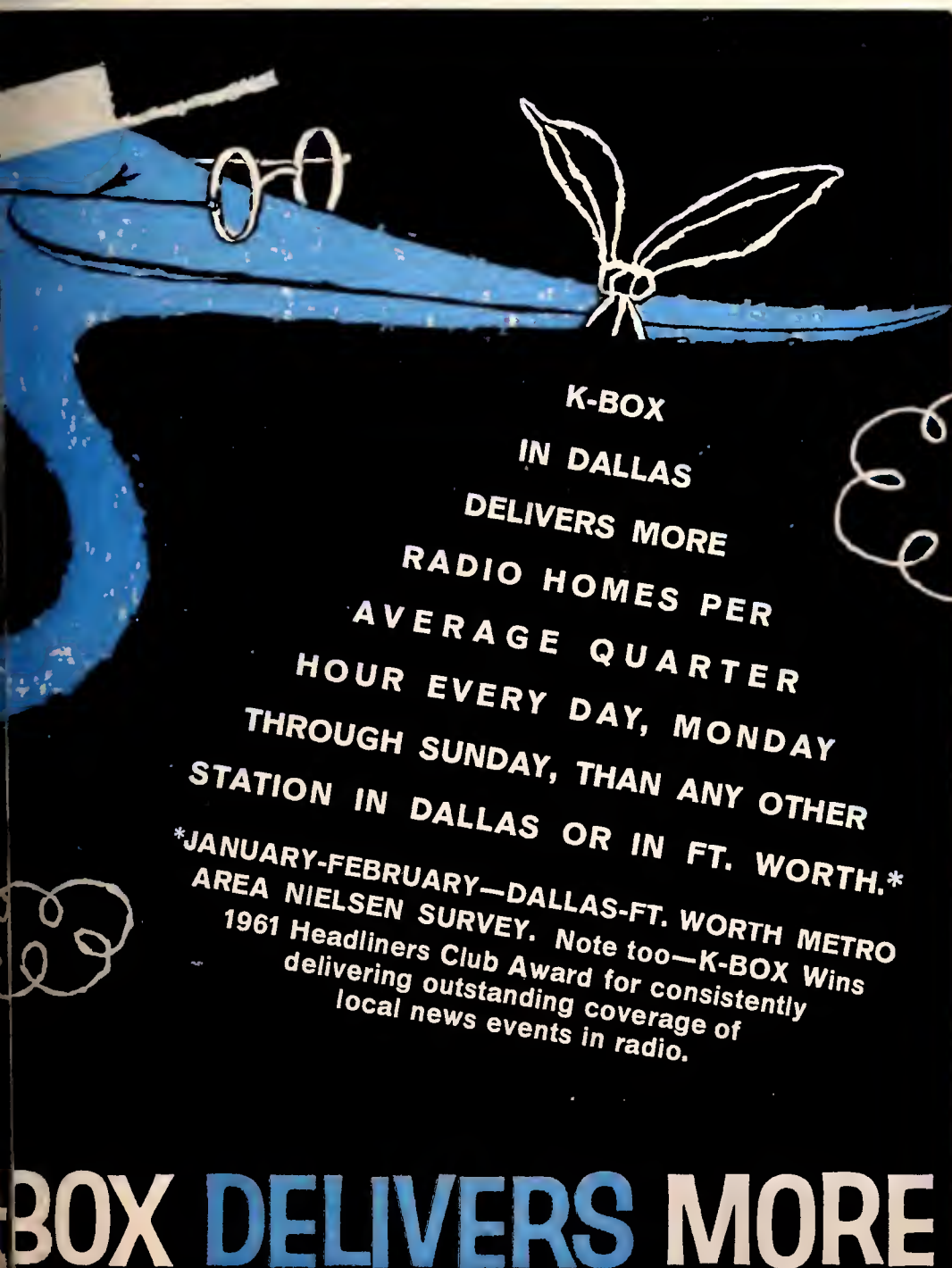


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



MEDIA: STILL THE AGENCY STEPCHILD?

Although its role has boomed, its status and pay levels have not kept pace say admen

Page 35

What's happened to Mutual since 3M took it over?

Page 38

Norelco's Fry takes off-beat tack in video

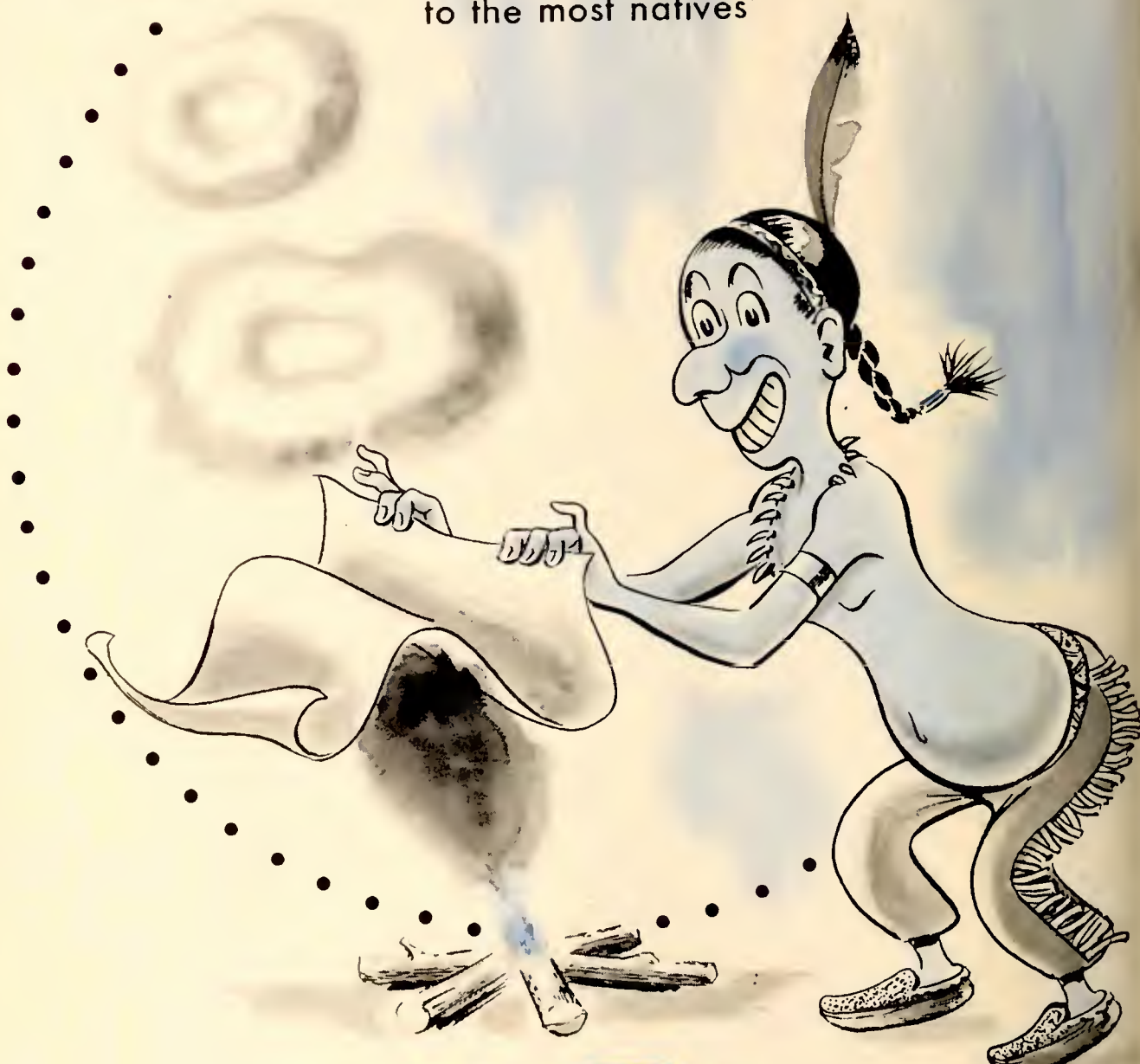
Page 40

Network tv client list at new peak

Page 44

"next to KONO-tv . . .

- this is the best way
to get your message
to the most natives"



San Antonio's **KONO** tv Channel 12

KONO-TV (ABC) gets best results in the Alamo City area with 56.1 Share of Audience 10 P.M.-Midnight Sunday through Saturday . . . against 22.1 and 22.5 . . . according to latest San Antonio ARB (Nov. '60)

Get the "Inside Story" on San Antonio Television
Represented by the Katz Agency



How important is the 2nd?

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

WJIM-TV

BASIC



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



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

**YOU
ARE
CORDIALLY
INVITED
TO
VISIT
THE
INTERNATIONAL
SUITE
AT
THE
NAB
CONVENTION**

*You will be surprised
and delighted!*

**G 803
Shoreham**

NEWS: Newsmaker of the Week **6**, Sponsor-Scope **23**, Sponsor-Week **29**, Washington Week **59**, Film-Scope **60**, Sponsor Hears **62**, Sponsor-Week Wrap-Up **64**, Tv and Radio Newsmakers **72**

ARTICLES

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35 Although its value, role, and importance have increased tremendously, equality in salaries, personnel and in recognition is still lacking

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40 A look at Norelco's tv-minded advertising-publicity manager Harry Fry, who has been experimenting with unorthodox tv drives for last six years

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42 Hot teams get best ratings, but lesser performers notch good scores. Spot check shows at least six teams bettered '59 ratings last year

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44 376 invested in the medium last year, breaking record of 341 set in 1956. Latest totals include 53 advertisers making their net tv debut

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DEPARTMENTS: Sponsor Backstage **10**, Timebuyers at Work **16**, 49th and Madison **20**, Sponsor Asks **48**, Tv Results **50**, Spot Buys **52**, Seller's Viewpoint **73**, Sponsor Speaks **74**, Ten-Second Spots **74**

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You can't say gypsum in a headline,

or Son of WMT Strikes Back

Imagine a Fort Dodge station advertising in *Sponsor*. They must be loaded, people will say.

That's a calculated risk we'll have to take, because the time has come to tell the world that the gypsum one George Hall used to perpetrate his "Cardiff giant" canard came from a bed just east of Fort Dodge.

Many a pear-shaped canard has flowed under the bridge since 1868, when Hall carved his hunk of gypsum and buried it in Onondaga County, New York. One we'd like to de-hoax forthwith goes something like this: "Who needs a daytimer in the county seat of Webster County, 85 mi N by W of the state capital, located on the picturesque Des Moines River, served by four railroads, an airline, and assorted highways, with a large trade in grain, gypsum and clay products, with a commission form of government, that was named after Col. Henry Dodge (1782-1867)?"

You do, if you want to fill the gap left by the signals of stations on the periphery of our North-Central Iowa coverage area. Slop-over's fine for hog pens but it's no way to cover the big state of Iowa, where people live everywhere. This is a job for coverage stations like K-WMT, whose 5,000 watts, newly acquired, push the 2 mv/m line past Iowa's western and southern boundaries, and make our 0.5 mv

daytime coverage area the largest of any station in Iowa.

Lagniappe: Advertisers running schedules on K-WMT concurrently with schedules on WMT can combine to earn frequency discount on K-WMT.

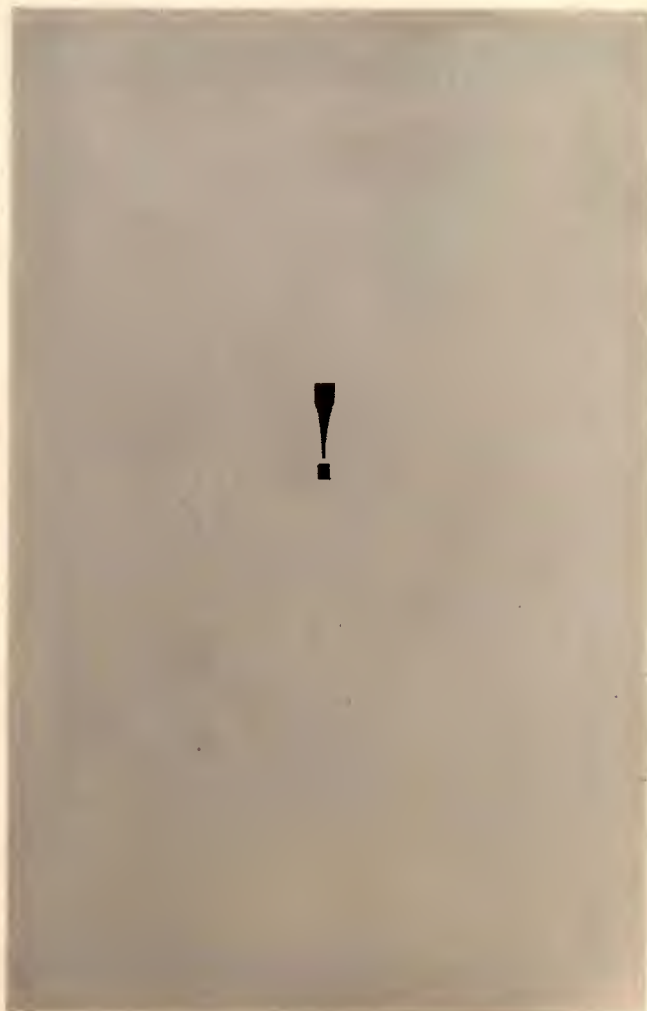
K-WMT

Represented by Everett-McKinney, Inc.

540 kc • Iowa's finest frequency • 5,000 watts

Mail Address: Fort Dodge, Iowa

Affiliated with
WMT AM & TV, Cedar Rapids—Waterloo;
WEBC, Duluth.



IN MADISON



• Now in 1st place 6 p.m. to midnight (Mon. thru Fri). **WKOW-TV** increased its share of audience by 32%. (ARB-Madison Metro—Nov. 1959; Nov. 1960).

• In just 12 months the 2nd station lost 12% and the third station lost 16% in share of audience.

• **WKOW-TV** noon to 3 p.m. increased by 33%; and from 3 p.m. to 6 p.m. audience doubled.

• 6 of the top 10 shows are on **WKOW-TV**.

• The audience has switched to **WKOW-TV**! Now is the time for you to consider and reconsider. For 1st place sales power switch your pitch to **WKOW-TV**.

WKOW-TV

and 10,000-watt WKOW-AM

TONY MOE,
Vice-Pres. and Gen. Mgr
Represented nationally by
THE BOLLING CO.
In Minneapolis by
WAYNE EVANS & ASSOC

**MIDCO**

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and
RADIO Sioux Falls, S. D. • WLDL-AM, FM Min-
neapolis-St. Paul • KSO RADIO Des Moines

NEWSMAKER of the week

Pierre Salinger, press secretary to President Kennedy and nationally famed news purveyor, turned into a newsmaker last week in Pittsburgh as he addressed 400 broadcast executives attending the fourth annual Westinghouse Broadcasting Co. public service conference. Speaking informally, he commended broadcasters for their cooperation, urged more.

The newsmaker: Pierre Salinger was alternately serious in his assertions, bemused by questions from his audience, and happily pacified with a cigar at the opening day luncheon of the WBC conference last Monday.

Joviality was combined with hard-hitting sincerity as he commended the progress in coverage of Governmental and political events "during the past six months" and asked broadcasters to do two things:

1. Pay *more* attention to the Presidential press conference by carrying "full text"—making each one available to citizens regularly and in complete form:

2. Pay *less* attention to the "trivial," which he sees as "a continuing trend in the communications field over the past few years."

He commented on "a disturbing trend" in networks and stations not carrying the full Presidential press conference and urged broadcasters' re-appraisal of policy. The conference, he said, is "not a network or a commercial show. It's a significant news event," and as such should be available to a maximum national audience.

He decried claims that the President would be "over-exposed" in such a continuing series of tv and radio reports. Said Salinger "the President isn't comparable to a juggler or a comic: he can't be over-exposed." Over-exposure isn't a danger, but the trend to the trivial is.

He sees the trivial "beginning to assume proportions of importance"—with the trivial concerning such information as the type of shampoo or soap used in the White House, the color of the First Lady's stationery.

These examples of omission and commission, he warned the broadcasters, add up to a waste of communication channels. "To elog them with anything other than the most important is a waste of time and talent." Communications, in his view, can help solve the two most pressing problems of today: "how to better inform and educate our own people as well as the international community."

Salinger is regarded by his news colleagues as a special breed of communications expert; though only 35, he has been a journalist, editor-researcher since 1912, a political observer since 1916. ▼



Pierre Salinger

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

Says Joe Bauer:

"Every year we scour the market for better and better feature films for our sponsored Thursday night 'Variety Theatre'. With literally thousands of films to choose from, we decided the Seven Arts package is

IN A CLASS BY ITSELF

"The sponsor is convinced his show is now giving the Fort Myers audience the best feature film entertainment that money can buy."

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



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue

YUkon 6-1717

CHICAGO: 8922 D La Crosse, Skokie, Ill.

OR 4-5105

DALLAS: 5641 Charlestown Drive

ADams 9 2855

BEVERLY HILLS: 232 Reeves Drive

GRanite 6 1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)

A. J. Bauer
General Manager
WINK TV
Fort Myers, Florida



...h. h. h. car. garage 126-500. 3111 1/2 Ave. RA-1233 ...

...Homes - Wyoming ... COWANAK - Best 1 1/2 acre ...

...Oregon ... 1001 1/2 FLOOR COUNTRY HOME ...

...Homes - Nevada ... LUDION JUST LISTED ...

...alifornia ... EAST HAVEN ...

Cedonrhus - \$23,500. Mdrnz ... 4 bedroom Colonial. Needs nothing ...

Cedonrhus Charming Colonial ... 6 rms. 3 bath. see modernized \$35,000 ...

...Homes - Utah ... EAST HAVEN ...

...Homes - Arizona ... EAST WILLISTON ...

...Homes - Texas ... GREAT NECK ...

...Homes - Montana ... HIGH RISE RANCH WITH 4 bedrooms ...

...Homes - North Dakota ... FARMINGDALE, BRICK SPILT ...

...Homes - Minnesota ... DAKOTA DODDLE NEW COLONIALS ...

...Homes - Wisconsin ... GREAT NECK-KINGS POINT ...

...Homes - Illinois ... GREENLAND. AU block ...

...Homes - Texas ... GREAT NECK-KINGS POINT ...

...Homes - Florida ... GREAT NECK-KINGS POINT ...

...Homes - Georgia ... GREAT NECK-KINGS POINT ...

...Homes - South Carolina ... GREAT NECK-KINGS POINT ...

...Homes - Virginia ... GREAT NECK-KINGS POINT ...

...Homes - North Carolina ... GREAT NECK-KINGS POINT ...

...Homes - South Carolina ... GREAT NECK-KINGS POINT ...

...Homes - Georgia ... GREAT NECK-KINGS POINT ...

...Homes - Florida ... GREAT NECK-KINGS POINT ...

...Homes - Alabama ... GREAT NECK-KINGS POINT ...

WARRIOR, Complete off-...
HAMILL 1-0672

MANX, 905-907 PALMIR AVE...
HAMILL 1-0672

Two Houses \$37,500...
DAVID H. BATCHELDER

BIHRT HILLS House beautiful...
DAVID H. BATCHELDER

WAKEFIELD, brick det 2 1/2...
WAKEFIELD, brick det 2 1/2

WEST (HILL) New soil level...
WEST (HILL) New soil level

HAWKOK 400...
NEW LUXURY

Greenland Ave. 2 1/2...
WARRIOR, Complete off-

MT VERNON, Spanish Duplex...
MT VERNON, Spanish Duplex

ROSELLE, Gorden Type Apts...
ROSELLE, Gorden Type Apts

STAMFORD-BELOATED DWAY...
STAMFORD-BELOATED DWAY

WAKEFIELD 2 lam brick...
WAKEFIELD 2 lam brick

WILTON NORWALK...
WILTON NORWALK

HAWKOK 400...
NEW LUXURY

WARRIOR, Complete off-...
HAMILL 1-0672

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WAKEFIELD 2 lam brick...
WAKEFIELD 2 lam brick

WILTON NORWALK...
WILTON NORWALK

HAWKOK 400...
NEW LUXURY

34 MILLION HOMES A CHOICE INVESTMENT This season the average nighttime program on the CBS Television Network delivers 785,000 more U.S. homes than the second network, 996,000 more homes than the third. This makes the seventh straight year that our advertisers are winning the biggest nationwide audiences in television. As appraised from A. C. Nielsen Reports 1 October 1960-1 March 1961, 6 to 11 pm, AA basis.

