month-long contest to name the station's new symbol (a dignified little man attired in a colonial-type suit with cocked hat and buckle shoes). Tv, radio, newspapers and billboards were employed during the promotion, and 123 separate cash prizes, tied in with the station's channel number 11, were given away to entrants. First prize, \$1111.11, went to the person who came up with the winning name—*Mr. Furston Teevee*.

• **WRAL-TV**, Raleigh, N. C. has adopted a new type of station identification with emphasis on free enterprise. Using a variety of different phrasings, the 1D goes something like this—"the voice of free enterprise" and, "the miracle of America is freedom of the individual."

• **WVET-TV**, Norfolk-Hampton, Va., has published a coloring book for children featuring the station's kiddie show, *Bungles and His Friends*. Some 10,000 of the color books were published and distributed to advertisers and among viewers.

• **WBKB**, Chicago, is giving away to viewers, a 24-page cook book highlighting 14 ABC shows. *Francois Popé's ABC-TV Gourmet Recipes* includes such dishes as London Fish Pie honoring Winston Churchill—the *Valiant Years*; Sukivaki, *The Islanders*; Potted Ox Joints, *Stagecoach West*; Beef Mandarin Style, *Hong Kong*; and Irish Lamb Stew, *Harri-gan and Son*.

Kudos: **KRON-TV**, San Francisco, recipient of the national Golden Mike Award from the American Legion Auxiliary for its programs in the interest of youth . . . **KTUL-TV**, Tulsa Broadcasting v.p. **Bill Swanson**, appointed to the Governor's Economic Development Commission by Gov. J. Howard Edmondson . . . **WWL-TV**, New Orleans, farm director, George Shannon, awarded grand prize in the 1960 *Spotlight on Dairying* competition by the National Milk Producers Federation . . . **WNTA-TV**, New York City, recipient of American Association for the United Nations' top award for outstanding news coverage of the UN 15th general assembly.

More awards: A new kind of tv award is being readied for presentation early next year. The award: Western Heritage Awards, by the Na-

... decidedly Cleveland's #1* station

A spot announcement on WHK is the only way she can get through to him now. For she's not the only one who's overboard. He is, too—overboard for Metropolitan's brand of news, service and showmanship which finds WHK swimming in listeners and advertisers. Is your product in competition-infested waters? S.O.S. Blair, or V. P. & General Manager Jack Thayer. Just call EXpress 1-5000.

Cleveland **WHK**
A station
of the
Metropolitan Broadcasting
Corporation

FIRST THINGS FIRST: WHK

tional Cowboy Hall of Fame and Western Heritage Center. They will go to: the top Western feature movie; Western documentary film; Western short story; Western magazine article and Western musical composition.

PEOPLE ON THE MOVE: **J. Drayton Hastle**, v.p. Reeves Broadcasting & Development Corp., named president, company's broadcasting division (WUSN-TV, Charleston, S. C.; KBAK-TV, Bakersfield, Calif.; and pending FCC approval, WHTN-TV, Huntington, W. Va.) . . . **Paul E. Walton, Jr.**, from engineer to operations manager, WNDU-TV, South Bend, Ind. . . **Gordon L. McGloshen** to sales staff, KTVI, St. Louis . . . **Thomas E. Belcher**, regional sales manager, named acting commercial manager, KVOO-TV, Tulsa . . . **John Devine** from commercial and station manager to acting general manager, KVOO-TV, Tulsa . . . **Robert Peel** from production director and promotion manager, WIND, Chicago, to promotion manager, WITI-TV, Milwaukee . . . **Charles Stroud** from promotion department, NBC, Chicago, to director, client service, WGN, Chicago.

RADIO STATIONS

Two more radio stations in re-vamping their programing setups are putting the emphasis on a "new sound of music" concept.

The stations: WABC, New York City, and Miami's WGBS.

WABC's new sound, according to Hal Neal, v.p. and general manager of ABC's flagship station, will accent top-selling pop singles and play up personality deejays.

The station's service and information programing is also being broadened, in keeping with the new format.

WABC launched its new "sound" with a two day *Sing-A-Long Sound Spectacular*, last week.