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.

Buy In Combination With
WRMA, Montgomery, Ala.

WSLS-TV
Roanoke, Virginia

... the
station
where
leadership
&
integrity
are
tradition!

10

NATIONAL REPRESENTATIVES
AVERY-KNOEEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

by Joe Csida

Sponsor
backstage

'Fools rush in'

No angel in his right mind would tread in the mystic land of radio and television program prognostication. Certainly not prognostication over a period of the next ten years in this era when the world daily shrinks ever closer to the size of a pea, and events move almost literally with the speed of light. But Norman Glenn and the Ohio Broadcasters Association evidently know where to find at least a few fools who will readily walk in where the angels won't. Norman practically set it up for me to talk to the Ohio Broadcasters this Friday, 7 April, at their Spring convention in Greenbrier on programing in the sixties. And if I'm going to make myself look a little silly in front of a couple of hundred Ohio broadcasters I don't see why I shouldn't give SPONSOR's nationwide audience a glimpse into the same Csida de luxe crystal ball.



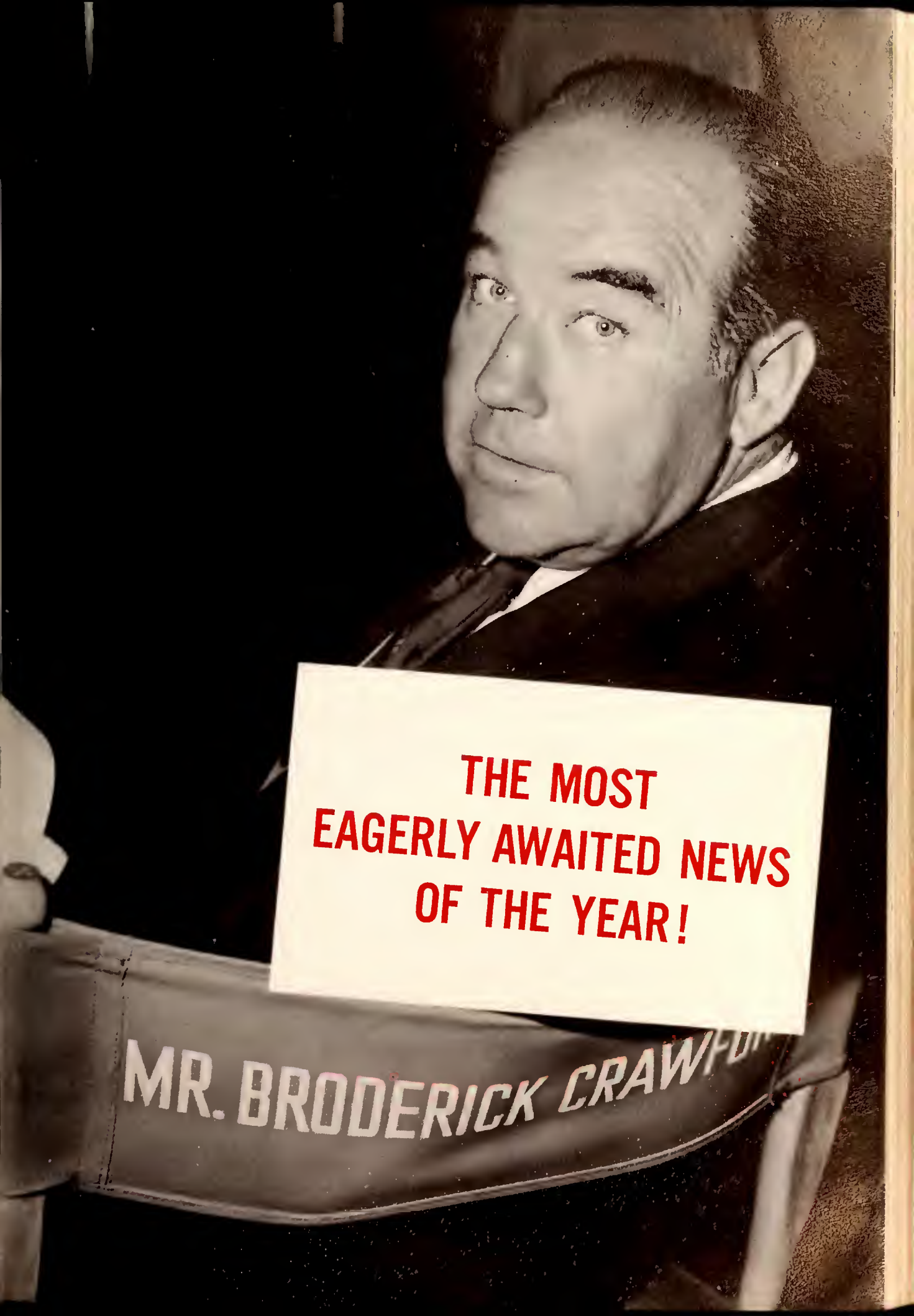
As far as I can see, the only way to come anywhere near what may turn out to be the programing pattern of the sixties is to review today's programing and the current forces at work, which seem most likely to have an effect on what kind of shows we'll see and hear in the next decade. The greatest single force, I believe, is the point I mentioned in my lead: the rapid internationalization now going on in every portion of the world, as related to every other portion of the world. As you know, even in this quite frigid cold war atmosphere, Britain and Russia have been linked television-wise, and in the immediate future will have an interchange of programs. The Russians will see the British Trade Fair, live, and the English will have a telecast of the Soviet May Day parade.

This internationalization must inevitably reflect itself in both the radio and television program fare of the future. Another quite obvious force at work these days, and one which also must have its own influence on shows in the next 365 days is man's steadily increasing penetration of space. Now that the Russians have a man in space, it is inevitable that over the next ten years we will have an increasing amount of radio and television time devoted to fictional and factual matters dealing with the planets, the galaxies, their flora, fauna and people, or things, if any.

Here to stay

In addition to these broad global and cosmic pressures, radio and television programs in the next decade will also, of course, be greatly influenced by more immediate and continuing domestic pressures. There is little doubt in my mind, for example, that over the next ten years government interest in programing will remain at a high level if the government doesn't decide to actually move into the programing picture. This is particularly true of television. Whether the

(Please turn to page 15)



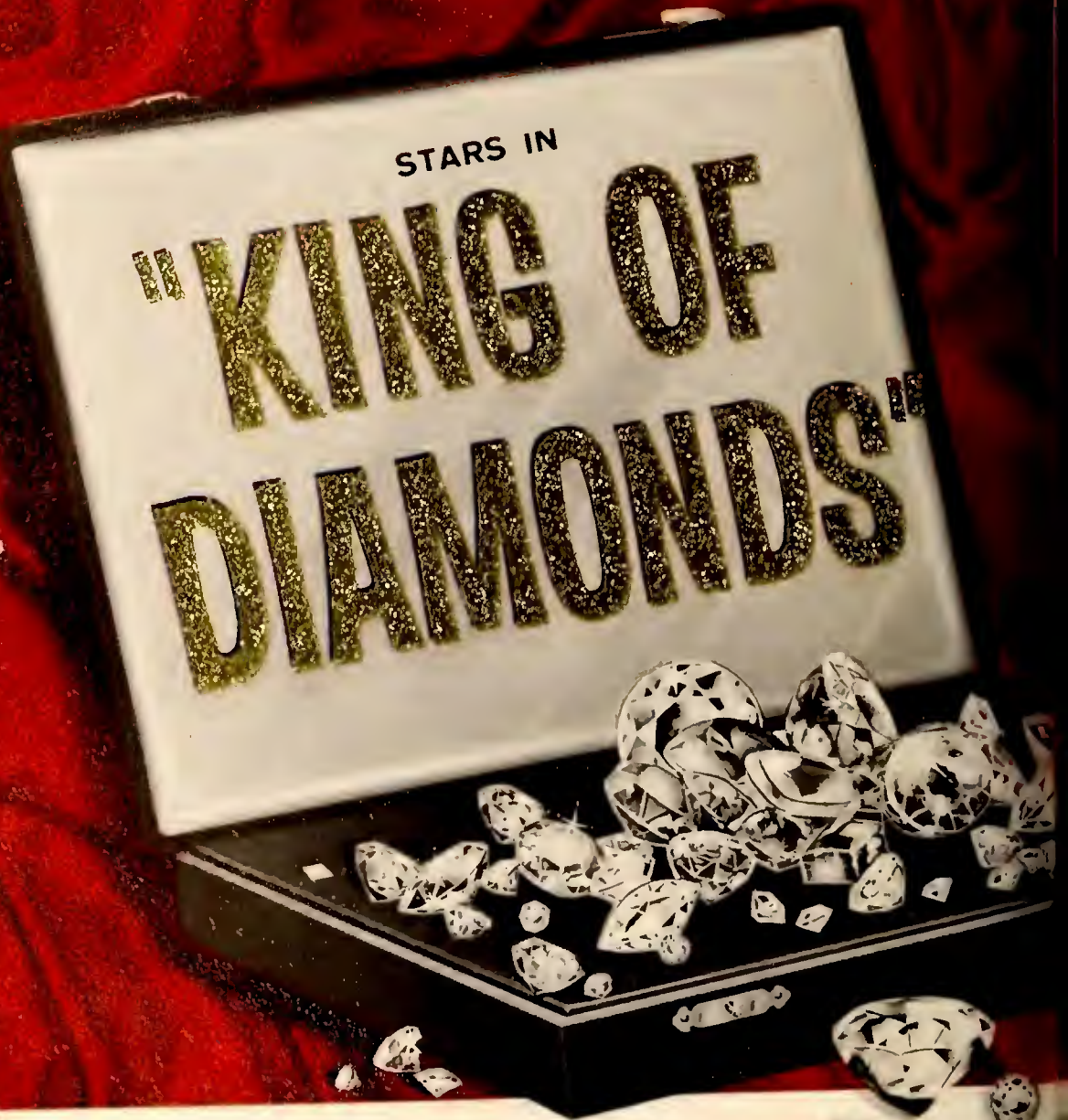
**THE MOST
EAGERLY AWAITED NEWS
OF THE YEAR!**

MR. BRODERICK CRAWFORD

ZIV-UA'S EXCITING NEW

BRODERICK

SECRET
AGENTS!
DIAMOND
THIEVES!
and the fight to
end the traffic
in stolen gems!



WITH
A SENSATIONAL NEW SIDE-KICK
RAY HAMILTON
as Al Casey



ACTION-ADVENTURE SERIES!

CRAWFORD

America's Favorite
TV hero stars as
JOHN KING
chief of security
for the diamond
industry.

*HIS...
THE MOST
DANGEROUS
AND EXCITING
JOB IN THE
WORLD!*



'BRODERICK CRAWFORD
Now . . . in a brilliant role
CERTAIN TO SURPASS HIS
TRIUMPHS in "HIGHWAY
PATROL" . . . for years the
nation's #1 syndicated show!



ZIV UNITED ARTISTS, INC.
488 MADISON AVENUE
NEW YORK 22, N.Y.

ZIV-UNION

BIG, BIG SHOW OF THE YEAR!

BIG FOR VIEWERS!

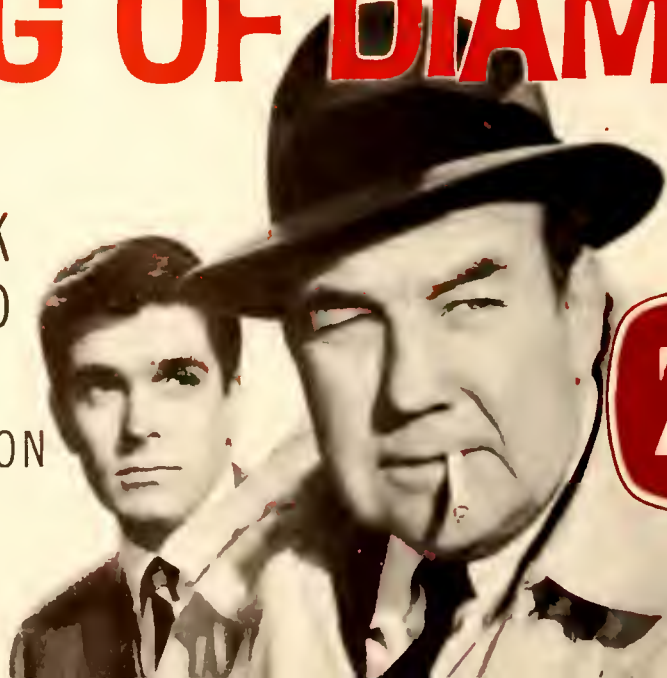
BIG FOR STATIONS!

BIG FOR ADVERTISERS!

A Powerful SALES AND PROMOTION PLAN helps you excite your salesmen, dealers and customers... opens the door to greater sales and profits!

"KING OF DIAMONDS"

starring
BRODERICK CRAWFORD
as John King
with
RAY HAMILTON
as Al Casey



The new power in TV programs



ZIV-UNITED ARTISTS
488 MADISON AVE
NEW YORK 22, N.Y.

Kennedy administration wins itself a second term, and thus carries through eight of the ten years we're covering, or whether it doesn't, do not believe that any administration is likely to come into office which would not take a most active interest in television programing.

At the present time, indeed, the new president of the National Association of Broadcasters, LeRoy Collins, himself, of course, is urging a type of quality programing he calls "Blue Ribbon" on the nation's broadcasters. Against pressures of this kind, naturally, there will be the constant, and I believe increasing, economic pressures on the nation's radio and television networks and stations. Like every other business in America, broadcasters are faced with rapidly rising costs, a most drastic squeeze on profits, with no real end in sight. This obviously makes it essential that broadcasters manage to attract the greatest possible mass audience, at least in prime time. If they do not or cannot attract such audiences they will have great difficulty earning a reasonable profit for their stockholders and may lose valuable ground to other media such as newspapers, magazines, etc. These two pressures have been with us since broadcasting began, but the significance of them today is that each has increased in intensity to a peak never before known to the industry.

It says here in my crystal ball that the net result over the next decade will be more true public service programing, more educational and quality programing in prime time than ever before. I should add that a couple of other forces will contribute to this picture:

(1) President Kennedy's broadcast and televised press conferences themselves are interesting more people in the more serious issues.

(2) Long before the Kennedy administration has run its course it will be responsible for utilizing radio and television to bring to the people in dramatic and fascinating documentary form programs on virtually all the key issues, domestic, international and interspace, of the day. The Kennedy administration will utilize show business and broadcasting pros to a degree no administration before ever has.

(3) Over the next ten years the educational program in our country will be stepped up and improved at such a rate that more and more of the people will find public affairs shows as fascinating or more than they now find *The Untouchables* and *Gunsmoke*.

Age of specialization

In radio programing the intensified competition among phonograph record companies, plus the equally intense struggle for business between the stations themselves will have a decided effect on programing in the sixties. More and more stations will be forced to seeking a specialized niche, and more and more record companies will be supplying product to program toward developing special niches. Editorializing on the part of broadcasters will increase and become more and more effective in the next ten years. News programs will take on new forms and dimensions.

Pay television will have the tendency to upgrade and improve free-tv programing. The Telemeter operation in Etobicoke gave its customers Menotti's *The Consul*, Carol Channing's Broadway revue *How to Succeed in Business Without Really Trying* and Bob Newhart in recent months. Free tv will have to move onward and upward to buck that kind of competition.

All in all the next ten years are going to be exciting ones in radio and television program development, as they are in every other aspect. And that's enough treading for one fool.

GOOD NEWS!

**6 out of 10 copies
of SPONSOR go to
BUYERS OF TIME!**

WTRF-TV STORY BOARD



... IN A RIDICULOUS PAR-
LOR ... IS YOUR BEFORE
... after ...
THE THING that women dread
... their past ... its length

T R Effic!

Wheeling wtrf-tv

KAREN COED reports that when an Ohio State Professor asked Mike to name two ancient sports cars, Mike answered "Anthony and Ceipatia"

wtrf-tv Wheeling

DIDJA HEAR about Metre getting an award ... The Nobel prize? Or the lady South of the Border who dated herself back to her former sexiness ... and whose proud husband called her his "Metrecali Rose?"

Wheeling wtrf-tv

TWO BUSINESS MEN were talking ... Is your advertising getting results? inquired the first. "It sure is," replied the second. "Last week we advertised for a nightwatchman and the next night we were robbed."

wtrf-tv Wheeling

ADVERTISING RESULT in the Wheeling Steubenville Industrial Ohio Valley are successfully delivered by the big and buying tv audience dominated by WTRF-TV from Wheeling. Ask George P. Hollingbery to give you the specifics.

Wheeling wtrf-tv

DIDJA NOTICE? A man's horse sense seems to divert him whenever he's feeling his oats.

wtrf-tv Wheeling

Just REMEMBER, nudism is merely a different way of looking at things!

Rep George P. Hollingbery

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

WPEN HAS THE STAR PERSONALITIES



★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN

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

Timebuyers at work

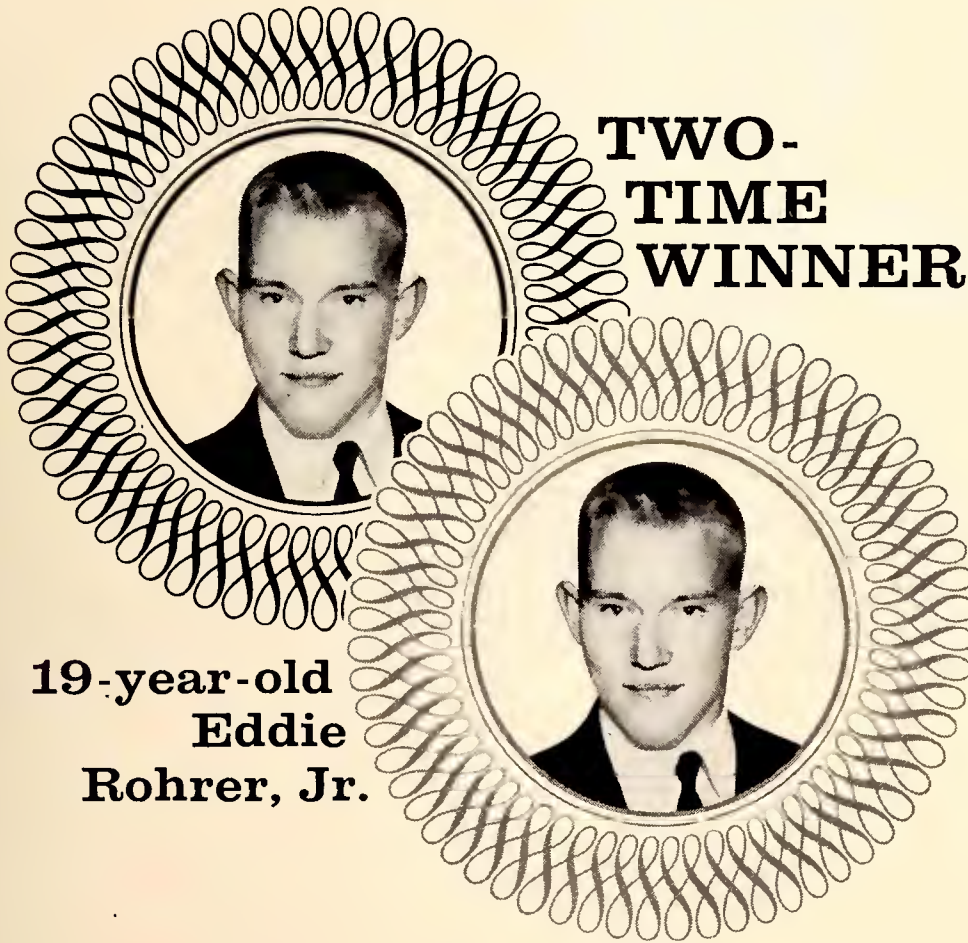
Irving I. Herz, executive v.p. of Co-Ordinated Marketing Agency, Inc., New York, relates. "In buying time for our clients, who are primarily concerned with the food field, I take two distinct approaches . . . one for programs and one for spots. For radio and tv programs, I am not a strong believer in strict cost-per-thousand. More important is the type of audience it reaches, the program itself, and the loyalty of the listener to the personality involved. These are the factors that make a program successful and of positive commercial value. Within this framework, I permit the personality a great deal of leeway. I supply him with a fact sheet on the product, instead of a prepared commercial. In this way, he can tone the copy to his own audience, using his own formula for success, with the result that the message is delivered with more sincerity and authenticity. In buying spots, cost-per-thousand is of greater importance. Often, I try to develop a saturation effect by dividing the budget into weekly amounts, spending the entire week's budget on one station for one week, switching to a second the next week, etc."



Bill Yuroka, Metropolitan Advertising, New York, feels that buyers must take advantage of the information provided by all the station representatives for a given market to get a comprehensive picture. "All surveys made by various stations in a given market do not cover the same points. Naturally, each rep utilizes market data in terms



of his own station, but when you place the facts side by side, you can pretty much determine market patterns. I do not minimize ratings, but rather consider station ratings in terms of the audience desired. The top-rated program on the top-rated station may not bring you the biggest buying audience for your client's product. The third or fourth station in market may be a better buy for your particular needs. We've found programing especially helpful in sizing up a station's audience, and I always apply the question, 'why do they listen?' The answer gives you a good idea of audience character and its receptiveness to the product. We've gotten excellent sales results and have eliminated unnecessary waste circulation from our schedules.



**19-year-old
Eddie
Rohrer, Jr.**

In April, KDKA-TV received the duPont award for public service programming. ☉ The citation carried with it a cash award of One thousand Dollars (\$1,000.00), and the station was afforded the privilege of granting a scholarship for that amount. ☉ A year earlier, the station had won the Edison Award for service to youth. ☉, too, carried a cash award which KDKA-TV decided to turn into a scholarship fund. Only question: how do you choose from thousands of students the one most deserving? ☉ KDKA-TV officials turned the problem over to Pittsburgh educational leaders. Eddie Rohrer was selected. ☉ He began his studies and did exceptionally well. But throughout the year, Eddie pondered: how would he complete his college education? ☉ Luckily, the same question occurred to KDKA-TV officials upon receipt of the duPont award.

KDKA-TV Pittsburgh, Pa.  WESTINGHOUSE BROADCASTING CO., INC. Represented by TvAR 

"MOST MISUNDERMARKET in AMERICA"

PENNSYLVANIA

MARYLAND

OHIO

WEST VIRGINIA

VIRGINIA



NORTH CAROLINA

— Philip Salisbury, Editor & Publisher
Sales Management

SOUTH CAROLINA

*Atlantic
Ocean*

NEW
JERSEY

STOOD

TIDEWATER, VA.

DID YOU KNOW:

■ That Tidewater, Va., while classified as one of the nation's 16 "boom" areas, and growing at $2\frac{1}{2}$ times the national rate, was, in the latest FCC report (for 1959), the *only* one of the top 40 TV markets that did not show a gain in national spot billings. But in the *same year*, local TV billings rose to an *all-time high!*

■ Most of Virginia's recent *industrial* growth has been in this area; Dow Chemical, Union Carbide, Amoco, Esso, C&O, Lone Star Cement, Cargill Grain, Union Bag-Camp, Hercules Powder, Plymouth Cordage, Lipton's Tea, Nestle, Phillips Petroleum, Coats & Clark, Century Industries, Tidewater Oil, and others have built new plants or major additions in past 10 years. \$128 million has been invested in new electric generating plants alone!

■ Here is the world's largest and finest natural harbor—America's largest port in foreign commerce tonnage; it would take 665 average size industrial plants to equal it in jobs and payroll. Moreover, a new \$75 million port development program has just begun!

■ The shipbuilding industry here employs 30,000 civilians.

■ Approximately half of the huge military and

federal payroll here is *civilian* payroll. And the *military* half conceals a hidden plus of over \$200 million in effective buying income never seen in standard marketing statistics!

■ Here is the greatest concentration of people in the entire Southeast—more than 817,000 people in *half* the area of metro Atlanta or Miami!

■ Here you can draw a circle of 20-mile radius and completely encompass three of Virginia's four largest cities. Plus No. 7, and two others!

■ Though it is the most compact, most densely populated metro area in the Southeast, by federal definition it is divided into *two* Standard Metro Statistical Areas—which is largely responsible for widespread misconceptions and underrating of the market.

■ With some \$300 million in construction projects currently under way, Tidewater is on the threshold of even greater growth. *Newsweek* recently reported: "Once the Chesapeake Bay (bridge-tunnel) crossing is completed, Greater Norfolk, the experts say, will burst into millions and become the South's leading market!"

WHAT A PLACE TO PUT A TV DOLLAR!

FOR MORE INFORMATION WRITE TO ANY ONE OF THESE STATIONS AT NORFOLK, VIRGINIA

WAVY-TV
CHANNEL 10

WTAR-TV
CHANNEL 3

WVEC-TV
CHANNEL 13

49th and Madison

'Life' extravogonza—who's to blame?

You are to be commended for your thoughtful and searching analysis of the recent television extravaganza presented by *Life Magazine* (Commercial Commentary, 27 March).

There is one question that has been left unanswered. Why did the network allow such a dreadful spectacle to be presented to the viewing public?

Isn't there any one in authority at the network level with enough "guts" to say no?

Lawrence Webb
managing director
Station Representatives
Association, Inc.
N.Y.C.

I have just had an opportunity to

read your Commercial Commentary on the *Life* "Twenty-Five Years" program.

I presume you know that it was not produced by the editors of *Life* but by the network which transmitted it to the public.

William E. Matthews
v.p. & dir. media relations
and planning
Young & Rubicam
N.Y.C.

Fashion whirl

In your fashion world story, 3 April, I particularly like the way you have compared the various efforts of department stores which used television to show fashions as they should be shown. My colleagues here at Wards



**WAVE-TV viewers have
28.8% more SNIFFLES**

*—and gargle, gurgle and swallow 28.8%
more products "for the relief of colds"!*

That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.



CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

were impressed with your professional handling of this story.

May we have permission to reprint this story for distribution to our retail stores throughout the country? We are considering this story in order to acquaint all of our store managers with what is being done in television to promote fashions and store image. By reprint I mean making a photographic reproduction of the story in quantity.

Bob Warren
news service manager
Montgomery Ward
Chicago, Ill.

• SPONSOR is pleased to permit the reprinting of an article. Those who request the same should write a letter to the publisher.

Yours was a very interesting, well written, accurate, and very fair story to all concerned. This we appreciate.

Mark Klauser
director, advertising
& publicity
Ohrbach's, Inc.
N.Y.C.

Comment on 'no comment'

The item in the 3 April SPONSORSCOPE about D-F-S "side-stepping the reps" in connection with their L & M spot campaign interested me.

But, it just ain't so—they haven't side-stepped The Katz Agency and the same is true. I'm sure, of a number of other reps.

So, if D-F-S's response to SPONSORSCOPE re this report was "no comment," I have made one herewith. I think it's a comment that needs to be made so that others—clients and agencies—do not get the impression that the traditional structures of our business are evaporating.

M. S. Kellner
v.p. in charge of radio
The Katz Agency
N.Y.C.

• The sidestepping involved reps with radio stations in the smaller markets.

Permission granted

I'd like to obtain your permission to use some material from an article of yours that appeared in your 27 March 1961 issue. The article was on page 38 and was entitled "16 Ways to Improve Your Radio Copy."

If you give me permission to use the material I'll incorporate it as part of a chapter on radio writing

for a copywriting book I am revising for Prentice-Hall.

Incidentally, proper acknowledgment will be given your excellent publication.

Philip Ward Burton
Chairman Adv. Dept.
Syracuse University

• We're delighted to approve Mr. Burton's request as well as to duly note that an authoritative book on radio copywriting is in the works.

Kind comments

May we thank you for the accuracy with which you have published the "Sellers Viewpoint" in the 20 March edition of SPONSOR.

It's just the way I hoped it would come out and I have had several very kind comments.

Jay J. Heitin
Nat'l. sales mgr.
WNBC TV
New York City

U. S. Radio

You've done it again! Congratulations on your move to purchase U. S. Radio and USFM. This looks like a real move to advance the many fine

services you have rendered to our industry over the years.

Homer Griffith
Advertising

My heartiest personal congratulations to you and SPONSOR on your purchase of U. S. Radio and U. S. FM. I couldn't be more pleased particularly, of course, at your "hopping on the FM bandwagon." With your outstanding reputation of SPONSOR throughout the country you have given the FM industry a welcome boost.

Howard Jeff Forbes
assistant to the President
Concern Network, Inc.

Radio, a fine medium

Once again in a recent SPONSOR I have read the story of a successful radio campaign. In the same issue there were numerous other radio stories. Your recognition of radio as a fine advertising medium is acknowledged. However, the same awareness of Western America is an integral and permanent part of the United States is not equally apparent.

I am of course, particularly interested in Southern California where because of our markets obvious attributes radio is truly an outstanding advertising media.

Robert M. Light
President
S.C.B.A.
Los Angeles

• We are ready, willing, and eager to get information on West Coast radio successes. Any suggestions will be appreciated and promptly checked out.

Well worth undertaking

I should like to express my very, very sincere thanks to you for your kindness in permitting me to reproduce the page from "Timehuying Basics." It is indeed kind of you, and I appreciate it.

You have done a great job with SPONSOR, and I am sure U. S. Radio will be another asset to your station. But then, you do well with anything you undertake. I certainly like your editorials.

Winslow T. Porter
Owner-mgr.
WMMS Radio
Bath, Maine

Paar's way out front



...in the land of Profitunity!

From 11:30 p.m. to 1:00 a.m. Monday through Friday, the Jack Paar Show reaches *twice as many homes* per average quarter hour as the other two channels together! (*Dec. 1960 NSI)

	Average Homes Reached per Quarter Hour — 11:30 p.m. — 1:00 a.m.	Per Cent
WFLA-TV (NBC)	18,026	63.6%
Station "B" (CBS)	6,655	23.2%
Station "C" (ABC)	3,700	13.2%

Twice as many homes at nighttime. WFLA-TV delivers most homes in 24 radio-buying West Coast and Central Florida Counties — Monday through Friday. Dec. 1960 NSI.



Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV



wfla-tv 
TAMPA - ST. PETERSBURG

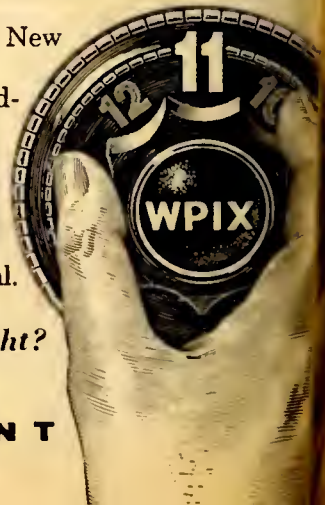


Stuck
on
us...

We don't believe in hiding honors under a bushel. Particularly this one. WPIX is the *only* New York independent TV station qualified to display the National Association of Broadcasters' *Seal of Good Practice*. It's far from being an empty honor — it has real and valuable meaning for you, our advertisers. It is an assurance of *specific* higher standards of programming and commercial practices. WPIX is the only independent *with* the Seal.

Where are your 60-second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

17 APRIL 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Nighttime tv network advertisers may find the 40-second station-break a fact of business life when the 1961-62 season gets rolling.

What ABC TV has initiated seems to be evolving into a tactic of self-defense as far as its competitors are concerned.

CBS TV sales is notifying the agencies it does business with that it reserves the right to put the 40-second station-break into effect this fall. The letter's implication: it doesn't fancy the idea, but it has to protect its position with affiliates.

It will be recalled that when ABC TV advised agencies of the innovation of the 40-second break for the fall Compton's rejoinder was a protest that the network was arbitrarily handing over to its affiliates 10 seconds of time paid for by the national advertiser.

P.S.: NBC TV affiliates this fall will be privileged to take 70-second breaks in the 7:30 p.m. programing four nights of the week.

New national spot radio took another surge last week, the second burst of substantial buying within a month.

The availability call with the biggest budget involved was Quaker State Motor Oil (K&E) which will use about 120 markets over 13 weeks and at the rate of 15 announcements a week, starting 2 May.

Other spot radio activity out of New York: Hellmann's mayonnaise (D-F-S); Colgate's Wash 'n' Dry (NCK); American Airlines (Y&R).

In Chicago Burnett was unlimbering quite a spot campaign for Philip Morris' Commanders. The entry of this one as a spring contender among cigarettes in the medium may cause some stations to put up the SRO sign re cigarette business.

Already in there: Camel, Winston, Pall Mall, I&M, Chesterfield, Lucky Strike.

General Motors and NBC TV have finally wrapped up the details of their \$1 million daytime deal for the third quarter.

The Oldsmobile and Buick divisions will share practically all of the 59 quarter-hours. GM's tv director, Gale Smith, picked the strips in which the company will participate during those 13 weeks.

As part of the daytime sale, NBC TV waived Chevrolet's short-rate billings due for taking a hiatus from the Sunday 9-10 p.m. slot.

NBC TV seems to be stepping up its drive to wean over some of the more important spot perennials by holding out the availability of regional hookups.

The network's baiting the hook with such gambits as these: (1) our scatter and bonus plans offer rates that are competitive with spot; (2) we'll help you merchandise your network campaign with your distributors and dealers.

Among the regionals that are NBC TV's current selling targets are Lestoil, Sun Oil and Cities Service. What really whetted the network's appetite in the direction of the accounts with limited distribution was the sale of the Mitch Miller show to Ballantine (Esty) and Falstaff (D-F-S).

CBS TV's position re regionals: it won't sell them under any circumstances, that is, outside of sports.

SPONSOR-SCOPE last week did a spot check among major agency planners and emerged with a brightened picture.

- Billings levels, especially in tv, should run about even with last summer in the package goods sector, but not so forte from durables.
- It'll be an unusually big fall, with the advertising outlay possibly going 15-20% over the 1960 level.
- On a trend basis reports being played back from consumer centers show sales inching upward.

The morning home radio audience, according to Nielsen's count, showed an edge in January over the previous year.

The a.m. comparison of average homes for January:

TIME SPAN	1960	1961	% CHANGE
6 to 9 a.m.	5,901,000	5,984,000	+1
9 to 12 noon	6,857,000	6,956,000	+1

Note: The figures don't include that important audience in transit.

It's five months away but there's a toy account that's offering tv stations a firm 13-week order for minutes in kid strips as of 11 September.

The account: **DuLuxe Reading Toy Co.** (Zlowe). It's for five spots a week.

Tv stations as a rule hold off confirming more than 60 days from starting date.

Sellers of spot may have muffed this one: **NBC TV** and **Ayer** are talking about getting **AT&T** in on nighttime minute participations as a supplement to its weekly prestige **Telephone Hour**.

The point being advanced: the showcase has a function that it performs well but the company can by the minute route do a hard-sell job in behalf of its extension phones, loud-speakers and various services.

Kellogg (Burnett) hasn't shown any signs as yet of taking a serious look at **ABC TV's** offer of the 5:30-6 p.m. action strip for the fall.

Here's how **Burnett** puts the situation: we're always interested in looking at network availabilities for **Kellogg** as they arise, since we can get out of spot in a hurry if something else look better, but that prospect hasn't occurred so far this season.

General Mills, which occupied the 5:30-6 strip the past two seasons, has thrown its kid-appeal lot almost exclusively with **NBC TV** come the fall. **Rocky and His Friends** will have a Saturday or Sunday "C" time slot; the same will apply to **Pip the Piper**, but the **Rin Tin Tin** repeats will be abandoned.

GM's cereal division will also have riding on **NBC TV** the new **Bullwinkle** half-hour cartoon, **King Leonardo**, Saturday afternoon bowling, participation in **Game of the Week** and sundry spots around the **World Series**.

The importance of national spot to tv stations keeps increasing for the simple reason that their revenue from the networks has been steadily declining for the past two or three years.

Major station operators note that their network income level is certainly not reflected in the published network gross billings figures. The totals there go up but network packages, discounts and what-not have shrunk the net.

What tv station operators deem to be a share breakdown of their net revenue: network, 20%; local, 25%; national spot, 55%. A couple years ago the network share was 25% and national spot, 50%.

ABC TV last week formally exposed to agencies its latest line of participations: the 11:15 p.m.-12:30 a.m. Monday-through-Friday strip composed of tv film re-runs, starting the first week in October. The shows will have a host.

The schedule: Monday, Sugarfoot; Tuesday, Bourbon Street Beat; Wednesday, The Alaskans; Thursday, Hong Kong; Friday, Stagecoach West.

Commercial insertions: there's to be 12 of them in six positions back-to-back. Four of the 12 may be sold to affiliates locally.

Rates: 1 to 51 uses, \$8,633 a minute; 52 to 103 uses, \$8,033; 104 to 155 uses, \$7,433; 156 or more uses, \$6,833 a minute.

Special discount: if an advertiser uses eight daytime minutes, which entitles him to two bonus daytime minutes, and he buys two of these nighttime minutes, the combination becomes a 12-plan and the price for the plan is \$36,816 a week.

Probably the most curious observer of CBS TV's efforts to put together a daytime women's service strip is NBC TV.

Not long ago NBC TV was experimenting in the same vineyard but found that it couldn't produce a satisfactory women's service series for less than \$50,000 a week, which the network deemed far too expensive.

The weekly budget for game shows runs around \$25,000 and, for serials, \$20,000.

Secretly, NBC TV's daytime masterminds hope that the competitor's project turns out to be efficient. They, too, would like to get away from the cloying diet of soapers, giveaways and film re-runs, the last of which are getting frayed attention.

Pepperidge Farms, which Campbell Soup recently acquired, is taking its first dip in network tv.

It'll be daytime with an initial expenditure of \$100,000. The lineup is very limited.

All three networks pitched for the business, but NBC TV won out.

Another NBC TV buy on a limited hookup: Leeming (Esty) in behalf of its Man-i-magic, a cuticle softener. Buy involves around \$75,000.

Compared to a year ago, public service specials have been doing better than entertainment specials during 1961 in terms of average audiences.

Public service specials so far this year have averaged 5,722,000 homes, compared to 5,514,000 homes for the same period in 1960, while entertainment specials, on the average, slipped from 8,995,000 homes to 8,817,000 homes.

Here's how Nielsen illustrates the trend in specials and public service programs (evening) for the January-February period:

TYPE OF SPECIALS	NO. OF SHOWS	1960		NO. OF SHOWS	1961	
		AVERAGE AUDIENCE %	HOMES		AVERAGE AUDIENCE %	HOMES
Entertainment	31	19.9	8,995,000	19	18.8	8,817,000
Public Service	15	12.2	5,514,000	16	12.2	5,722,000
Avg. Eve. Program		18.6	8,407,000		19.2	9,005,000

Note: During the above period this year there were 43 regularly scheduled public service shows at night, as compared to 39 in 1960. The average audience this year was 5,400,000 homes vs. 4,384,000 homes in 1960. In other words, the average audience for this type of programming is going up.

Heinz (Maxon) is taking a searching look at nighttime network tv.

But the problem is this: if it moves in that direction it'll have to give up a substantial share of its daytime commitments, which now run around \$3 million.

A way out: digging into its magazine budget, which constitutes a third of the gross.

Remember that new SRA confirmation form that's supposed to do double service as an insertion order?

Well, some important spot buying agencies who've adopted the SRA form aren't sending duly signed copies of the confirmation back to the agencies but instead are issuing separate insertion orders.