WGBS's new concept in radio listening is based on a daily 'round-the-clock airing of album music featuring a good share of Rodgers and Hammerstein, Gershwin, Porter, Bernstein, et al.

Announcer chit-chat will be kept down to a minimum, according to programming director and v.p. Bernard

E. Neary. A complete, in-depth news service, also on a 'round-the-clock basis, will be part of the new station "sound."

WCAU, Philadelphia, has issued a new, and streamlined rate card which does away with the old style row-upon-row of numbers.

Among the innovations: an opportunity for advertisers using announcements and programs to combine the two types of buys for total discount purposes.

Discounts per contract year are based on 300; 500; 1,000; 1,500; and 3,000 units or more. Discounts range from 5% for 300 units to a maximum of 30% for 3,000 units or more.

Thisa 'n' data: KALL, Salt Lake City, Utah, granted FCC permission to increase its daytime power from 1,000 to 5,000 . . . **KCUL**, Fort Worth, Tex., became the city's first full time 50,000 watt independent radio station, 1 December.

New Keystone affiliates: KGUC, Gunnison, Colo.; **WFRX**, West Frankfort, Ill.; **WOWL**, New Albany, Ind.; **WHOU**, Houlton, Me.; **WHHT**, Lucedale, Miss.; **WBAZ**, Kingston, N. Y.; **WREM**, Remsen, N. Y.; **KODY**, Minot, N. D.; **WWSR**, St. Albans, Vt.; **WMEK**, Chase City, Va.; and **KYCN**, Wheatland, Wyo.

Happy birthday: WWJ, Detroit, women's editor, **Fran Harris**, celebrated 30 years of Detroit broadcasting, 22 November . . . **WEJL**, Scranton, Pa., celebrated 38 years of broadcasting, 29 November . . . **WIBM**, Jackson, Mich., observed its 35th anniversary, 26 November, with an open house celebration at the studios.

PEOPLE ON THE MOVE: **Charles P. LeMieux, Jr.**, from general sales manager, WINS, New York City, to v.p. and director of sales, Golden Circle Group (WEOK, Poughkeepsie, N. Y.; WACE, Springfield, and the company's two new properties, pending FCC approval: WKST-TV, Youngstown, O., and WKST-AM, New Castle, Pa.) . . . **Harvey Dinkins**, WSJS, Winston-Salem, N. C., farm service director, elected historian of the National Association of Tv

and Radio Farm Directors . . . **Jerry Friedman** from station manager, KOBV, San Francisco, to national sales manager for the Gordon stations (KOBV, KSDO, San Diego, KBUZ, Phoenix, Arizona) . . . **Dwight Case** from account executive, KOBV, San Francisco, to sales manager, that station . . . **Paul B. Evans** from sales manager, WIP, Philadelphia, to director of sales, Worldwide Division of Metropolitan Broadcasting . . . **Norman Prouty**, from assistant radio sales manager, Katz agency, to network sales manager, Worldwide Division.

NETWORKS

CBS TV will be spending \$300,000 in newspaper ads across-the-country to perk up viewer interest in its nighttime programing.

As CBS' sales department explained it in a form letter to agencies:

"As you know, the first two months of the fall season were unusual, to say the least. Political broadcasts, election campaign coverage and entertainment specials disrupted this network's 'regular' schedule 59 times in 58 nights.

"Accordingly, the network and its stations are now undertaking a special cooperative newspaper advertising drive for the entire schedule, as a schedule, for 14 consecutive days."

Net tv sales: B. F. Goodrich (BBDO), Colgate-Palmolive (Ted Bates), Schick Razor (Compton) and Whitehall Labs (Bates), will share sponsorship of the second annual Liberty Bowl football game, 17 December, over NBC-TV.

Net radio sales: Pepsi-Cola (BBDO) bought participation in ABC's Flair, as did Curtis Publishing (BBDO).