All of which, as one rep philosophized to SPONSOR-SCOPE, goes to show that the one business that can't be regimented or deflected from its old ways is advertising.

Daytime tv sets-in-use took a hike in January over the like month of 1960. Audience composition showed quite a jump in the percentage of men viewers.

One feasible reason for that latter increase: the employment situation. But there's this curious factor: number of persons per set underwent no change whatever.

Nielsen's national sets-in-use for the two periods:

TIME	JANUARY 1960	JANUARY 1961
9-10	14.3%	15.9%
11-12	23.1%	24.1%
1-2	24.6%	26.7%
3-4	23.4%	24.4%

From present indications spot tv and radio will have a record year from the beer industry: the buying this spring, say stations and reps, is heavier than ever.

Beer trade estimates are that barrelage for the initial 1961 quarter are 3%, at least, over last year—and this despite a unusually severe winter.

Radio sellers, watch for U. S. Tobacco, now at Donahue & Coe, to expand on a grand scale its spot campaign for the Encore brand.

The cigarette has been undergoing an intensive media test in Buffalo and Toledo, with three stations used in each market. The schedules have been renewed three times.

The character of the current tv network selling season is such as to lead to more than one significant pattern innovation for nighttime.

A case in point: letting seasonal advertisers match the extent of their commercial minute load in alternate half-hours to their sales graph. Under such an arrangement an advertiser would be committed for two minutes a week for seven consecutive weeks and a minute a week over the subsequent seven weeks when sales slacken off.

Agencies report that the disposition among two networks as regards nighttime buying has taken this tack: let's hear what your problem and plan are and we'll see what we can do.

Eastman Kodak (JWT) hasn't made a decision yet as to whether it wants to unleash a massive spot campaign for spring and summer—particularly as a reminder to camera owners to get that camera off the shelf.

If the warm weather push does get started it will be in May for both tv and radio, with the emphasis on the former.

In any event there will be a Kodak spot campaign before Christmas.

It would all be the climax to a long-time test on how the company can most effectively use the spot medium for seasonal promotions.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Sponsor-Week, page 29; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.

TAKE A GOOD LOOK

THE NASHVILLE MARKET

After you've looked at Marilyn King of WSM - TV's 4 Kings

47th

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

TV Homes — 372,800

44th

Retail Sales — \$1,769,149,000.00

48th

Effective Buying Income — \$2,458,273,000



**THEN LOOK
AT**


WSM-TV

KING 4 IN NASHVILLE

*The
People
do!*

When Miami mermaids relax, they flip to WFAB Radio, Mutual's newest affiliate. Mutual waited for a bright, bubbly new station—and now WFAB (dial 990) offers prestige news plus the world's best music in fabulous Miami (cha-cha-cha!). WFAB, like the 400 local stations you get with your Mutual "buy," has the Mutual advantage: local programming plus authoritative, listenable Mutual news. Reach below the surface for results. You'll find that it pays in depth to schedule **MUTUAL RADIO**

**WFAB
REACHES
EVERYBODY
IN
FABULOUS
MIAMI!**

A SERVICE TO INDEPENDENT STATIONS
Subsidiary of Minnesota Mining & Manufacturing Company 



17 April 1961

SPONSOR-WEEK

- **Burnett tells writers about 'somewhere west of New Jersey'**
- **George Storer, Jr., elected Storer Broadcasting president**
- **National campaign for American Petroleum in works at JWT**

IDEAS: FUEL FOR FIRES OF WBC MEET

(Pittsburgh): Ideas sparkled and raged through the four-day public service conclave of the Westinghouse Broadcasting Co. last week, alternately inspiring and firing the imagination and ire of 400 participants.

All of the ideas, whether propounded by observers or some 70 speakers, concerned two key themes of this fourth annual WBC public service conclave: Change and Communication.

Noted speakers from inside and outside the industry differed on approaches to both. Many were outspoken in their urging of a revolutionary and immediate change in air media programming, particularly in tv, rather than what they see as a lagging, evolutionary progression.

Sam Levenson, headline speaker at the Tuesday luncheon, brought a standing ovation for his deft mixture of rib-rocking humor with incisive declarations of tv's moral responsibility as a minute-to-minute factor in influencing people's lives.

He contends television has the responsibility—whether it likes it or not—of helping or hurting; that the public is not a mass but individuals, some "slow" and some "geniuses." But all deserve the chance to become better people, to live nearer to their potential, he said.

Tv, no more than education, "can teach to them at the level of what they are. Reach them for what they might be."

There seemed to be agreement among all contingents local on the "entertainment" issue that public service program efforts in air media have been notable, maximized and highly successful in the past couple of years.

Main conference controversy centered on the role of the entertainment program in influencing for bad or

good—the minds and spirits and hopes of the people.

Monday-through-Wednesday sessions blended a mix of pure philosophical theory, practical application of such theories and the ever-popular "how to" sessions. Radio and tv station executives attended seminars designed for immediate short-range betterment of their efforts, but delegates were swept up most of all by the flair and the drama of several key, non-industry speakers. Among them:

Pierre Salinger, press secretary to the President (see Newsmaker of the Week, page 6), asked that the communications lines not be "clogged with trivia." The United Nations delegation chairman from Nigeria, The Hon. Jaja Wachuku (substituting for Mrs. Eleanor Roosevelt, who was ill) asked that communications media be factual, insist on "accuracy and balance" in reportage.



Don McGannon

Albert McCleery, tv producer, deplored the multiplicity of "rules and regulations," asked for less second-guessing, urged affiliates to "rise—for you have nothing to lose but your networks!"

WBC Pres. Donald McGannon asked for self-determination. The choice for individuals and for broadcasters: "To drift with tides of change; to fall behind them, or to try to control and create changes for good ends."

Henry Schachte, executive v.p. of Lever Bros., appearing on a jam-packed panel of eight persons, said that "program presentation rather than program content" is basic issue in continuing debate on tv's function.



The Profit Squeeze

...and one good way
to deal with it

Seeking a solution to the profit squeeze these days, a cold and calculating eye is directed at cost—all costs, including advertising.

What should be examined is not only costs, but values—short range and long range. Not only what you put into a project, but what you get out of it.

Herein lies the difference between a cost and an investment.

Two competitors may invest a similar amount in advertising. But one—through its agency's application of research, creative media selection, resourceful planning and effective selling ideas—can give his advertising more exposure per dollar, more appeal and more conviction.

Not only will he reach more prospects, he'll sell more. And that means a better return on the advertising investment.

The profit squeeze may have a healthy, long-range effect if it induces an advertiser to examine his advertising and advertising services with a critical eye.

In a profit squeeze, the job is not only to examine costs. It is also to increase the dollars of return.

YOUNG & RUBICAM, Advertising

Ad agency buys tv commercials to develop corporate image for clients, prospects

Corporate image of an ad agency or a business pitch are seldom developed through advertising yet Arcade Advertising Agency of Chattanooga is still picking up client leads after a mid-March tv self-promotion.



G. P. Campbell, Jr.

Gaines P. Campbell, Jr., president of the shop which bills \$1 million-plus annually, took to the local air on WTVC-TV with seven commercials plugging his agency.

Campbell says more than 100 phone calls came in the following day, many from retailers and other prospective clients. The idea of show-casing the agency "has proved to be of a much broader-scope public relations effort than we anticipated," and may be repeated.

Copy in commercials covered these phases: What is an advertising agency, The Arcade personnel, The planned board methods of developing plans for a client, Arcade clients and products, Breakdown of technique in producing a tv commercial, Typical day in an agency, The corporate image.

Arcade maintains a branch in Sarasota, where billings approximate \$150,000. Twelve employees at headquarters service the accounts, with 21% of the billings going to tv and radio.

TEST SET FOR WBC'S LATE-NIGHTER

First move of a major station group to venture into syndicated programming will be tested in Boston 22 May as the Westinghouse Broadcasting Co.'s new 90-minute late-night variety feature takes the air for two weeks.

Slotted as competition to NBC TV's Jack Paar show, the new "PM East and PM West"—a combo East- and West-coast offering—is slated to go on all WBC stations as a five-a-week feature and into national syndication June.

The Boston test on WBZ-TV presumably will cover all phases of consumer tune-in, reaction and composition as well as sponsor reaction.

It's billed as a "controversial, high-grade, intelligent entertainment" segment which—unlike the Paar competition—will be tightly controlled, organized and blue-printed in advance.

WBC programmers contend such a show will fill a current vacuum in the late-night hours. Their thinking: feature films have passed their peak, with audiences insisting now on top stars with name value, a diminution of available product and a resultant depression of feature film ratings all over the country.

BURNETT TAKES COPYWRITERS ON TOUR 'WEST OF NEW JERSEY'

Leo Burnett, in New York last week to assume a stance in the Copywriters Hall of Fame at the first annual awards dinner to the Advertising Writers Club, had an above-par assortment of witticisms and counsel. In a speech titled "Somewhere west of New Jersey," he detailed some Chicago views.

On his agency's Creative Review Committee: "It's an extrusion die that tries to give the agency's work the shape of quality." Then, writers' ideas with "bite and abrasiveness reshape our dies."

On ideas: "It's not enough for us to find a good idea and execute it well; we also have to like it."

On Rosser Reeves' (Ted Bates) contention that originality is the most dangerous word in advertising: "It takes a very original man to make a remark like that. (It's) sort of like Westinghouse with the theme 'Progress is our most unimportant product.'"

"That agency, which seems to be identifying itself as the apostle of originality (you don't suppose THEY'RE the people who sold that approach to the tv networks as a PROGRAMING idea, do you?) said it had 700 people working to keep the client from changing an ad that had run 11 years. We've got 700 people working like crazy to make NEW ads and commercials.

On writing rules: "abide by the principles of all literary efforts: simplicity, clarity, creditability, relevant interest, freshness, distinction. Select devices to achieve your ends. Make the most of the special advantages of the medium used. Take the trouble to do it well.

STORER, JR., ELECTED PRESIDENT

(Miami): George B. Storer, Jr., last week became president of Storer Broadcasting Co., a 12-station group which reported a 1960 net income of \$1 million.

The 36-year-old son of Board Chairman George Storer, Sr., has most recently served the company as vice president for television, a post now being divided between two regional vice presidents: Bill Michaels in Detroit (WJBK AM-TV) and Terry H. Lee in Atlanta (WAGA-TV).

The new president has worked in broadcast since 1948 in a variety of capacities.

Pittsburgh Glass mulls agency choice

Pittsburgh Plate Glass last week held the final screening for agencies pitching the \$3.5-million account. There should be decision on the selectee within the next two weeks.

Among those invited for the finals was BBDO, which currently administers the account. One of the criteria set up: that agency have a Pittsburgh office.

KETV... Bubbling Over

with Biggest Audience in Omaha Market

FIRST IN SETS IN USE

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

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

FIRST IN HOMES DELIVERED

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

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

FIRST IN MOVIES

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

FIRST IN HOMES REACHED BY A NETWORK SHOW

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



FIRST IN TOP NETWORK SHOWS

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

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

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

CALL H-R NOW

Source:
ARB,
Jan.-Feb., 1961

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



OMAHA WORLD-HERALD STATION
A B C TELEVISION NETWORK

WHALEN TO BLAIR RADIO AS BARBORKA STARTS OWN FIRM

Clifford Barborka, Jr., who left his post a fortnight ago as John Blair Co. v.p. in charge of market and creative services, is being replaced by Jay Whalen, account executive at the Katz Agency representation firm.

Whalen starts today (17) as a sales executive in the Blair Group sales department, said Arthur McCoy, v.p. and sales manager. He's worked previously at Venard, Rintoul & McConnell and nine years ago was a member of the sales development department of Blair-Tv.

Barborka, whose new radio project was announced in SPONSOR last week, is president of the newly formed Better Broadcast Bureau, an organization which will serve clients with creative business services but function also as a quasi-trade group.

Barborka is lining up key principals from various aspects of the broadcast and advertising industries and is expected to make details of the association known during the National Assn. of Broadcasters' convention in Washington 7-10 May.

The company will specialize in various radio services—creative, media and sales—for subscribing clients, the bulk of which will be radio stations and advertising agencies.

500,000 N. Y. air buy sets pace and style for Dubonnet drive

"In wine sales, as New York goes, so goes the nation!" This is the contention of the Schenley Import Co., New York, which is spending half of a \$1 million budget to sell Dubonnet wine in that city and—it hopes—to set a national marketing and consumption pattern. This is four times the amount spent in the market previously. It's been allocated to reach a pilot group of pace-setters—society people, business executives, career women and housewives.

The \$500,000 air effort includes a weekly half-hour simulcast of syndicated (NTA) Montevani show for 39 weeks on WNTA AM-TV (also FM); 10- 20- and 60-second announcements on two tv stations; 20-, 30- and 60-second commercials on five radio stations, all through Leppner agency, New York.

Katz will rep 2 more NBC stations

Swing-shift of network-represented, non o&o stations continued last week as The Katz Agency picked up two facilities currently represented by NBC Spot Sales.

They are KSD AM and TV, St. Louis, with the transfer effective 1 July. The previous week two others signing arrangements with Katz were WAVE AM and TV, Louisville.

Mennen pulls men's items out of spot to hit hard on net radio and specials

Mennen, through Warwick & Legler, is pulling back on spot radio temporarily although the entire budget for the men's line is still in radio.

Agency is matching media and markets, checking sales territories on the basis of Nielsen Drug Index reports and generally re-appraising the network-spot radio impact, where the weight is and should be.

Cancellation of an estimated 80% of its spot radio budget which has gone to a package buy of the Blair Group Plan is termed by an agency spokesman a "temporary pullback." Pattern in the past year has been to heavy-up with net shows on ABC, CBS and MBS in combination with the spot flight effort.

Mennen is thinking of buying more such radio specials as the Johannson-Patterson fight (which it sponsored on ABC). Plan, however, is to keep total budget in radio and to push hardest on two men's products, the Skin Bracer and the spray deodorant.

R. J. REYNOLDS BOOSTS TV

Latest in the seasonal swoop of annual reports comes from R. J. Reynolds and Board Chairman Bowman Gray.

Commenting that ad budgets in '60 were higher than in '59 largely because of "greater media charges," he noted ad costs as percentage of sales were down. He said "it is essential we use media that reach the greatest number of potential buyers in the most effective ways.

"We regard tv as a particularly effective medium because it not only reaches a vast audience but also is unique in affording personal salesmanship." He expects this year's ad investment to be higher.

AMERICAN PETROLEUM TO SEE NEW MEDIA PLANS THIS MONTH

American Petroleum Institute, New York, late this month will consider media recommendations from J. Walter Thompson for a projected institutional advertising program.

This year's activity is expected to be limited to a few test market areas, themed to increased usage of automobiles and therefore of gasoline and motor oil. Actual ad program will be administered by a committee of petroleum company ad managers under the over-all supervision of James Bennett at API and of Chet Hopkins at JWT.

**Spring—and Florence—
have arrived.**

The climate's right for Florence,
symbol of the new South.

Industrial plants bloom and agriculture thrives in
this unique area, where our tv signal
blossoms in the nation's fifth largest
single-station market—without
significant outside distraction.



Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS TV Spot Sales*

A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte.



Media salary range at top agencies

JOB TITLE	RANGE	AVERAGE
V.P. FOR MEDIA	\$30,000-\$60,000	\$35,000
MEDIA DIRECTOR	\$20,000-\$28,000	\$25,000
ASSOC. MEDIA DIRECTOR	\$15,000-\$25,000	\$18,000
ASST. MEDIA DIRECTOR	\$15,000-\$18,000	\$15,000
CHIEF TIMEBUYER	\$12,000-\$18,000	\$12,000
TIMEBUYER	\$6,000-\$15,000	\$8,500
ASSISTANT BUYER	\$5,000-\$10,000	\$6,400
ESTIMATOR	\$3,600- \$7,500	\$5,000
SECRETARY	\$4,000- \$5,200	\$4,200
CLERICAL	\$2,800- \$4,000	\$3,800

This survey of media department salaries includes the range (wide in all cases) for most jobs as well as the figure which appears to be the most usual at major agencies. Media people feel that with increased planning responsibilities, they should get more.

MEDIA: STILL THE AGENCY STEPCHILD?

Although its value, importance have increased tremendously, equality in salaries, status is still lacking, many admen feel

There's been a terrific amount of television and radio buying in the past month," said a former media director last week, "and I'm glad I had nothing to do with it." Now in account work at the same agency, he added, "I never knew how underpaid we'd been until I left media and realized what I could make here, and for how much work."

This comment was but one indication of the growing restlessness in media departments, and the growing seriousness of a situation which sees great changes in the function and value of the media department without a complementary growth in its status in the minds of agency management.

Agency clients today expect media departments to be expert in planning,

as well as in implementing and record keeping. And they demand, as Richard Paige, media manager for Colgate's household products, told SPONSOR, "top media thinkers and strategists . . . with many talents, a lot of special knowledge and considerable foresight."

And yet, many media people feel, they are still being paid and thought

“Media has emerged from clerkship to virtual equality in the stewardship of the agency”

of—despite all evidence—as clerks.

The media function has grown and matured in the last five years, several media directors declared last week, to a point where media should no longer be the stepchild of the agency when it comes to wages, proper personnel and recognition. Most creative departments get four to five times as much money with which to operate, they noted, and most account groups about the same. And yet media usually employs the most people, often 20% of the entire agency personnel. Even when research is included in media's totals, the budget ratio is little changed.

But media, they maintained, has emerged from its clerkship to a posi-

tion of virtual equality in the stewardship of the agency. Unfortunately, it is said, the hangover from earlier days is still with agency management, who tend to think of media as the boys in the back room, good hard-workers but not the personalities and the “movers” in this business.

“Even at the top media shops,” said the former media director who had worked at one, “where the department's function is recognized in its modern sense, you have to get to the very top to be in on the good money. Unfortunately, I doubt that there are three agencies that really think media departments are on a par in importance with the ‘glamor’ departments.”

An active media director concurred in this view, and pointed out that “the people who run agencies and their clients can see the results of the labors of copywriters, artists and tv production. They can't see the results of hours of overtime in the media department, or even the years of learning to be creative buyers—and I maintain that media people, to be good, must be as creative as artists or copywriters.

“The day of the media guy who merely buys out of the books and off the rate cards is over,” he continued. “The value of a media buyer who, after long experience, has knowledge of the qualitative factors involved in a campaign or a buy is worth more than his compensation. Management, I think, still thinks of us as dull gray people, away from the clients, shuffling numbers and picking up trinkets from station representatives.”



An agency consultant suggests

These are ‘considered’ ratios which reflect actual

Function	Under \$500,000
Contact & Planning	13.00
New Business	3.00
Creative (Copy, Art)	17.00
Media	3.50
Research	1.50
Mechanical Prod.	5.00
Radio & TV Prod.	1.50
Accounting	5.00
General and Admin.	9.00
Publicity and P.R.	1.00
TOTALS	59.50

THE IDEAL salary ratios, drawn up by the agency consultant firm of Ira Rubel (left), are the Chicago accountant's scale of what must be achieved in order for an agency

The reaction to these comments, by agency treasurers, controllers, and those normally defined as "management," indicated that there is some awareness of the new role of media, but many traditional arguments against change still carry weight. Agreement with the pro-media position was generally expressed on these matters:

- Media is called upon in planning now, and often attends client conferences to explain the agency's position in certain areas.

- Media people should get over their "left behind" idea. Their salaries are improving; agencies try to staff their media departments with good people, because they are very conscious of the necessity of coming up with "damn well documented evidence." More and more, agencies are becoming horizontal, not vertical, and they realize that buyers are no

longer clerks to check on things for the account group.

- The eventual upgrading of media's status can be attributed to the advent of television. The media business is getting much more complex; there are many more ways of spending money in media—a great many more than there were five years ago.

But most management spokesmen were a little chafed by what one called "the oft-repeated complaints." Representative opinions:

People in media do feel that they're underpaid and underprivileged in many instances. There are several reasons. They react to the fact that one of the few places agencies can put trainees is in their department.