PEOPLE ON THE MOVE: **Robert J. Galvin** from manager, film operations, NBC-TV network to manager, video tape, film and kine-scope operations . . . **Jack H. Mann**, national director of sales development and program coordination, ABC radio net, taking on additional duties of national director of research, advertising and promotion . . . **Jerry Zigmund**, ABC director of promotional activities for the Academy

all he wants is



GIVE HIM SPONSOR for CHRISTMAS

Without SPONSOR a buyer of time is lost, despondent, wallowing in a sea of despair. He feels SO inferior because he doesn't know EVERYTHING that's going on. But with SPONSOR by his side he operates at concert pitch every hour of the day. This miracle works for any executive whose life is full of tv and radio.

So give him SPONSOR for Christmas — his own personal copy that he can pore over in the quiet of his home and come to work — a genius!

(1-4) one year's subscriptions — \$5.00 each
(5 and over) one year's subscriptions — \$4.00 each

ORDER NOW—WE'LL BILL YOU LATER

▶ SPONSOR

THE SHORTEST DISTANCE BETWEEN BUYER & SELLER
40 EAST 49TH STREET, NEW YORK 17, NEW YORK, MU 8-2772

Awards *Oscar* presentations, and **Carroll Nye**, publicist of the TV network press information staff, will be ABC's representatives on the Academy of Motion Pictures Arts and Sciences' public relations coordinating committee for the 33rd annual *Oscar* presentation . . . **Nicholas C. Gilles** to NBC-TV network as director of business affairs.

Net radio affiliates: **KTHS**, Little Rock, Ark.; **WMAS**, Springfield, Mass.; and **WKYW**, Louisville, Ky., all with CBS.

Net tv affiliate: **WNAC-TV**, Boston, with ABC.

Kudos: CBS president, **Dr. Frank Stanton**, elected a fellow of Sigma Delta Chi for "outstanding achievements in the field of journalism."

Programing note: NBC-TV to carry a new series of full-hour color programs by Walt Disney.

Social note: NBC's *Twenty-Five Year Club* got together for its annual luncheon, 5 December, at New York City's Waldorf-Astoria, and honored nine new members: **Carlos Clark**, technical director; **H. Weston Conant**, sound effects technician; **H. L. Folkerts**, technical director; **Joseph M. Milroy**, manager, program pricing and servicing; **Arthur G. Poppele**, operations supervisor; **Margaret Riebloff**, station reports coordinator; **John J. Rooney**, maintenance engineer; **John L. Seibert**, supervisor, project engineer, and **Clifford Slaybaugh**, director, international enterprises.

Anniversary note: CBS inducted 32 new members into its *20-Year Club* in special ceremonies, in New York City, 1 December. The new members received CBS gold pins and were given a choice of either a stereophonic portable or console Columbia phonograph, or a Longines 17-jewel, 14-karat gold wrist watch.

REPRESENTATIVES

Rep appointments: **KADY**, St. Charles, Miss., and **KADI**, St. Louis, to **Jack Masla and Company** for national representation.

PEOPLE ON THE MOVE: **Timothy John Canty** to account executive, Petry, radio division, Chicago . . . **Ralph H. Daniels, Jr.**, from San Francisco office, CBS Television Spot Sales, to account executive, New York City office, that company . . . **Wallace Hutchinson** from Independent Television western sales manager, to account executive, Blair, San Francisco.

New offices: **Peters, Griffin Woodward**, in L.A. at 5455 Wilshire Blvd.

FILM

Important progress is constantly being made in video tape coverage and in the growth of two-machine tape stations.

Ampex reports that its records are now in use in 99 U.S. markets and that 86 stations in these markets now have two or more VTRs in use.

Latest stations to purchase Ampex tv tape equipment are: **KOLD-TV**, Tucson; **KTVR**, Denver; **WDBO-TV**, Orlando; **WJBF**, Augusta; **WVUE**, New Orleans; **WHYN**, Springfield; **WSPA-TV**, Spartanburg; **WLAC-TV**, Nashville, and **WLBT**, Jackson.

Second Ampex machines are now in use at **KOOL-TV**, Phoenix; **KXTV**, Sacramento, and **WNCT**, Greenville.