"These people," said the treasurer of one of the top five billing agencies, "are fresh out of college, and frankly they don't know anything about the business."

"In the media department we can test them out in the back room, not in front of the client. Media people resent the fact that we dip into this group of trainees in their department to provide junior account executives."

Those who continue in media get the feeling, often, that their jobs are not as glamorous as the account and creative people. There is often an attitude among media people that they have been "left behind." "Now, listen, there are some very good media men who can't take the day-to-day troubles of being account men."

Another representative of management maintained that media was paid "what the market will bear." If they hit the top in media, they are paid very well. The media director's pay scale is about on a par with the account executive; the account supervisor will make more. "I think that the media director's scale will be in-

ideal' ratios of salary costs to the agency's gross income

operating conditions. They should provide for adequate profits for a well-managed advertising agency

\$5-1 million	\$1-2 million	\$2-5 million	\$5-10 million	\$10-25 million	Over \$25 million
14.00	15.00	16.00	16.50	17.00	17.00
3.00	4.00	3.00	2.00	1.25	1.25
17.00	16.00	16.00	16.00	16.00	16.00
3.00	3.00	3.50	3.50	4.00	4.25
1.50	1.50	1.50	1.75	2.00	2.50
4.00	3.75	3.50	3.50	2.50	2.00
1.50	1.50	1.75	2.25	3.00	4.25
4.00	3.50	3.00	3.00	3.00	2.50
9.00	9.00	8.75	8.50	8.00	7.50
1.50	1.75	1.50	1.50	1.50	2.00
8.50	59.00	58.50	58.50	58.25	59.25

make a profit of about 2½% of billing before profit sharing and taxes. Each agency will, however, adjust within the total percentage so that there are virtually no agencies that spend exactly the percentage set out in every category. Gross income in the chart refers to commissions, service charges and fees. Media gets from three to 4.25%

creasing in the next few years, though."

Agencies are of the opinion that the account executive's job is "more wearing," and has "less security" and "less tenure." And to quote one spokesman, "Remember, too, that many guys are much happier in the media department. They make pretty damn good money as against what they'd make in manufacturing or accounting or in some other fields."

SPONSOR showed agency and media people the recently-prepared "Ratios of Salary Costs to Gross Income" (see chart), released to the magazine by Ira Rubel & Co., a Chicago accounting firm which has become one of the leading agency consultants. The "considered ratios" reflect actual operating conditions and provide for "adequate profits for a well-managed agency" (2.5% of billing before profit sharing and taxes).

Agency spokesmen found the figures "quite representative of what we're trying to do," as one put it. They noted that the 4A's figures of a few years ago, which broke down the budget by department, were confusing because of the tremendous amount of difference in the way agencies, who contributed to the study, were set up. The 4A's, they noted, had to go for an average; these new figures by the Rubel firm break things down more thoroughly and are an easier check-list.

"There will always be discrepancies," said one agency treasurer. "For example, one agency may reach \$25 million with one or two big accounts; another may reach it with 20 small ones. Some may buy a lot of research; others do it themselves. The same with programing. The costs then go under different departments."

Media people were not as pleased with the figures. They felt that with the largest number of employees of any department, in normal cases, they should be allotted more than the three to 1.25% as compared to the account groups' 13-17% and the creative department's 16-17%.

The problem, they declared almost as one, is recognition and how to achieve it. One veteran timebuyer charged that the pay is too low because media people have not created

(Please turn to page 54)

MUTUAL AND 3M: 12 MONTHS LATER

- Although sales are up, Mutual's been concentrating on plowing profits into projects to build 'prestige image'
- MBS boasts expanded news, public affairs, sales staffs, larger station lineups, one year after 3M purchase

Just a year ago the Mutual Broadcasting System was bought outright by Minnesota Mining & Manufacturing Corp. Although 3M's entrance into broadcasting was big news, the sale of Mutual wasn't. This was the fourth time in as many years that the network had changed ownership.

The impact of this news can now be felt. For, one year later, Mutual has emerged with a sense of stability that it had been lacking for many years.

And, it looks like industry speculations that at least one of the four radio networks would fold, with Mutual the logical "first to go," have been tucked away.

The purchase was announced April 18, 1960.

The first year of 3M ownership of Mutual has been characterized by an image-building campaign. Although business has been up (Mutual's gross

has risen 30% over the pre-3M period) and sales staffs have been expanded, the stress at MBS has been toward building the network's prestige.

All monies made this past year "have been plowed back into the operation" said president Robert F. Hurleigh. "You can't make the proper return until you have the proper product," he said.

During the past year Mutual has been hovering around the break-even point, with the exception of a few months when the network was in the red.

Here are some highlights of Mutual's progress under 3M ownership:

- The hiring of Broadcast Time Sales as a rep, giving Mutual its largest sales coverage area to date and marking the first time a network has hired a sales representative.
- An increase in its regular sales

For the first time Mutual has coverage in all of Nielsen's "A" market counties

County size	% U.S. radio homes	% MBS audience
Over 500,000	37.1%	39.0%
100,000-500,000	27.6%	26.5%
50,000-100,000	19.5%	28.4%
Under 50,000	15.8%	6.1%

Source: Nielsen Radio Index, November-December 1960—An average of all commercial segments in all programs of all four networks. The four categories under County size represent in order from top to bottom, Nielsen's A, B, C, and D Counties.



TWO SMILING PRESIDENTS—Herbert P. Buetow, head of Minnesota Mining and Manufacturing and chairman of MBS, and Robert F. Hurleigh, Mutual Broadcasting System president. The network has had "its greatest sense of stability" since 3M purchased it outright one year ago

force from seven to 11.

- An addition of top-flight names such as Arlene Francis, Tony Marvin and Leo Durocher to its roster of news personalities.

- A wooing back of many top advertisers, such as General Mills and General Foods.

- The opening of full-time news bureaus in San Francisco and Boston.

When 3M bought Mutual the network had just come out of bankruptcy following a financial reorganization under Chapter 11 of the bankruptcy Act.

The network has had a stormy financial history for the past five years. But it managed to clear its financial standing during the time when, with Hurleigh as president, and financiers Albert McCarthy and Chester Ferguson as owners, the bankruptcy proceedings were undertaken and concluded.

What about 3M's influence on the network? Although Mutual is left pretty much on its own" all of the board members, with the exception of Hurleigh, are 3M executives.

According to Hurleigh the network operates on its own and gets no financial assistance from 3M. "How-

ever, if the situation ever arose we could probably call on the parent company for funds," he said.

Mutual's programming consists of the following:

- Thirty-six five-minute newscasts fed daily.

- A 25-minute special news program, once a week on Monday night, called *The World Today*.

- *Game of the Day* weekend sports programs (two-hours Saturday and Sunday).

- *Music Beyond the Stars* and *America's Favorite Tunes*, music fill-ins fed all day.

The two music shows are prepared in 25-minute taped segments by Mutual. They are designed so that the local station may cut in for 90 seconds during each 25-minute segment without disturbing the continuity. In other words, the stations are told that at a certain time a standard tune which may be cut out of the program will be played for 90 seconds. In its place may be inserted commercials, public affairs announcements or the like.

Mutual operates on a swap-time arrangement. That is, the network takes air time from affiliates rather than money for programming. The

network pays all line charges except in the cases of non-metropolitan stations which pay pro rata fees for line costs.

Mutual's annual line charges run between \$2-2.5 million dollars.

Since 3M took over, it has been Mutual's plan to build up its news strength. Added to MBS' roster of commentators during the past year have been Arlene Francis, for women's news, Whitney Bolton, the network's drama critic; Tony Marvin, newscasts; Van Patrick, sports director; Leo Durocher, sports news, and George Hamilton Combs, newscasts. Financial commentator Frank Singiser now does two newscasts daily.

Among the network's major objectives since 3M ownership has been expansion of special public affairs coverage, such as the national conventions and election, the Eichmann trial and the Project Mercury astronaut project.

The nature of Mutual's coverage has changed. In a recent memo to his sales staff, vice president in charge of sales Irv Lichtenstein proudly announced that "Mutual is no longer 'king' of the 'B' and 'C' markets, but is on top of the 'A' and



THE NETWORK'S greatest emphasis during the past year has been on news and special news coverage. Here, president Bob Hurleigh briefs members of his staff at convention headquarters last summer. Newsmen are (l to r): Cedric Foster, Norman Baer, Joe Keating, Hal Gold

'B' markets.

"For a longer period than we care to remember, the Mutual Radio sales story has been that we cover the 'B' and 'C' county areas better than any other network," he said. "We forfeited the 21 largest metropolitan areas—the 'A' counties—to NBC and CBS but this is no longer true," said Lichtenstein.

He referred his staff to the Nielsen's Radio Index (November-December 1960) which analyzes network radio audiences by market divisions (see accompanying chart for Mutual's breakdown).

This is the way Mutual's station compensation plan works, and how it differs from the other webs. Under Mutual's old plan, if a station's hourly rate was \$100, it would be entitled to this sum, less discount (ranging from 71-76%) from the network. Thus, the station would get around \$25 for carrying an hour network show.

Under Mutual's present system, the station can sell a half hour and the network can sell a half hour. Thus the station gets the value of half an hour of its air time (in this case \$50) and the network gets the value of its air-time for a half-hour.


Mutual also has vigorously expanded its sales operation in the last year. There are now 11 full-time salesmen, new offices in Chicago, and

an agreement with Broadcast Time Sales, all of which gives the network seven sales outposts.

Among the advertisers which are new to Mutual or which returned to the network after several years' hiatus were Church & Dwight, F&F Labs, R. T. French, General Mills, General Foods, H. D. Lee, Mennen, Scott Paper, and Norwich Pharmacal.

Mutual also has orders from most of the top agencies. Among these are N. W. Ayer, J. Walter Thompson, BBDO, Leo Burnett, Warwick & Legler, Knox-Reeves, Grey, MacManus, John & Adams, Keyes, Madden & Jones, Benton & Bowles, Geyer, Moroy, Madden & Ballard, and Cunningham & Walsh.

The network has also built up its lineup of stations during the past year. Affiliates number 421. Although it lost 42 stations from the Inter-mountain network (now taking service from ABC), Mutual is now directly affiliating with many stations in Inter-mountain's area.

In June of 1960 MBS instituted a network editorial service. Two editorials a day are aired by president Hurleigh. The subjects are voted upon by a three-man board consisting of news director Norman Baer, Steve McCormick, and Hurleigh. To date there are 363 stations which air at least one editorial a day, and 270 which air both. 

NORELCO

Through ad manager Harry Fry, Norelco has experimented with all kinds of tv fare, network and spot

Ten years ago, when you thought of an electric shaver, you thought of a Remington, Schick or Sunbeam. But, today, the name Norelco pops up as frequently, or, in some markets, more often, than the other giants of the electric shaver industry.

In the midst of Norelco's dynamic rise, and its current switch to spot tv is Harry Fry, advertising-publicity manager for North American Philip. Co., and a man with a flair for an unusual tv buying combined with a down-to-earth personality.

Since 1955, when Norelco got its feet wet in tv with a small regional sponsorship of *Touchdown*, Norelco's name has been exposed via a variety of tv fare: quiz shows, public affair programs, newscasts, adventure shows, sporting events, and variety shows.

"Harry is willing to experiment with sound, well-proven, though unorthodox ideas, and he is responsible for much of Norelco's success because of this," one of his colleagues told SPONSOR.

The history of his network buying for Norelco seems to indicate that he has a sixth sense when it comes to tv.

For example, he took a chance with the *Jack Paar Show* when it replaced the old *Tonight Show*, even though *Tonight* had flopped in the time period.

He also took a chance on *Huntley Brinkley News*, even though at the outset of the program Douglas Edwards had the top news show. Fry felt that H-B's new approach would develop them into a top property. And, he had Steve Allen, whose show he also sponsored, deliver the commercials on Huntley-Brinkley.

This spring and next fall Norelco will be using spot tv exclusively in 150 markets. Fry's buying is bei-

TV BUYS TAKE OFF-BEAT TACK

concentrated mainly on weekends.

This plan is an offshoot of an experiment Fry made late in 1959. He realized that one of the biggest weeks of the year is the week after Christmas, because of gift returns and exchanges. That year, he bought heavily into 75 markets, using two stations in each market, for the weekend immediately following Christmas. The results were "nothing short of great" and he's been using this technique ever since.

Among Norelco's other network tv shows were *Walter Winchell File*, a "pioneership" on NBC's *Project 20* in 1956, NBC's *Journey To Understanding*, *\$64,000 Question*, and some spot carriers on ABC TV and CBS TV.

Norelco's agency is C. J. LaRoche.

Harry Fry joined North American Philips in 1943 "because it offered a unique opportunity." The corporation was started in 1942 and needed someone to come in and shape things. It had a number of divisions with varying requirements and its planners wanted to set up a "creative service center."

Fry came in as head of this small creative group. Its objectives: to be a focal point for the advertising-publicity needs of the individual divisions.

The company's policy calls for a commercial manager of each division who is responsible for making profits for his division. Should he feel his division needs advertising and promotion, Harry Fry and his department go to work. There are about 100 people in Fry's staff.

Among North American Philips products are radios, telecommunications, radio-phonographs, 35/70 mm. universal motion picture projectors, x-ray apparatus, tape recorders, speakers, dictating machines, electron tubes and devices, and, of course, men's and women's electric shavers.

Fry concentrates heavily in the shaver division because that division needs more of his services.

The shaver has been on the market since 1918. The women's models joined the fold in 1950. Distribution

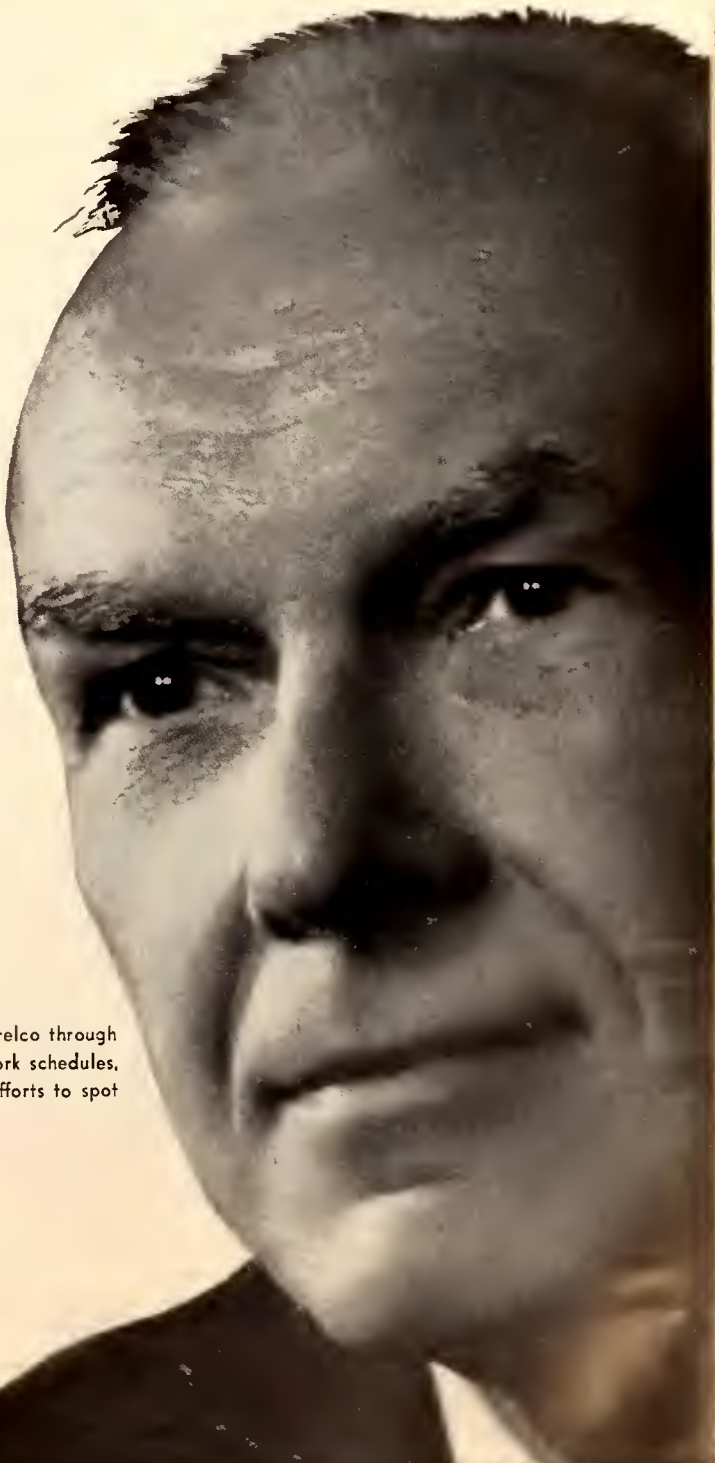
and sales have been gradually developed. "It's an odd business, selling something to get rid of something nobody wants — namely whiskers," said Fry. "For several years people didn't even know of our existence," he said.

The first advertising for Norelco was run in Newark, N. J., newspapers. "In the beginning we were exceedingly humble," he said. "All we

wanted to do was to sell a little bit. After a while we were helped by the product itself, and a great deal of most-welcome word-of-mouth advertising."

Although Norelco is a fairly extensive newspaper and magazine user, Fry believes tv is a natural for his product "because of its demonstration qualities." About his commercial

(Please turn to page 51)



Harry Fry has seen Norelco through six years of diversified network schedules, has now switched all efforts to spot

BASEBALL'S FAITHFUL VIEWER

➤ Hot teams get best ratings, but lesser performers pile up quite respectable figures in their tv outings

➤ Cellar-dwelling Phillies and fourth-place Cleveland register improved ratings in 1960 over previous season

Home runs are great, but base hits are the backbone of the national pastime.

When it comes to baseball as a tv buy, you've clouted a homer if you latch on to a perennial second division club during its first pennant drive in decades. Or if you sponsor the telecasts of a relatively new team in strong contention for the flag all season, there again, it's out of the ballpark for a circuit smash. But there are base hits to be had outside the rarified atmosphere surrounding last season's Pirates and Orioles.

Take the Cleveland Indians. ARB night game figures indicate that average quarter-hour viewership was up from 28 in 1959 to 29 the following season though the team fared better in '59. The rating for weekend

day games, an area which has shown some decline throughout the leagues, was off slightly in Cleveland, from 21 in '59 to 20 last year for the games tabulated.

In terms of performance on the field, the Philadelphia Phillies have shown a strong preference for the league cellar of late, yet its tv ratings performance is quite respectable. Based on available ARB research the Phillies moved up from a 20 year before last to 23 for the '60 season, for night games. The team's weekend day game ratings, however, were off six percentage points over this period, from 24 to 19.

The St. Louis Cardinals scored mightily in the nighttime ratings contest, hiking their '59 figure of 13 to 22 for last season. Some of the

credit must of course go to the club's considerably improved play in 1960. But even the peppered up Cardinals were susceptible to the general drop-off in weekend day game viewership; their score in that area fell from 19 to 16 over the period.

There were teams apparently immune to week-end doldrums, ARB reports indicate. The Washington Senators actually demonstrated an appreciable rise, from 15 to 19 over the period. The New York Yankees were up slightly, while the Chicago White Sox held the line, as did Baltimore's Orioles.

Ratings for the Oriole telecasts in 1960 averaged 33 per quarter hour, including weekend daytime games, according to WJZ-TV which airs the games. This compares with 30 for the previous season, the figures emanating from ARB. The share-of-audience figures for '60, weekends included, is placed at 69%. The station reports that these telecasts reached more audience than any local or network program with the exception of *Gunsmoke*. Only world champion Pittsburgh may have bettered

Several teams bettered their tv performance last season



Picture compliments of Baltimore Orioles

REACHING for a tough one is agile Oriole infielder Brooks Robinson. His team did some fancy reaching of Baltimore audiences via WJZ-TV last season, notching a 33 average per quarter hour, including weekend day games for which ratings are generally down. And the ARB ratings were not based on contests with the Yankee or White Sox with whom Baltimore battled for the American League Flag. Only "Gunsmoke," among all of the programming on the air in Baltimore fared better, according to the station.