Sales: **WOR-TV**, New York purchased 20 post-1949 pictures from Colorama Features for \$500,000 . . . **KVAR**, Phoenix, sold 40 post-1950 Warner Bros. features to Fletcher Jones Chevrolet the same day they were purchased from Seven Arts Associated . . . ITC's *Jeff's Collie* to **WNAC**, Boston; **KYTV**, Springfield, Mo.; **WTVI**, Ft. Pierce; **WSEE**, Erie; **KMSO**, Missoula; **KELO**, Sioux Falls; *Ramar* to **KLFY**, Lafayette; **WTVI**, Ft. Pierce; **KELO**, Sioux Falls; **WFLA**, Tampa; **KFDX**, Wichita Falls; **WXTV**, Youngstown; *Hawkeye* to **KBLR**, Goodland; and four other stations above; *Stage 7: Interpol Calling*, *New York Confidential*; *Four Just Men*, *Brave Stallion* to 18 stations variously: *Best of the Post* to **WBAL-TV**, Baltimore; **WTAR**, Norfolk; **KHQ**, Spokane; **WIMA**, Lima; **WDBJ**, Roanoke; **WSEE**, Erie; **WKST**, Youngstown, R. I.; **WRGB**, Schenectady; **WEEK**, Peoria; **WSJV**,

Elkhart; **WBRE**, Wilkes-Barre; **WWLP**, Springfield, Mass.; **WISC**, Madison; **KINY**, Juneau; **WSAU**, Wausau, and **KREX**, Grand Junction . . . UAA reports 14 station sales of features, Christmas programs, and cartoons.

Programs: Colorama Features acquired 22 post-1948 Pine-Thomas feature films distributed by Paramount for \$2 million; rights include both tv and theatrical distribution.

Commercials: **Kenneth C. Marthey** joins On Film, Inc. of Princeton, N. J., as producer-director . . . **Paul A. Minor** to Transfilm-Caravel as account executive in tv commercials.

PEOPLE ON THE MOVE: **John H. Foley** to the Cleveland office of MCA TV . . . **Steve Krantz**, general manager of Screen Gems (Canada) Ltd., elected a v.p. of the company . . . **Howard Alston** named production manager of CBS Films in Hollywood . . . **William (Bill) McGee** appointed western division sales manager of ITC.

More sales: Banner Films' package of 21 Tarzan pictures, sold to 100 stations: **WNAC-TV**, Boston; **WBBM-TV**, Chicago; **WTIC-TV**, Hartford; **KNXT**, Los Angeles; **WCBS-TV**, New York; **WCAU-TV**, Philadelphia; **KCRA-TV**, Sacramento; **KUTV**, Salt Lake City; **KMOX-TV**, St. Louis; **WBNS-TV**, Columbus; **WSB-TV**, Atlanta; **WDSU-TV**, New Orleans; **KVII-TV**, Amarillo; **KFJZ-TV**, Ft. Worth; **WAFB-TV**, Baton Rouge; **KTNT-TV**, Seattle; **WSM-TV**, Nashville; **WTVJ**, Miami; **WLOS-TV**, Asheville; **CKLW**, Detroit; **KONO-TV**, San Antonio; **KOTV**, Tulsa; **KCSJ-TV**, Pueblo; **KTVK**, Phoenix; **KLRJ-TV**, Las Vegas; **KOLO-TV**, Reno; **KAKE-TV**, Wichita; **WTCN-TV**, Minneapolis; **WREC-TV**, Memphis; **WFMJ-TV**, Youngstown; **WOOD-TV**, Grand Rapids; **KTBS-TV**, Shreveport; **KTVE**, El Dorado; **WTPA-TV**, Harrisburg; **WNEP-TV**, Scranton; **WBRC-TV**, Birmingham; **WPTA-TV**, Ft. Wayne; **WTVY**, Dothan; **WLBT**, Jackson; **WBAY-TV**, Green Bay; **WHTV-TV**, Huntington; **KSVD-TV**, Wichita Falls; **WROC-TV**, Rochester; **KFMB-TV**, San Diego; **KZTV**, Corpus Christi;

KOLN-TV, Lincoln; KCBD-TV, Lubbock; WTAR-TV, Norfolk; WTVH, Peoria; KMJ-TV, Fresno.

PUBLIC SERVICE

Share your Christmas campaigners are spreading among radio stations.

A couple of examples:

- **WCKR**, Miami, to select 25 neediest families, in the *Shara-Christmas* program for gifting with Christmas dinner and childrens toys, and the station's *Stamps for Toys* plan enabling listeners to send in trading stamps which will be honored by Miami agencies for the exchange of Christmas toys.

- **WMAL**, Washington, D. C. for the 12th year, opening its annual *Country Store* program for the benefit of needy area families. The station works with the Salvation Army and the District Lions Club in collecting and distributing canned goods and cash.

An Ohio group of advertisers were urged by TvAR's Tommy Thompson, to make public service programing an annual project.

His reasoning:

- Community service improves the corporate image.
- It helps sell the product.
- Gets the salesmen in to see busy buyers.
- Builds stockholder good will.
- Creates confidence in the product or service.
- Makes a community welcome the advertisers plant, or office, in good-neighbor fashion.
- Provides advantageous distribution for products.

In addition, Thompson said, "public service shows are the easiest kind to promote and are priced realistically."

Public service in action: **WKRC-TV**, Cincinnati, is showing *Your Man in Washington*, a program designed to better inform the public about their Washington representatives . . . **WTVT**, Tampa, Fla., canceled its daytime programs, 30 November, and 1 December, to carry

the two-day legislative roads committee hearing from the Hillsborough County Court House . . . **KEX**, Portland, Ore., launched a new panel show, *Insurance Clinic*, giving listeners an opportunity to get professional advice concerning insurance . . . **WIL**, St. Louis, personality, **Dick Clayton**, taking on the personal public service project of boosting the area Christmas Seal Campaign . . .

Kudos: **WRC-TV**, Washington,

D. C., recipient of two citations from the Redevelopment Land Agency for its 20th November report-in-depth on the problems and reactions of Washington urban renewal, *Condemned to Move*.

PEOPLE ON THE MOVE: **George T. Rodman** appointed public service manager, **KGO Radio** and **KGO-TV**, San Francisco . . . **Ben Wechsler** named public affairs director, **KYW-TV**, Cleveland.

THE PICTURE HAS CHANGED

in the important
ALBANY-SCHENECTADY-TROY MARKET!

WAST . . . Lucky Channel 13 . . . is the **ONLY** area TV station posting *consistent* and *considerable* day and nighttime audience gains.

ARB, November '58 to March '60, WAST **UP 48.8%**

NSI average ratings, April '59 to March '60, 6 A.M.-6 P.M., WAST **UP 49%**

Saturday-Sunday 6 P.M.-Midnight WAST **UP 31.3%**

SELL Where People BUY

call your **HR** man

IN GREENVILLE—
S. C.'s 1st MARKET

WFBC

LEADS

• **IN LENGTH
OF SERVICE**

ESTABLISHED 1933

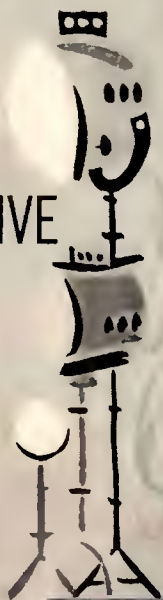
Ask us or
AVERY-KNODEL
for the facts about our leadership

WFBC

5,000 WATTS — 19 HOURS DAILY
GREENVILLE, S. C.
Offered with WORD, Spartanburg,
S. C., as the PIEDMONT GROUP
AFFILIATED WITH WFBC-TV

BUY THE
SUPERLATIVE
STATION

in
Shreveport
Louisiana



KTBS-TV

CHANNEL 3 SHREVEPORT, LOUISIANA

Newton Wray, Pres. & Gen. Mgr.
Presented by The Katz Agency, Inc.