Teams with less stimulating field performances than the Orioles and Pirates (the latter probably edged out Baltimore in ratings), turned in quite satisfactory ratings as well. For night games, Cleveland hit 29; Philadelphia 23; St. Louis, 22—all improvements over the '59 record.

this score in the world of televised baseball.

In assessing the Orioles' tv audience performance for 1960, WJZ-TV officials emphasize that none of the ARB-rated games involved the Yankees or White Sox with whom the Baltimore squad was engaged in a three-way battle for the American League flag. Seven of the 11 rated games reportedly were with second-division teams, while in the remainder the Orioles took on fourth-place Cleveland.

One Oriole official had this to say: "In our relationships with tv and radio, we've found that both have been a great promotional aid to the club. They've helped us acquire many new fans in and around Baltimore. We are particularly pleased with the televising of our away games, and we endeavor to televise as many of these road contests as possible."

Besides Baltimore, only Kansas City among the newer teams has a full tv schedule. Available ARB coverage is not extensive, but it showed the Athletics at the 21 level for 1960 eight games and, surprisingly, a somewhat higher 22 for weekend day games. This indicates that a relatively new team can turn in satisfactory ratings, though to hit the upper atmosphere it's necessary to win more ballgames than the Kansas City club has been able to manage thus far.

For the 1961 major league baseball season, tv sponsorships break down this way: 15 beer; 12 tobacco; seven petroleum; two automobile dealers; one package goods, and one baking company. A few part sponsorships remain open.

The most startling departure from the previous season's sponsorship breakdown is in the tobacco field, which was represented in only four major league markets back in 1960, compared to this year's 12. Other figures are about the same, but absent this season are the bank, finance company, and food processor that were in hand in 1960.

Back in 1959, the brewery count was somewhat higher, at 18. There were nine petroleum sponsorships that year, seven tobacco, two automobile dealers, and three from the food industry. ■



ENTHUSIASM for WSJM's 'Buy-Wisely-Buy-Now' campaign caught on quickly with local merchants like Gladys Kamber of Kamber's Jewelry, here with WSJM sales mgr. Ted Faile

RADIO 'BUY-NOW' DRIVES CHASE RECESSION BLUES

Broadcasters who in recent weeks waged verbal warfare against recession-talk mongers, are beginning to rack up battle trophies.

The verbiage, so say the station men, has paid off handsomely. Aside from tranquilizing depression jitters, the barrage brought about a surge in retailer business—and hypoed lagging station sales.

For example, take the story which comes out of WSJM, the Mutual affiliate serving a population claim of some 162,000 in the St. Joseph-Benton Harbor, Mich., market.

Last month, disquieted by reports of a reluctant buying public filtering in from retailers everywhere in the locale (and its own sales down) the station launched an all-out, hard-hitting *Buy Wisely, Buy Now* campaign designed to rebuild buying confidence and chase away depression doldrums.

The results of the three-week fight to out-talk recession talkers, says station manager Joseph Mackin, is a tribute to the "power of positive radio."

Retailer business reports began taking on a happier note and from two of the area's banks came reports like this: from Herbert C. Kerlikow-

ske, St. Joseph Savings and Loan Assn." from our point of view, we've noticed a definite trend toward improvement since the *Buy Wisely, Buy Now* campaign started. We attribute a large part of this directly to the campaign." And this, from John Stubblefield People's State Bank of St. Joseph—"since the inauguration of this campaign, we've noted a minimum improvement of 20% in the business community over the past month."

Here's how the station handled its area economy booster: first, minute messages—capsule reports filled with optimistic business facts, were taped and aired on a saturation basis.

Civic and business leaders also taped messages urging buying confidence in the area. Window placards carrying the theme as well as the AFA's *Let's Keep Rolling Ahead* posters were displayed by local merchants, service stations and traffic spots.

A number of other stations went all-out to battle the recession fears with go-out-and-shop-now campaigns. Among them: WEBR, Buffalo; WSOC, Charlotte, N. C.; KQV and KDKA-TV, Pittsburgh; WBIC, Islip, N. Y., and WPEN, Philadelphia. ■

NET TV ADVERTISER LIST AT NEW PEAK

- 376 invested in medium last year breaking record of 341 set in '56; latest totals include 53 novitiates
- P&G again cops top honors, this time with outlay of \$46,406,679; American Home Products runner-up

A total of 53 companies entered the network tv arena for the first time in 1960.

They were among a record total of 376 advertisers who utilized the me-



HOWARD COHOON, pres., Dumas Milner Corp., brought his firm into net tv last year

medium last year, according to tabulations just released by TvB. This tops the previous high of 341 network tv advertisers, established in 1956. Compilation is the work of Leading National Advertisers-Broadcast Advertising Reports.

Procter & Gamble once again tops the list, though its gross time expenditure in net tv show a drop from \$50,293,552 in '59 to \$46,406,679 last year.

The runner-up slot changed hands, American Home Products moving up from third place with an outlay of \$33,376,057.

Lever relinquished second place, dropping one notch with 1960 ex-

penditures of \$28,613,140. The Lever figure was at the \$32,734,955 level a year earlier.

General Motors came up from sixth to fourth place, spending \$22,985,033 last year, compared to \$20,021,744 the year before.

In fifth place for 1960 was Colgate-Palmolive, which spent \$22,511,280. C-P dropped from fourth place though its net tv expenditures were almost as high as its previous year's outlay of \$22,178,524.

Big spender among the net tv novitiates was Dumas Milner Co., (Pine-Sol cleanser-disinfectant, Perma Starch, etc.) which ranked 100 with an outlay of \$1,174,728. Close behind, in 104th place, was another newcomer, Plough, Inc. (St. Joseph aspirin, Mistol nose drops, other proprietary medicines), which spent \$1,124,783 in network television last year.

TvB noted a broadening base in network tv, with 96 advertisers spending less than \$100,000. Of the 53 new companies in the medium last year, 27 invested less than \$100,000, while 15 had gross time expenditures that ranged between \$100,000 and \$200,000.

TvB also has come out with a study of summer tv viewing. It points out that while audiences reach a peak in January, February, and March, viewing for the rest of the year is relatively level. While full week accumulated audience hits 95.6 in March, the equivalent figure for August is a slightly lower 92.4, according to TvB.

As for daytime viewing, TvB has determined that the hourly average

of homes using tv, Monday through Friday, 9 a.m. to 5 p.m., is 17.5 in the months of April, May, September, October, November, and December, while in June, July and August the average viewership was found to be 18.5.

Late night tv figures indicate that average of homes using the medium in summer is only a shade less than the the full-year average. During the summer, it's 22.5, against 23.8 for the year.

In terms of education and size of income, TvB finds that the upper echelons for the most part maintain their viewing levels all year long even more consistently than is the case in other homes.

Rounding out the top 10 network tv spender roster, General Foods occupied sixth place in 1960, with expenditures of \$18,623,648. In 1959, the company came in fifth, spending \$20,890,321.

R. J. Reynolds again held down seventh position, though its expenditures were down from \$16,123,827 year before last to \$15,891,416 in 1960.

In eighth place last year was Sterling Drug, which came up one notch over its 1959 showing with a net tv outlay of \$15,358,919. This marked a sizeable increase over the \$12,975,463 spent in the course of the previous year.

Also in the ascendant on the net tv expenditure ladder is General Mills up from tenth in 1959 to ninth last year. Its outlay rose from \$12,919,237 to \$14,651,707 during the period under surveillance.

And, in tenth place, with expenditures of \$12,533,149, was Brown & Williamson. The tobacco firm came all the way from 19th place the previous year during which it spent \$8,592,953 in the medium.

The only advertiser in the 195 top 10 that did not return to the category last year was Gillette, which came in 12th. Its expenditures were off from \$13,642,174 in 1959 when it held down eighth place to \$12,075,302 last year. The second group of ten for 1960: Texaco; Gillette; Philip Morris; Ford; Liggett Myers; Bristol-Myers; National Bicuit; Kellogg; American Tobacco Miles Labs.

Here are all 348 net tv advertisers in over-\$25,000 category

RANK	COMPANY	SPENDING	RANK	COMPANY	SPENDING	RANK	COMPANY	SPENDING
243	Acad. of Mot. Pict. A & S...	\$ 143,517	145	Canadian Breweries	\$ 570,799	213	F.T.D. Ass'n.	\$ 221,581
*226	Adams Corp.	180,265	56	Carnation	3,009,147	14	Ford Motor Co.	11,159,933
138	Adolph's, Ltd.	606,506	29	Carter Products	6,174,175	69	General Cigar	2,307,464
*246	Airequipt Mfg. Co.	138,991	*311	Chanel	48,592	31	General Electric	5,745,718
22	Alberto-Culver Co.	8,822,038	97	Chemstrand	1,190,550	6	General Foods	18,623,648
284	Aluminum, Ltd.	82,175	*236	Chemway	158,930	9	General Mills	14,651,707
50	Aluminum Co. of America...	3,492,926	78	Chesebrough-Ponds	1,786,149	4	General Motors	22,985,033
285	Amer. Character Doll	80,404	337	Chicago Printed String	32,451	147	General Nutrition Corp.	566,401
39	Amer. Chicle Co.	4,612,913	341	Chicago Show Printing	30,420	267	General Tel. & Electronics..	115,296
190	Amer. Cyanamid Co.	280,976	23	Chrysler	8,638,201	119	General Time Corp.	832,269
128	Amer. Dairy Ass'n.	689,839	328	Chun King Assoc.	37,871	303	Genesee Brewing	58,170
289	Amer. Express Co.	77,638	306	Citizens for Kennedy	55,475	122	Gerber Products	759,149
84	Amer. Gas Ass'n.	1,478,363	125	Citizens for JFK & LBJ	708,829	308	Gibson Greeting Cards	51,783
2	Amer. Home Prods Corp.	33,376,057	299	Clark, J. R., Co.	66,290	294	Gilbert, A. C., Co.	73,640
256	Amer. Luggage Works	129,565	132	Cluett Peabody	645,229	12	Gillette	12,075,302
202	Amer. Mach. & Foundry	249,105	148	Coca Cola	561,080	241	Glidden	147,323
177	Amer. Marietta Co.	380,884	*322	Coleman Co., The	42,790	101	Gold Seal	1,151,020
165	Amer. Motors Corp.	426,297	5	Colgate-Palmolive	22,511,280	83	Goodrich	1,568,158
*280	Amer. Photo. Equip. Co.	94,351	209	Colorforms, Inc.	232,000	76	Goodyear	1,819,908
*332	Amer. Red Ball Trans. Co.	36,570	251	Columbus Coated Fabrics...	133,735	136	Greyhound	613,536
73	Amer. Tel. & Tel.	1,904,364	*302	Commonwealth Products	60,000	288	Grocery Store Prods.	77,780
19	Amer. Tobacco Co.	9,701,965	134	Congoleum Nairn	613,929	317	Gulf Grnty Land & Title	45,505
248	Amity Leather Prods.	137,595	92	Consolidated Cigar	1,290,070	87	Gulf Oil	1,334,609
131	Anheuser-Busch, Inc.	646,573	194	Consolidated Foods	270,943	200	Hagan Chemicals & Controls	255,347
45	Armour and Co.	3,988,370	141	Continental Baking	593,837	*238	Haggar Co.	153,280
43	Armstrong	4,181,034	*274	Continental Oil	111,430	103	Hallmark Cards	1,145,218
229	Arnold Schwinn & Co.	174,000	*214	Continental Wax	219,447	*344	Hambro Automotive Corp.	28,841
257	Atlantic Refining	128,448	279	Coopers, Inc.	96,336	169	Hamm Brewing	412,908
156	Atlantis Sales	500,447	52	Corn Products	3,342,356	333	Hanes Knitting	36,000
167	Avco	422,380	143	Coty	984,650	139	Hartz Mountain	605,576
273	Ballantine	111,732	99	Cowles Magazines	5,188,633	57	Heinz	2,940,051
32	Bayuk Cigars	5,705,471	174	Cracker Jack Co.	394,135	51	Helene Curtis	3,350,042
38	Beech Nut Life Savers	4,819,117	253	Curtis Publishing	132,976	112	Hills Brothers	979,556
61	Beecham Products, Inc.	2,796,388	275	Democratic Nat'l. Comte.	109,074	154	Hollywood Brands, Inc.	512,640
111	Bell & Howell Co.	1,009,047	295	Dem. Pty.—Cook County	72,950	137	Hoover Co.	612,005
196	Benrus Watch Co., Inc.	264,875	81	Dow Chemical	1,613,613	319	Hygrade Food Prods.	45,419
223	Berkshire Knit. Mills	192,205	296	Dow Corning Corp.	72,430	329	Ideal Toy	37,790
271	Better Vision Inst.	113,971	48	Drackett	3,577,524	338	Ind. Cits for Nixon & Lodge	32,297
*249	Binney & Smith	137,458	225	Drug Research Corp.	185,910	186	Independent Televn. Com.	315,430
90	Bishop, Hazel	1,305,408	28	du Pont	7,558,622	247	Insurance Co. of N. Amer.	138,394
223	Bissell, Inc.	160,816	*100	Dumas Milner Corp.	1,174,728	149	International Parts Corp.	552,183
36	Block Drug	5,242,390	255	Dusharme Products	131,780	211	International Shoe	228,377
*313	Blue Bell, Inc.	47,820	*346	Eagle Pencil	26,481	335	Jantzen	35,920
130	Bon Ami	655,388	35	Eastman Kodak	5,271,794	348	Jaymar-Ruby, Inc.	25,179
135	Borden	613,920	261	Elmr Roosevelt In. for Cancer	118,265	171	Jergens Andrew Co.	397,224
258	Botany Industries	121,299	129	Electric Autolite Co.	675,878	278	Johns-Manville Corp.	100,497
291	Boyer Internat'l. Labs.	75,960	*297	Electric Storage Bat. Co.	70,240	305	Johnson, Howard D., Co.	55,496
88	Breck, John H.	1,322,555	153	Elgin Watch	536,419	41	Johnson & Johnson	4,297,630
240	Bridgeport Brass	152,204	118	Equitable Life	835,763	25	Johnson, S. C.	8,103,747
110	Brillo	1,025,496	163	Eversharp	432,891	40	Kaiser Industries	4,448,040
16	Bristol Myers	10,747,288	184	Ex-Lax	324,760	173	Kayser Roth Corp.	394,705
10	Brown & Williamson	12,533,149	180	F and F Labs	363,347	18	Kellogg	9,900,196
182	Brunswick Corp.	332,404	199	Factor, Max	258,428	150	Kemper Insurance Group	551,526
310	Burgemeister	50,794	95	Falstaff Brewing	1,236,529	159	Kendall Co.	476,444
206	Burlington	236,835	*142	Field Ent. Ed. Corp.	587,898	49	Kimberly-Clark	3,524,286
157	Calif. Packing	488,109	*316	Filbert, J. H., Inc.	45,740	*331	Kiwi Polish Co.	37,768
34	Campbell Soup	5,304,700	77	Firestone	1,789,210	314	Knapp-Monarch Co.	47,160
89	Canada Dry	1,311,430	205	Florida Citrus Comsn.	239,331			

(Please turn to page 56)

New to network television.



BETWEEN TAKES—Charles Goren (c), bridge expert and narrator of the Amana-sponsored 'Championship Bridge,' jokes with Walter Schwimmer, head of firm producing show, as bridge champ Lee Hazen (r) watches. Amana bought participations on ABC TV show for eight weeks

Tv zeroes in on Amana's market

❖ Walt Schwimmer's bridge show on ABC TV reaches high-income, fact-conscious audience firm wants to hit

❖ Manufacturer of freezers, air conditioners stays in the race by specializing and stressing product quality

The appliance industry, a rugged arena even for giants of such stature as Westinghouse, General Electric and Frigidaire, might take a marketing lesson from a smaller—but by no means obscure—competitor that finds it pays to specialize.

Amana Refrigeration, Inc., in a relatively modest effort as compared to the multi-million dollar advertising budgets of its competition, invested a SPONSOR-estimated \$250,000

in its most recent network venture—an eight-week campaign on *Championship Bridge With Charles Goren*, now in its second year on ABC TV. This selection was a grand slam buy for Amana, according to company spokesmen. It delivered, in spades, Amana's target audience, by age group, income status, and interest.

The 27-year-old refrigeration firm has managed to maintain a substantial sales record even though faced

with vigorous rivalry. Specialization is the key to Amana's success, according to company executives. Amana has purposely not diversified its line. The only segment of the appliance industry with which it competes directly is that of refrigerator freezers and room air conditioners—the sole products in Amana's line. "We have no desire to run the gamut from light bulbs to vacuum cleaners," says Merlin E. Morris, advertising manager.

Overall refrigeration industry sale has been estimated at \$1,129,000,000 for 1960, and the home freezer industry at \$308 million for the same period. Of the latter, Amana gleaned about 25% share-of-unit sales last year.

With its purchase of *Champion*

ship *Bridge*, Amana bought an audience composed chiefly of its key marketing segment, according to Maury Bergman, head of Maury, Lee and Marshall, Amana's New York agency.

"The show reaches a wide audience of prospective purchasers in higher income brackets—quality conscious viewers who have money to spend on a lifetime purchase such as a home freezer," he says.

Independent audience research done for Walter Schwimmer, Inc., producers of *Championship Bridge* (as well as *Championship Bowling*) shows that 73% of the bridge players who watch the show have annual incomes of \$10,000 and over.

The show format, a Charles Goren-narrated half-hour with pairs of national champions pitted against each other in rubber bridge, is a vehicle that fulfilled Amana's audience attention requirement.

"We wanted a show with a strong focal point of interest," Bergman says. "one with appeal for a fact-seeking audience."

Amana commercials are aimed right at this audience. Factual, "reason-why" sales messages are aimed to appeal to logical, fact-retentive bridge-player minds. The commercials, also produced by Schwimmer, are integrated technically as well as creatively. Not only is this a cost-cutting device for an advertiser, but it does away with the jarring inconsistency of inserted sales messages, according to Arthur E. Pickens, Jr., Schwimmer v.p. in charge of programming.

Commercials are printed right in the show film, and the sponsor is charged on a footage basis. The complete show is delivered to the network as a unit. In outlining Schwimmer's pitch, Pickens says, "We feel that an advertiser is entitled to full share of sponsor identification, as opposed to the magazine concept of television sponsorship."

Championship Bridge sponsors receive merchandising and promotion posters. Schwimmer works closely with playing card manufacturers, bridge columnists, and national bridge associations.

Amana, which co-sponsored its eight weeks with North American Air Lines and Samsonite Luggage, began on 12 February and finished

its schedule on 9 April.

Neither Bergman nor Amana are newcomers to television, though their names are not commonly identified with the medium. Although they must, out of necessity, seek low budget vehicles, they have usually been able to find what they need in tv. Amana has sponsored some major broadcast efforts in the past: Garry Moore's morning radio show; Phil

Silvers' Sergeant Bilko (alternately with Camels); NCAA football (with Maytag and Zenith), and they were instrumental in putting the Harlem Globetrotters on tv.

Amana, which for 13 years has used two agencies, usually splits its advertising budget in even thirds among radio-tv, newspapers, and magazines, according to Morris. In
(Please turn to page 55)



COMMERCIALS for Amana were produced by same firm which produced tv show. Working on air conditioner commercial are (l to r) Bob Williams, announcer; Maury Bergman, head of Maury, Lee and Marshall, Amana's New York agency; Reinald Werrenrath, producer. Beside freezer is announcer-model Renee Bramen. Sponsor is charged on footage basis for commercial

CHECKING COPY for commercial are (l to r) Merlin E. Morris, Amana advertising manager, and two agency men, copywriter Hugh Mooney and agency head Bergman. Copy is factual and logical on the theory that bridge players are more susceptible to that kind of advertising



SPONSOR ASKS

SHOULD MUSIC PROGRAMERS PAY ATTENTION TO

Al Heacock, *program director, WBZ, Boston*

A definite and adamant no! Broadcasters are constantly faced with changes in musical trends, and despite the criticism of a few antagonists, have a duty to the community they serve to program a popular trend. If a broadcaster ignores his personal convictions and succumbs to the sabre pen of a newspaper critic,



No; Dixieland jazz, once anathema to critics, now acceptable art form

ic, then he is consciously doing an injustice to himself, his audience, and the broadcasting industry in general.