Tv and radio NEWSMAKERS



Sam T. Johnston (left) and **Robert C. Wiegand** (below right) were named, last week, to fill top managerial posts in Taft Broadcasting. Johnston was appointed general manager of WKRC-TV, Cincinnati, and Wiegand, general manager of WTVN-TV, the company's Columbus station. Both are long-time Taft executives. Johnston, a native of Cincinnati, returns there to head-

up the tv station where, in 1953, he was a salesman. A year later, he went to Columbus where he was first sales manager and later general manager of WTVN, Radio. Wiegand comes to his new post from the Taft Lexington station, WKYT, where, for the past two years, he had been general manager. Eight years ago, when he first became part of the Taft operations, Wiegand, was an account executive. Later he moved to sales manager, and in 1954, to assistant general manager of WTVN-TV. Wiegand, a native of Springfield, Mass., and an honor graduate of Boston University, began his early broadcasting career as a disk jockey in Attleboro, Mass. Johnston, who attended the University of Cincinnati, has a degree in law from Salmon P. Chase College.



William P. Marseilles has rejoined the Robert E. Eastman Co. as office manager of the rep firm's newest, and eighth national sales office located in Atlanta, Ga. For the past six months, Marseilles has been associated with the Link Trainer Corp. in Binghamton, N. Y., in the company's sales department. Prior to that time, he had been on the New York sales staff of the

Eastman Co., which he had originally joined in July of 1958. Before that he had served as a pilot with the U. S. Marine Corps.

John E. Bandy II, has been appointed assistant to the general manager of WDAS, Philadelphia's oldest independent radio station. His appointment, according to Robert A. Klein, general manager of the Philadelphia Negro station, marks one of the few times in American radio that a major market station has appointed a Negro to a top-level executive post. Bandy, who was a popular disk jockey at Washington, D. C.'s WUST, was educated in Europe and Asia. He is a law graduate of Howard University.





*“No more hassles for Traffic Time for me!
I’ve found that Any Time is Selling Time on
WING in DAYTON”*

Our files are full of success stories from advertisers who have discovered that high-flying WING sells the Dayton Market all around the clock. Proof of WING’s dominant position in Dayton radio is our consistent first place position in all three rating

services. Get the facts TODAY from your East/Man or General Manager Dale Moudy. WING, Talbott Tower. Dayton 2, Ohio.
This Month’s Caption Winner:
Arthur Radkey, Keelor and Stites,
Cincinnati, Ohio

robert e. eastman & co., inc.



national representative

AIR TRAILS stations are WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.

The seller's viewpoint

The once-over-lightly attitude many agencies have in respect to making spot radio commercials is in direct conflict with the increasing strength and popularity the medium enjoys today, according to H. D. "Bud" Neuwirth, director of sales, WIP, Philadelphia. The solution? Sufficient allocation of funds to insure the best creatively qualified personnel and, consequently the most effective commercial message. "Poor commercials," says Neuwirth, "destroy, even for the moment, the sound image that management is trying to project . . . We want commercials created by specialists, not by the client's wife."



DON'T STINT ON COMMERCIALS PRODUCTION

Spot radio purchasers should take the subject matter of the commercials they place on the air much more seriously.

Today spot radio is bigger, better, stronger than ever before. There are more radio stations, more radio sets, more radio listeners who count on radio to provide the immediacy of news coverage that only spot radio can deliver—the service features to start their day, tell them what to wear, help them drive downtown and back with traffic reports and all the while entertain them.

The spot radio industry has done a fantastic job of providing advertisers with a capacity audience. Many alert, aggressive selling agencies are aware of this power. They expend the time, energy, brainpower, and dollars necessary to insure the creation of an effective commercial message—a message that will persuade and force to action this extremely large and responsible audience. But, unfortunately, a large number of agencies lack this perspective when it comes to creating a truly effective commercial. Some of these agencies, both national and local, assign top-notch personnel to create a total marketing plan, and the evolution into spot radio schedules. Yet, after all their excellent planning and excellent purchasing, the commercial produced completely negates the work of the buyers.

Every day, almost five million dollars are spent to

gain consumers' attention. No agency or advertiser can afford to gamble with anything less than the best creative talent in its copy department or with less than the best creative use of outside specialists, such as Stan Freberg, Sandy Green. For example, in a half-million-dollar budget, a few hundred dollars will be utilized to create some cornball jingle. Sufficient money must be allocated to gain the best possible commercial. Moreover, in many cases, the man appointed to choose an outside specialist isn't qualified creatively to select one, and hence more money is spent in speculative production than in the actual production itself.