Today, a broadcaster must not only be fully aware of what is musically popular, but he must also be an oracle and anticipate changes in musical tastes. Then, he must courageously develop these changes on the air. Community acceptance more than compensates for the ire of a minority group whose focus is blurred by generalization.

It is rather unfortunate that many criticisms of popular music are based upon a comparison of what was acceptable five or ten years ago. Historically speaking, most musical trends have been the object of critical wrath down through the years. Dixieland jazz, for instance, which reared its raucous head after World War II, was unmercifully criticized. It is rather ironic that today it is featured in the leading concert halls of the world to standing room audiences. Controversy, it seems, breeds popularity!

How can one individual influence the musical appetite of millions of radio listeners, who, in the long run, decide what is or what is not popular? How can a skeptic hold back a trend avalanche from a public? Who, for instance, spent seventy-six mil-

lion dollars during a six-year period for Elvis Presley discs? Our industry is being constantly besieged by popular trends. We are obligated as public servants to use foresight rather than hindsight and accept these trends. For many, a safe middle of the road policy would suffice, but the middle of the road ratings would not serve nor enthruse advertisers.

In summing up, I wish to point out that the critic's evaluation of what is good or bad musically represents the thinking of one man whose knowledge of broadcasting more than often does not extend beyond the confines of his desk. As broadcasters we should consider criticism as a stimulant for the imagination and continue to program progressively for the people.

Henry Sullivan, *general manager, WSOB, Charlotte, N. C.*

There seems to have grown up a kind of running feud between the air media and newspapers. While I do not at all decry intense competition between the two media, I think it is regrettable that friction has spilled over into other areas, because both media fulfill essential and basically non-conflicting functions.

In my experience, I have found that most columnists are community conscious and genuinely attempt to



Yes; their criticism is certainly one guide to popular thinking

be fair in their evaluations of radio, but naturally they have their personal feelings. With a few notable exceptions, most of their comments are made in good faith and in the interests of better radio. Parenthetically, radio men never hesitate to duplicate favorable press comments on their station and use them as promotion pieces.

So to answer the question, I think it is obvious that we should pay attention to newspaper columnists as we would to any other responsible source that offers constructive criticism.

Obviously, I am by no means suggesting that we allow newspapers to program a radio station. Their published advice is valuable principally in that newspapers to a degree reflect public opinion, and to a certain extent even influence it. Therefore, newspaper comments offer a certain guide to the current thinking of the market, but this source is not as important a criterion as station mail, ratings and the station man's own savvy.

One of the times that I believe columnists perform a real service, both to the public and the station, is when they attack the programming of extremist stations. By this I mean those stations that reduce their programming level to the lowest demagogue. In protesting this type of sound, the newspapers help radio maintain a prestige level which is ultimately beneficial to the industry as a whole.

At our station we do not program extremes, either heavy classical or violent type rock 'n' roll. Our aim is to provide our listeners with a melodic sound. Naturally we don't exclude those new artists who have moderate rock 'n' roll style. Such talent as the Platters or Connie Francis easily meets our criterion which is melodic.

We are convinced that people like our melodic sound. This is borne out by the many comments we receive and, of course, by our ratings. Even the press has been kind. I don't mean that they have actually complimented our format. But we consider the mere fact that they have refrained from publishing non-favorable items as a plaudit. However negative their attitude might be, we would never ignore them. It would be turning our back on one of the most important forums of public opinion.

PRESS CRITICS?

Rick Sklar, program manager, WINS, N. Y.

Here at WINS we quite naturally are avid readers of radio columnists. As responsible broadcasters we seek out the greatest number of authoritative sources of factual information and critical opinion in selecting mu-



Press opinions often too personalized and contradict music sales

sic for air play and determining the extent of exposure for each particular recording. But we read the press without a magnifying glass. The opinions of newspaper critics must take their place alongside the trade publications' statistical studies of music popularity and sales, the activity reports of local distributors and retailers and the local polls conducted in the form of daily community meetings and nightly telephone voting, conducted by WINS to determine the music tastes and needs of the communities we serve.

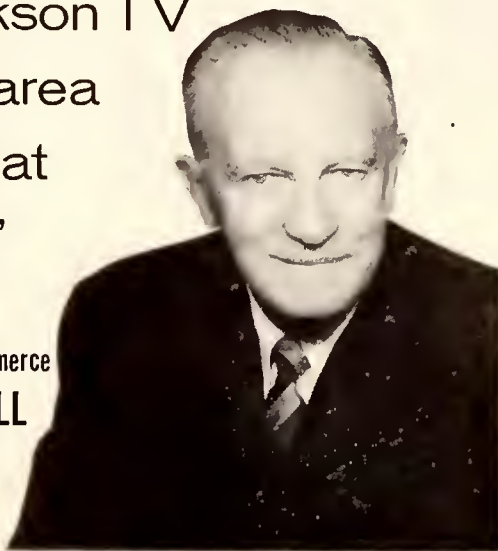
Against these other factors the newspaper critic's opinion of what represents good listening in popular music often seems to take on a highly personalized shading. The writer places his own taste ahead of the references of his readers who, incidentally, are our listeners. His intent may be identical with ours but the perspective changes rapidly if you substitute turntables for a typewriter. It all depends on where you're sitting.

In pounding out a story it becomes very easy to want to play cruder—to tell the public that their senses of appreciation need uplifting. In programming music for the air we know if we play the wrong music they'll tune us out.

There are three critical moments that occur each time a person decides to listen to the radio—the mo-

(Please turn to page 57)

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."



Past President,
U.S. Chamber of Commerce

BOYD CAMPBELL

Pres., Mississippi
School Supply

WJTV Katz **12**

WLBT Hollingbery **3**

Serving the Jackson, Miss., Television Market

Where Else... ★

Can you find a
Two station television market (both VHF)
Where ONE STATION WINS
442 of 499 total quarter-hours
In TOTAL AUDIENCE?
That's the performance of - - - -

WJBF **6**
CHANNEL

IN AUGUSTA GEORGIA
ARB AUGUSTA GA., NOV. 1960



MICHIGAN
WEEK MAY 21-27



YOU MAY NEVER APPEAR IN 159 MOVIES* —

BUT... WKZO-TV Results Make You A "Star" In Kalamazoo - Grand Rapids!

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
October 17-November 13, 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	55	25	68.7%	31.3%
Noon-6 p.m.	70	50	58 %	42 %
Sun. thru Sat. 6 p.m.-9 p.m.	72	12	85.6%	14.4%
9 p.m.-Sign off	110	3	97.3%	2.7%

Almost every home in the Kalamazoo and Grand Rapids market is a "theater" for WKZO-TV—and this market is *important* to you!

For example, Kalamazoo *alone* is predicted to show the greatest increase in personal income and retail sales of any city in the U.S. between now and 1965. As a result, WKZO-TV's dominant position is even more important. WKZO-TV delivers an average of 103% more homes per quarter hour than Station B, Sunday through Saturday, 1 p.m.-Midnight (NSI—Oct. 17-Nov. 13, 1960)!

You can *sell* in Kalamazoo-Grand Rapids and Greater Western Michigan with WKZO-TV. *And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac, to your WKZO-TV schedule.* Sources: Sales Management Survey of Buying Power, and NSI for Kalamazoo-Grand Rapids.

*Samuel Hinds appeared in 159 films, more than any other American actor.



The Fetzer Stations
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTW — 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

RADIO BASICS

AM & FM

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

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

**ORDER
YOUR
REPRINTS
NOW**

FILL COUPON
WE'LL BILL YOU LATER

Price Schedule

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

SPONSOR READER SERVICE • RADIO BASICS

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

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Pepsodent Div., Lever Bros. Co., New York: Campaign for Pepsodent starts 23 April in about 50 markets. Moderate frequencies of prime minutes and 20's and fringe minutes will be scheduled for four weeks. Buyers: Dick Pickett and Al Kalisch. Agency: Foote, Cone & Belding, New York.

M. K. Goetz Brewing Co., St. Louis: Flights covering a 26-week period have been set for Goetz beers, in about 30 markets. Initial schedules start this month using night minutes, 20's and I.D.'s. Buyer: Isabelle McCauley. Agency: John W. Shaw Adv., Chicago.

Pet Milk Co., St. Louis: Placements for Pet Milk begin in April in approximately 60 markets. Day minutes are being slotted for four weeks. Media supervisor: Pat Schinzing. Agency: Gardner Adv. Co., St. Louis.

B. F. Goodrich Co., Akron: Going into about 20 markets for its summer tire campaign. Schedules of fringe night minutes kick-off this month and run through 19 August. Buyer: Marv Shapiro. Agency: BBDO, New York.

Lanvin Parfums, Inc., New York: Mother's Day promotion for My Sin and Arpege begin 23 April in 25 markets. Schedules are for two weeks with prime and fringe night I.D.'s being used. Buyer: Barbara Swedeen. Agency: North Adv., New York.

American Oil Co., New York: The tv end of Amoco's spring campaign starts 1 May for six weeks. About 70 markets will get schedules of night minutes, 20's and I.D.'s. Buyer: Harry Warren. Agency: D'Arcy Adv., Chicago.

Hills Bros. Coffee, Inc., San Francisco: In addition to its radio campaign on about 300 stations, tv schedules begin the end of April in a large number of top markets. Buys are four weeks, prime and day 20's and I.D.'s. Buyer: Paul Kizenberger. Agency: N. W. Ayer & Son, Inc., Philadelphia.

RADIO BUYS

American Tobacco Co., New York: Three-flight schedule of early and late traffic minutes for Pall Mall starts next month. Flights are 22 May-4 June; 26 June-16 July; 14 August-3 September. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

American Tobacco Co., New York: Lucky Strike campaign start 8 May in 35-10 markets. Traffic minute schedules are being bought for 20 weeks, 30-40 spots per week per market. Buyer: Hope Martinez. Agency: BBDO, New York.


General Motors Acceptance Corp., New York: This year's campaign for GMAC financing begins 26 May for 16 weekends. About 130 markets will be lined up for its traffic-time spots, one station per market. Local GMAC man is important in decision. Buyer: Rem Meyer. Agency: Campbell-Ewald Co., New York.



wmca 570 kc

Nail down more homes,
 more listeners and more
 adult listeners in the New York
 Metropolitan Area with
 Joe O'Brien on early morning
 wmca...the biggest Voice of New York.*

*No. 1 Station NSI Jan-Feb 1961 Mon-Fri, 6-9 am Avg.

	wmca THE VOICE OF NEW YORK
	wbny THE VOICE OF BUFFALO
	rpi THE VOICE OF NEWS
the straus broadcasting group	

MEDIA

(Continued from page 33)

respect for themselves in agency thinking. "We ought to talk ourselves up more," he said, "and talk up the importance of media within the agency. And as far as outside the agency, well, let's face it, no one outside of the agency business knows what media is."

"We're obviously not glamorous; they don't produce plays and movies about media people. Imagine Tony Randall in the back room, without a key to the executive John. We're also not the horn-tooting type," he added. "Maybe we should be."

A vice president of a giant ad shop frankly stated that his answer to "Is media underpaid?" was delivered "when I quit and joined the television department. There just isn't the money that there should be. You can't get the increases in salary and prestige by staying in media and doing a good job that you can by moving out to something else."

"These media guys do a tremendous job, and their status is a hang-over because they're still considered clerks by top management. They aren't clerks; they're probably the hardest working group within the agency, supporting most of the other groups. And they're underpaid."

"It's true," he admitted. "some of the lines of authority are fuzzy. It's true, they often draw on other departments in their work. But I think that if they promote themselves as catalysts, as collators, and often as originators — instead of as clerks — they might move out of their rut."

Another former media director did not agree. Now an account man, he supported the theory that "media is no more important than it used to be. It makes very few basic decisions."

He explained his stand, however, by noting that after a person is thoroughly trained in the media department he often moves out to eventually become an account supervisor, and from this position makes media decisions. The lower echelons of media then "just break it up and buy it."

"Salaries are low," he stated. "because slower people stay in the lower positions in media, while the leading lights are shifted to other departments. Also, the tremendous influx of women has lowered the average pay. Women settle for less, and manage-

ment feels it can pay them less, as they figure a timebuying job is not a long haul."

A veteran female timebuyer was quick to disagree with this contention. She said that women timebuyers who remain in agency work are liable to remain as timebuyers, and therefore are more valuable and should raise the pay scale.

"It may be true," she said, "that women buyers accept less money at the start, but it is not true that they are short-term employees. The ones that don't quit the business are liable to be around a long time, accumulating more knowledge as they go, because they don't have as much opportunity to move out of media."

"The women in media should not be an excuse for keeping the pay down, but should be a reason for raising it. They are often the most experienced members of the department, because men have left for more lucrative fields or other branches of the agency."

Several media directors reported that the situation is improving, that media is getting "a fairer shake."

The media v.p. of a top-15 air-media agency went so far as to say that, while all departments are having some difficulty these days because of general budget tightening, media is having less difficulty relatively in securing raises and proper personnel.

"Media has come into its own in the past four or five years, although it's still harder to get management to agree to our needs than to those of the average creative, account and marketing departments," he said.

"The individual timebuyer is still under-priced, however, possibly because the media departments account for about 20% of all personnel in large and medium-sized agencies. Management may be more stringent with media," he stated, "because there are so many more to pay."

Another optimistic v.p.-media director noted that while account groups "will always be more favorably treated, and I'm not sure that's wrong," Media departments are getting quite close to equal standing.

"It's still a little more difficult to get the good money, but we may be pulling up somewhere near even, because the growing importance of media is becoming increasingly evident, and they'll have to recognize it soon." ■

NORELCO

(Continued from page 41)

cials. Fry says, "they have been pleasant hard-sell messages. We just want people to try our product, and we don't want to endanger this goal by beating anybody over the head."

The Norelco line, which is priced at \$19.95-\$29.95 for men, and \$17.50-\$21.95 for the ladies, differs from other electric shavers in that it shaves with rotating blades, rather than the conventional straight head as on Schick and Remington.

Today Norelco is the number one electric shaver in many markets. Fry stated. It is also known throughout the world as the Phili-Shaver. It is also used for the Phili-Shaver in Canada.

"Phili-Shaver is helped tremendously by our advertising," said Fry. "When we run print campaigns, or a tv spot, in regions near the Canadian border, we always add the line 'Norelco is known in Canada as the Phili-Shaver.'"

In discussing Norelco's switch from network to spot, Fry explained that "tv is a pretty uncertain thing. In every other medium, if an advertiser comes along with money, he is treated as a buyer like everyone else. But in tv, network buys are sometimes prohibitive to advertisers falling under the top 20 category and the rest have to take the crumbs which fall from tv's table. Tv is definitely a seller's market."

Is the switch to spot tv due to seasonal requirements? Not exactly. "Although the electric shaver market is a gift market, we try to have something running every month of the year," said Fry. "After all, whiskers grow 365 days a year."

As to future broadcast plans, Fry said, "we make 'em as we come to 'em." Each Norelco campaign, he said, "is built around the conditions existing at that time. That is why we do unorthodox things at times. We are far from advertising purists."

"We in the advertising department try to do a very thorough job as assistant peddlers. We're not interested in building images, motivation, status and the like. Advertising is simply an arm of selling. I'm a peddler and I'm proud of it."

Fry works closest at North American Philips with president P. van de Berg. Philip C. Weinseimer, Jr., vice

president in charge of consumer product sales, and assistant advertising manager George Garnes.

Harry Fry was born in Philadelphia and educated at Penn State University. His first job was as a feed salesman. Gravitating into advertising, sales, promotion and publicity, he was with such firms as du Pont, and Curtis Publishing. Prior to joining North American Philips, Fry was head of the sales and advertising departments of Spencer Corset Co.

Fry lives on a farm in Wallingford, Conn., with his wife, Martha. His average commuting time is two hours each way daily, as Wallingford is 27 miles out of New Haven.

Fry and his wife have three children and a brood of grandchildren. Mrs. Fry is active in community affairs and politics. In fact, she ran for congress in the last election.

What are his views on the ad game? "It can be a lot of fun if you don't take it too seriously. The fellows who are concerned with images, motivation, status, are trying to imagine themselves more than what they really are—manipulators of a powerful sales tool. After all, advertising is just an arm of selling."

MANA

(Continued from page 47)

In addition to Maury, Lee and Marshall in New York, Amana employs a Chicago agency, MacFarland, Aveyard & Co. Although there seems to be a clearly defined line on agency assignments as to media or products, during the past five years Maury, Lee and Marshall has handled most of Amana's television advertising, with

MacFarland Aveyard leaning heavily toward print.

From Amana's past tv experience it has found that consumer reaction at the retail level is evident about 30 days after the first sponsorship exposure on a show, according to Bergman. This same pattern appeared after a month on *Championship Bridge*.

Distributor and dealer comments flow in almost immediately, according to Morris, who adds: "We have been encouraged by the unusually favorable response from dealers on the bridge campaign. Generally, dealers are inclined to be critical of shows and commercials, but from their reports on *Championship Bridge*, we have obviously dealt them a winning hand."

So enthusiastic are dealers, it is reported, Amana is now distributing prints of commercials from the show for local usage. Some of the dealer enthusiasm, Bergman feels, has been generated by Amana's merchandising of the show via individual letters, over Charles Goren's signature, encouraging dealers not only to watch the show, but to cash in on increased sales volume by tie-ins with the national sponsorship through in-store displays and local advertising.

Amana's importance in its field is acknowledged within the refrigeration industry by even its stiffest competition. Pioneering product innovations now accepted as standard for almost all manufacturers, Amana was among the earliest to:

- Market the upright home freezer. At first the company was severely criticized by the industry for this radical move. Now, General Elec-

tric, for example, no longer makes a chest-type freezer.

- Manufacture a refrigerator-freezer with the freezer at the bottom of the unit.

- Issue warranties not only for the product, but the food stored in it.

- Initiate consumer education campaigns for efficient product use.

Amana refrigerator-freezers are priced higher than the average competitive unit, which retails for about \$189. The reason for this, according to Morris, is product superiority resulting from quality craftsmanship. Amana's quality reputation, both within the industry and out, is seen by some as a natural consequence of the Amana Society and its background of communal living.

Amana (Iowa) is the name of seven villages along the Iowa River, inhabited by the Amana Society, descendants of freedom-loving craftsmen from Germany's Rhineland, who settled in America over 100 years ago.

Prior to the society's re-organization in 1932, all meal preparation and dining was done in large community buildings where an entire neighborhood ate together. Thus, storing and preparation of food was of vital concern to the Amana colonies. When communal living was abandoned in the early 1930's, the dining buildings were converted into public inns and restaurants.

Founded in 1934, Amana Refrigeration, Inc., the major industry of the colonies today, began when George Foerstner, then a young member of the society, designed a beverage cooler for use in restaurants.

(Please turn to page 57)

VIEWER CUE-ER

Why settle for ratings alone when TvAR Audience Dimensions pinpoint viewing in a new way... by age of adults, age of kids, mothers of young children, pet owners. And so on. Another unique service of...

TELEVISION ADVERTISING REPRESENTATIVES, INC.