In the top 25 markets, the most important station is usually an independent whose programming is directed by top management. Poor commercials destroy, even if for the moment, the sound image that management is trying to project.

Understand, we don't want tv sound tracks. We want commercials that are created effectively and properly for spot radio broadcast—commercials that are created by specialists, not by the client's wife.

Before closing, I'd like to say that there are many excellent commercials, particularly the recent crop from Detroit advertisers (body by Fisher, Chevrolet, Ford, Oldsmobile), but more are needed. Allocation of sufficient budget and personnel toward this goal will pay off well in the long run. ■



Top kid shows add to the big picture in CHARLOTTE

THREE STOOGES
POPEYE
BUGS BUNNY
ELMER FUDD
YOSEMITE SAM
SYLVESTER
HENERY HAWK
TWEETY BIRD
PORKY PIG
DAFFY DUCK
FOGHORN LEGHORN
FUNDAY FUNNIES
CLOWN CARNIVAL
MAGIC FOREST
NATIONAL VELVET
THE FLINTSTONES
DEPUTY DAWG
SHARI LEWIS
KING LEONARDO
FURY
ROCKY

Advertisers with a stake in young America can bank on this—no where in the Carolinas will you find children's program strength to match that of WSOC-TV. This better television fare for small fry complements the over-all program structure that changed audience patterns here in your 25th largest television market. Buy right. Buy WSOC-TV—one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

SPONSOR SPEAKS

The timebuyer speaks out

In this issue (page 39) we are presenting Part Two of a special, recently completed survey of advertising agency timebuyers.

Their opinions of their jobs, their bosses, the shops in which they work, and the agencies they most admire make fascinating reading for anyone in the advertising business.

What impresses us most is the maturity and seriousness of their judgments.

In the past, timebuying has been one of the least appreciated, least well-paid, and least understood of all agency functions.

And, going back 15 or 20 years, timebuyers as a group represented one of the least professional, least sophisticated segments of the business.

But, thanks in large part to the increased importance of tv in the total advertising picture, the status of the timebuyer has been rising rapidly, and the caliber of person engaged in this work has improved immeasurably.

Today, though by comparison with other agency personnel they are often underpaid and overworked, timebuyers and the timebuying function are beginning to come into their own.

We welcome this as a healthy trend. And we salute and congratulate the timebuyers who are represented in the new SPONSOR survey.

Spot radio's continuing challenge

Also in this issue is a story (page 29) on some of the major national and regional accounts which use radio spot.

There are some fine corporate names on the list.

But no one who really understands the power and potential of the medium can be satisfied with the 1960 roster of accounts.

There are still far too many blue-chip advertisers who are out of spot radio or who employ it in limited ways. Total spot billings for the year, even if they top a record \$200,000 will still be far short of the half-billion dollar goal which SPONSOR has advocated.

For the year ahead, we call for an all-out industry effort to bring to spot radio the business it deserves.

10-SECOND SPOTS

One bubble burst: Nothing is more exciting than a whole town going "spontaneously" nuts over its baseball team. So why does Ketchum, McLeod & Grove have to go and spoil it all by informing us that the "Beat 'em Bucs" craze in Pittsburgh last fall originated in its shop, was thought up by copywriter Roger McGovern? *C'mon guys, is nothing sacred?*

Two bubbles burst: It pays to advertise, but in an election it only pays the winners. The losers have been trying to get those stickers off the car bumpers, but they don't come off as easily as they went on. That explains those stickers all around the country that read: *xon-lod*

One bobbed boost: WJMJ, Philadelphia, reported to Broadcast Time Sales the enthusiastic phone call they received from a lady who said she was grateful for their programing and thought they ought to have a motto. "Your station is such a relief to hear," she exulted, "that it should be called *the relief station of Philadelphia.*"

Unkindest cuts of all: The soap operas are gone, leaving hungry actors and a few unanswered questions. Take for example the official CBS solution to the *Ma Perkins* script—"On Thanksgiving Day, the entire family is gathered at Ma's house. Ma Perkins herself sees happiness ahead, primarily because Anushka and her grandson Junior will be married next month." *How is this Anushka going to get away with marrying her grandson Junior, and will he be happy with the old woman?*

Knowledge is power: Oppressed by the media director? Thought you'd like to know that in most parts of the U. S. "boss" means cow. And in Northern England and Scotland *boss means empty or hollow.*

Uncomfortable piggyback: Late the other night a N. Y. channel ran the picture of Fugitive #1 along with a recorded announcement in which his mother pleaded, "Please call the FBI and give yourself up. Please, please do this for me." Then followed a quick I.D.: "*Promise her anything, but give her Arpege . . .*"

FUNNY



MANN S



Look mann, suppose you had the best of old-time movie comedy in 130 eight-minute sequences? Suppose they featured such timeless greats as the Keystone Cops, Ben Turpin, Harry Langdon, Louise Fazenda and many others in highlights of their merriest comedies? Well, you can stop supposing—because that's...

FUNNY MANN S. And then some! Each sequence is humor-enriched with specially created bizarre sound effects and scored with original fun-filled, live music. What's more, they're all integrated with up-to-date laughmanship by FUNNY MANN S and all his relatives: Mail Mann, Milk Mann, Fire Mann, Rich Mann, Police Mann and so on up the Mann family tree. Actually, they're all that very funny mann, CLIFF NORTON. All told, FUNNY MANN S is a winning combination for kids everywhere, kids of all ages—everybody who likes to laugh—and who doesn't?

FLEXIBLE MANN S. This show is really flexible. You can integrate single episodes within larger shows of your own, tie them in with your local emcee, or put them together for any program length to meet your individual station programming requirements.

Pre-sold? Discover for yourself how many advertisers and agencies have already said they want to buy in to FUNNY MANN S. They're just waiting for this program to be logged in your market!

FUNNY MANN S is produced and directed by the former Executive Director of Children's Programming at NBC, the man who created "Howdy Doody," E. Roger Muir, who has proved he knows how to attract and entertain young audiences. With CNP's FUNNY MANN S... the kids in your area will be laughing. Your advertisers will be happy. You'll feel pretty good yourself. What are you waiting for?

CNP
NBC TELEVISION FILMS, A DIVISION OF
CALIFORNIA NATIONAL PRODUCTIONS

**YOUR ZIV-UA MAN CAN TELL YOU
IF YOUR MARKET IS STILL OPEN!**

ALREADY BOUGHT BY

KABC-TV Los Angeles
WLW-A Atlanta
KVOS-TV Bellingham
WKBW-TV Buffalo
KTSM-TV El Paso
KID-TV Idaho Falls
WLW-I Indianapolis
WCCO-TV Mpls.-St.Paul
WLBW-TV Miami
KFYR-TV Bismarck

WAVY-TV Norfolk-Portsmouth
KERO-TV Bakersfield
KKTV Colorado Sprgs.-Pueblo
WLW-C Columbus
KOA-TV Denver
KPRC-TV Houston
KSL-TV Salt Lake City
WOSU-TV New Orleans
WKRC-TV Cincinnati
KTVK Phoenix

and many others

Stories of the man hired to
**"KEEP TROUBLE
OUT OF MIAMI!"**

ACTION! DRAMA!

From Oceanfront To The Everglades!

"Miami Undercover"

starring

LEE BOWMAN

as Jeff Thompson

with

ROCKY GRAZIANO

as "Rocky"



The New Power
in TV Programs

FILMED ON LOCATION IN MIAMI!

Against a background of luxurious hotels, exotic nightclubs... interesting people seeking fun and excitement! A gay care-free resort that must be kept free of undesirable guests, embarrassing scandal, crime of any sort!

Here is superb television entertainment destined to be the season's most unusual success. The Ziv-UA man can tell you if your market is still open.



ZIV-UNITED ARTISTS, INC.
488 Madison Avenue
New York 22, N. Y.

Produced by
SCHENCK-KOCH ENTERPRISES, INC.