NET TV ADVERTISERS

(Continued from page 15)

RANK	COMPANY	SPENDING	RANK	COMPANY	SPENDING	RANK	COMPANY	SPENDING
266	Knox Gelatine Co.	\$ 116,325	187	Pan Amer. Coffee Bureau....	\$ 314,734	264	Smith, Kline & French Labs. \$	116
*339	Kurlash Co., Inc., The	31,960	65	Pet Milk	2,529,401	*325	So. & No. Cal. Renault Orls.	41
*269	Lanolin Plus	114,270	*282	Peter Pan Foundations	90,630	340	Spalding, A. G. & Bros.	31
198	Lanvin	260,563	117	Peter Paul, Inc.	879,249	120	Speidel	830
*320	Lawry's Foods, Inc.	45,000	191	Phila. & Reading Corp.	280,348	62	Sperry Rand	2,783
98	Leeming, Thos., & Co.	1,188,960	218	Philco	204,586	178	Staley, A. E. Mfg. Co.	373
181	Lehn & Fink Prods. Corp....	358,316	13	Philip Morris	11,245,448	58	Standard Brands	2,887
*276	Lenox Inc.	106,840	*204	Phillips Petroleum	244,056	281	Stand. Oil Co. of Calif.	94
3	Lever	28,613,140	166	Phillips-Van Heusen Corp. ..	425,524	161	Stand. Oil. Co. of Ind.	448
260	Lewis Howe Co.	119,770	37	Pillsbury Co.	4,927,310	121	Stand. Oil Co. of N. J.	786
164	Libbey-Owens-Ford Glass....	429,160	85	Pittsburgh Plate Glass	1,374,266	*172	Stand. Triumph Motor Co....	395
15	Liggett & Myers	10,991,624	*104	Plough, Inc.	1,124,788	*287	Stanley-Warner Corp.	77
293	Lincoln Nat'l. Life Ins. Co...	73,815	63	Polaroid Corp.	2,755,186	114	State Farm Mutual	948
330	Lionel Corp.	37,790	152	Polk Miller Prods. Corp.	544,454	300	Steel Co's Coordinating Com.	65
*324	Little Crow Milling Co.	42,000	242	Pond, A. H., Co., Inc.	146,170	8	Sterling Drug	15,358
96	Longines-Wittnauer Watch....	1,192,020	1	Procter & Gamble Co.	46,406,679	*230	Stewart-Warner Corp.	167
26	Lorillard	7,755,281	*113	Procter-Silex Corp.	950,698	123	Stokely-Van Camp	728
140	Ludens, Inc.	601,020	46	Prudential Ins. Co. of Amer.	3,766,861	301	Stroh Brewery	63
124	M & R Oietetic Labs, Inc....	727,151	70	Purex Corp.	2,279,952	108	Studebaker-Packard	1,064
*327	Malt-O-Meal Co.	39,705	55	Quaker Oats	3,022,574	75	Sunbeam	1,825
228	Manhattan Shirt	177,853	47	Radio Corp. of America	3,735,367	144	Sunshine Biscuits	573
105	Mars, Inc.	1,120,670	307	Rainbow Crafts, Inc.	54,000	60	Sweets Co. of Amer.	2,484
79	Massey-Ferguson	1,667,479	30	Ralston Purina	6,067,040	86	Swift	1,360
53	Mattel	1,272,690	252	Reader's Digest	133,599	207	Technical Tape Corp.	230
*232	McCall Corp.	162,165	168	Realemon-Puritan Co.	421,303	11	Texaco	12,161
80	Mennen Co.	1,621,120	345	Reardon Co.	26,940	*220	Top Value Enterprises	200
102	Mentholatum Co.	1,148,774	318	Reddi-Wip Inc.	45,486	217	Travelers Insurance	201
20	Miles Labs	6,839,446	315	Remco Industries, Inc.	46,000	*127	20th Century Fox	691
170	Miller Brewing	408,940	74	Renault	1,898,117	91	Union Carbide	1,301
*312	Miller Brothers Hat Co.....	48,018	292	Renuzit Home Prods. Co....	75,700	151	Union Oil Co. of Cal.	541
298	Minn. Mining & Mfg. Co....	70,176	195	Republican Nat'l. Comm.....	265,178	*254	Union Wadding Co.	131
162	Minute Maid	443,309	*286	Restonic Corp.	80,087	*158	U. S. Borax	481
116	Mogen David	938,889	183	Retail Clerks Intrntl. Ass'n.	325,935	175	U. S. Brewers Foundation ...	39
270	Mohasco Industries, Inc.	114,075	42	Revlon	4,219,880	53	U. S. Steel	3,291
250	Monsanto Chemical Co.	135,720	106	Revall	1,114,560	115	U. S. Time	94
54	Mut. Ben. Hlth & Acc. Ass'n.	3,036,436	60	Reynolds Metals	2,818,160	208	U. S. Tobacco	231
17	Nat'l. Biscuit	10,347,922	7	Reynolds, R. J. Tob.	15,891,416	109	Van Camp Sea Food Co.	1,031
188	Nat'l. Brewing	300,682	67	Richardson Merrell, Inc.....	2,374,527	231	Volunteers for Nixon & Lodge	161
24	Nat'l. Dairy	8,529,811	304	Rock of Ages Corp.	56,784	203	Wander Oo.	241
155	Nat'l. Grape Co-Op. Ass'n....	511,220	176	Sandura Co.	386,729	215	Ward Baking	211
265	Nat'l. Nixon-Lodge Clubs....	116,550	216	Savings & Loan Found. Inc...	212,429	33	Warner Lambert	5,461
219	Nat'l. Presto Industries.....	201,364	*326	Schaper Mfg. Co. Inc.	40,000	336	Washington, State of	31
146	Nat'l. Repub. Cong. Com....	568,150	64	Schlitz, Brewing	2,625,530	160	Watchmakers of Switzerland	451
290	Nat'l. Repub. Sen. Com.	77,205	44	Scott Paper	4,020,948	*263	Watkins Products, Inc.	111
82	Nestle	1,611,156	235	Scovill Mfg. Co.	160,494	210	Wembley, Inc.	231
*342	N.E. Mutual Life Ins. Co....	30,223	212	Scripto, Inc.	226,120	*309	West Bend Aluminum Co....	51
126	N. Amer. Philips	707,302	*277	Sealright Oswego Falls Cor.	100,504	*239	West. Tablet & Stationery....	151
179	N. Amer. Van Lines, Inc.	367,170	268	Sealy	114,716	*283	Westgate Calif. Corp.	91
*343	N. Woods Coffee Co.	30,000	59	Sears, Roebuck & Co.	2,827,765	21	Westinghouse	8,821
262	Northam Warren Corp.	117,870	107	Seven-Up	1,090,850	259	Whitman, S. F. & Son, Inc...	171
189	Norwich Pharmacal Co.	298,788	224	Shattuck, Frank G., Co.	189,785	*321	Williams Furniture Corp.	41
72	Noxzema	1,906,269	193	Shell Oil	274,028	27	Williams, J. B., Co.	7,671
272	Ocean Spray Cranberries....	113,540	244	Shulton	139,578	234	Williamson Oickie Mfg. Co.	101
323	Ohio Oil Co.	42,686	222	Shwayder Bros., Inc.	192,580	133	Wrigley	61
227	Old London Foods, Inc.	179,850	68	Simoniz	2,331,275	*201	Wurlitzer Co.	211
71	Olin Mathieson	2,190,483	197	Sinclair Oil	262,690	237	Wyler and Co.....	111
221	Outboard Marine Corp.	194,033	94	Singer	1,245,351	347	Yardley	11
192	Pabst Brewing	276,799	*334	Smith-Corona	35,956	245	Zenith	11
185	Palm Beach Co.	316,430						

*Not to network television

Continued from page 55)

The company started with two employees. Now it has 1,300.

Foerstner, today executive v.p. and general manager of the Company, is nationally recognized bridge expert himself, who, in his 20-year bridge career, has won a number of national as well as Iowa State tournaments. He has, in fact, appeared as a contender in *Championship Bridge*.)

Amana does not release any specific financial details on its sales, but, according to Morris, business has picked up during the past two months. He said that although other factors enter the picture, such as a national economic pick-up and the onset of Amana's heaviest selling season, he feels that a good share of the healthy sales curve can be traced to the company's investment in network bridge.

Morris adds that, during a recession year, consumers seem more quality minded—more inclined, odd-enough, to make long-term investment purchases. This fact has helped keep Amana sales at a high level. ▀

SPONSOR ASKS

Continued from page 49)

ment of tune-in, the moment of dial switch, and the inevitable moment of tune-out. Music is the biggest single factor in determining what the listeners' fingers will do.

At the moment of tune-in the listener is searching for a readily identifiable sound—a "sound security" you will—something familiar, comfortable, easy to hear. The station that plays the material for which its audience has already indicated approval is forcing the odds in its favor at the moment of tune-in. We know the listener will then stay with that station until something unfamiliar comes along—introducing a discordant element into the listener's perfect world. Then comes the moment of dial switch to somebody saying what you should have been tuning or else total tune-out. It is a simple matter of fact. If a listener is tuned to his favorite station and after ten or twenty minutes a not-so-popular tune, with a melody or arrangement that takes effort to enjoy to follow comes on, the listener reaches up and switches the dial. It is also true that if a listener has reached a saturation point and is

about to tune you out, hearing a familiar tune may stay his hand. No wonder the station that sharply restricts its music selections and concentrates on music programming with precision is successful.

At WINS our working music lists and exposure time-tables are revised weekly. Our own lists are measured against all major national lists. Degree of rise and fall, comparative omissions and additions all are noted. We add the results of our listening post sessions—auditions of new releases attended by upwards of

500 persons daily, and of our nightly telephone poll tests of new releases, our own weekly audition sessions attended by air and program personnel and chaired by myself. Then we look at articles by newspaper critics. In this way we have given the proper weight to each factor that exerts any influence on our music thoughts. Like all systems that work with checks and balances, it takes more time this way but we feel we're taking the public's pulse with a time-piece whose second hand isn't running slow. ▀

TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

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



SPONSOR READERS SERVICE • TELEVISION BASICS


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

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY.....



TV Radio Mirror
award to Charlotte's
WSOC-TV for

**"CLOWN
CARNIVAL"**

—best tv kid's show
in the South

It's a happy time for advertisers. Each weekday when Joey, the WSOC-TV Clown, gathers his live audience around, many thousands of other Carolina young are with him—and his sponsors—on Charlotte's channel 9. This award-winner is typical of the local programming that changed audience patterns here in America's 19th largest tv market. Buy WSOC-TV—a better buy.

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

WASHINGTON WEEK

17 APRIL 1961

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SPONSOR

PUBLICATIONS INC.

The long-delayed administration regulatory agency recommendations were tentatively scheduled to go to Congress last week.

They were expected to deal lightly with the FCC and FTC, while striking hard at the Federal Power Commission. Advance word indicated that much additional power would be asked for all agency chairmen. This power would extend both to speeding up processes and to reorganization.

Major recommendation, aside from an FPC reshuffling, would set up an Administrative Conference. Present plans would have Judge E. Barrett Prettyman, who made a regulatory agency study for former president Eisenhower, head this activity. It would function along lines of the Judicial Conference, which has brought uniformity to Federal court procedures.

The regulatory agencies, lawyers who practice before them, and the bar would all be represented on the conference. Object would be to recommend changes in regulatory agency operations to make them more standardized, and to raise their standards of efficiency and ethics.

A threatened collision between the White House and Congress over the regulatory agencies still hangs in the balance.

A Senate Judiciary subcommittee has issued a report which, on its face, doesn't appear to be too far removed from the Presidential message.

However, the more important House and Senate Commerce Committees haven't been heard from. Republican members of the House Committee, on the other hand, have been most vocal in disapproving the call by President Kennedy for regular reports from regulatory agency chairmen.

Democrats, including House Commerce Committee and House Commerce Regulatory agency subcommittee chairman Oren Harris (D., Ark.), have professed not to be worried by the reports. Nevertheless, they remain watchful.

The impression is that the President will be permitted to go just so far before he is jumped on by both Congressional Republicans and Democrats.

The ad and broadcasting industries have much at stake in this situation: At present it is a cold war along Pennsylvania Avenue, but if it becomes a hot war the regulatory agencies will be in the middle.

The FCC and FTC have been moved far along the road toward tougher regulation by developments of the past few years. An open war over control of these bodies would actually take the form of both sides scanning them for regulatory laxities, as well as for delays.

New probes of the agencies and the industries they regulate would almost surely be in order. The old probes are what caused the present new regulatory directions. New ones would speed and intensify the process. The two industries are already faced with enough of a crackdown and sorely need peace on the Potomac.

Filing dates on the FCC's proposal for new programing forms have been delayed until 1 May after NAB asked for more time for its members.

The only industry hope appears to be to convince as many broadcasters as possible that they should argue against the new forms.

However, the delay seems only to have gained—delay. There appears now to be no conceivable argument or set of arguments, whether filed by one or thousands, that can turn the FCC aside from a 5-2 vote in favor of the proposals.

FILM-SCOPE

17 APRIL 1961

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A new syndication sales formula is developing which may be a positive answer to some of the medium's recent dilemmas.

It's this: syndicators are getting spot commitments from national advertisers for around 50 markets and then are selling a show along with **guaranteed participations business in market-by-market pattern.**

The formula takes advantage of three recent tendencies: 1) the heightened advertiser interest in national spot-film programs, 2) the flurry of new production in children's programs and 3) the big increase today in spot spending.

Three advertisers bought segments of programs for multi-market coverage from these syndicators:

- **CNP** has 20 stations already for *Funny Manns*, a 101-segment eight-minute comedy series, all of them taking advance participations for two advertisers: **Sweets Corp. and Ideal Toy.**

- **TPI** is selling *Dick Tracy* with built-in Post Cereals participations; it has 20 markets, most of them taking the Post spots.

All three advertisers—Sweets and Ideal Toy in *Funny Manns* and Post in *Dick Tracy* start during the summer.

Both shows have unusual merchandising angles, too: Post has rights to use the *Dick Tracy* character, and Cliff Norton, live star of *Funny Manns*, is shooting star commercials and will do personal appearances.

(For latest sales on both shows, see **FILM WRAP-UP**, p. 70.)

Look to the smaller syndicators for interesting examples of ingenuity and provision.

Robert Weisberg has left Tv Stations, Inc., to join Trans-Lux Tv as the head of a entirely new program distribution project.

In brief, Weisberg will set up a new unit to **organize the exchange of tv programs produced by stations, a sort of broadcaster's co-op.**

For the first time there will be one central clearing house through which stations contribute and obtain station-produced programs.

Although "public interest" shows will be an important part of the new unit's fund-raising, documentary, drama, etc., will also be stressed.

Unlike previous ventures by other companies, the new Trans-Lux unit will not engage in conventional syndication or in any co-production investment: only shows produced by stations and tested on the air will be exchanged.

Three beer advertisers have signed up for Ziv-UA's King of Diamonds in a total of 33 markets.

They are:

- **Jax Beer** (DCS&S) in 18 midwest and southwest markets, all not yet selected.
- **Piel's Beer** (Y&R) in five markets, namely New York, Philadelphia, Hartford, Haven, and Syracuse.
- **Jacob Schmidt** (Maxon) in ten midwest cities still being selected.

In other words Broderick Crawford is back, three breweries have him, and the 1961 action-adventure syndication selling season is officially declared open.

Tv Marketeers is going into first-run distribution, has opened new offices, and is looking for salesmen in the South, Southwest, and Northeast.

The new show: *Adventures of the Sea Hawk*, 26 half hours, starring John Howard.

Wynn Nathan, president, has hired Charles Ross for New York and is looking for other salesmen; in charge of other offices are Ed Simmel in Hollywood and John Rohrs in Chicago. (For details, see *FILM WRAP-UP*, p. 70.)

Re-run strips of shows like CBS Films' Whirlybirds are earning many time period victories in 4:30 p.m. to 6 p.m. slots.

ARB and Nielsen reports of November through January give these scores—and note the small point difference between the two ratings services in most cases.

CITY & STATION	ARB	NIELSEN
Baton Rouge, WBRZ-TV	12.0	22.6
Charleston-Huntington, WCHS-TV	14.8	---
Houston, KHOU-TV	20.0	19.3
Portland, Me., WCSH-TV	23.5	20.8
Portland, Ore., KGW-TV	13.0	15.8
St. Louis, KSD-TV	15.0	13.2

ITC's Snsic has grossed close to \$4 million in domestic syndication and foreign sales since 1956.

And that's not counting earnings for the original CBS TV run, the summer 1957 re-run on CBS TV, and the 1957-58 network re-run on NBC TV.

The series has been sold in syndication to 183 domestic markets and also in 37 foreign countries.

MCA is now selling six different re-run series at once, all of them recently released.

Oldest in syndication, *M-Squad* is now in 40 markets, 12 of them just reported.

MCA's group of 108 full hour shows added 11 markets for a total of 31. (For sales details, see *FILM WRAP-UP*, p. 70.)

Full hour programing is still something of a syndication novelty. Stations are stripping them in early evening, using them late at night, and on weekend afternoons opposite baseball, states MCA v.p. Lou Friedland.

The sixth re-run in MCA's portfolio is *Staccato*, which came out earlier this month.

Videotape Productions of New York has taken over the former DuMont studios and will also build another studio elsewhere.

The DuMont facility, now owned by Metropolitan Broadcasting, is one of the largest in the cast. The tape producer plans to rent sales headquarters and office space elsewhere until its own building has been constructed.

It's been traditional among research firms to sell nothing but their own services.

An exception, you might say, is Home Testing Institute, which puts out TvQ ratings, among other services.

HTI's president, Henry Brenner, has paid Odyssey Productions an undisclosed sum to represent the producer in negotiation of re-run sales of *High Adventure*, a Lowell Thomas series which earned a high TvQ score.

SPONSOR HEARS

17 APRIL 1961

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Apparently the cosmetic field is going through one of those restive periods. Reports have it that **Helena Rubenstein** (OBM) is looking around for another agency mooring and that **Revlon** is doing some shopping on its own. Another cosmetic also said to be on the prowl (and with BBDO's blessings): **Coty**.

San Francisco media sellers are comparing the new rules and regulations in effect at the Compton office there to the procedures in a grocery chain's buying headquarters.

Reps must now do business with Compton under these restraints:

- 1) They can only be seen **three afternoons** a week, between 2:30 and 5 p.m.
- 2) Interview time is **limited to 10 minutes**.
- 3) **Telephone calls must be confined** to between 10:30 a.m. and 2:30 p.m. If a rep outside these hours deems what he has to say is urgent he **can leave his name and number with the operator**, who will relay this information to the media department.

Helene Curtis is testing a new product: an effervescent headache remedy called **Alka Seltzer**.

The item hasn't come out of the test marketing stage; hence, **no assignment of agency** as yet.

Don't be surprised if the National Football League splits up its season's game between two tv networks next season.

The league's president **Pete Rozelle** is said to be somewhat disturbed by the possibility of Washington bringing up a **monopoly angle**.

It's likely he let up a sigh of relief when **NBC TV** outbid **CBS TV** for the rights to 1961 championship games. Price on this package: **\$850,000**, with **\$550,000** for rights alone.

Always a piquant point of interest in any trade is a catalogue of the sons who have tread in the footsteps of the fathers.

A random list of those in the agency business:

FATHER	AGENCY	SON	AGENCY
James T. Aubrey	Aubrey, FM&H	Stever	DCS&S
Robert T. Colwell	JWT	Howard	Kudner
Robert T. Colwell	JWT	Richard	B&B
Earl Cummings (dec.)	Cummings, B&McP	Barton A.	Compton
Clifford Dillon	SSCB	Bryan	B&B
Marion Harper	retired	Marion, Jr.	McCann-Erickson
A. W. Hobler	B&B	Edward W.	NL&B
C. J. LaRoche	LaRoche	Chester R.	LaRoche
Henry Legler	Warwick & Legler	Ross	Bates
Maurice H. Needham	NL&B	Richard H.	NL&B
Henry O. Pattison	B&B	William	OBM
William F. Wright	JWT	William J.	B&B

Note: **Another Aubrey son** is CBS TV president; a second Hobler chip is with **Vice tape Productions**.

REACH MORE FARMERS IN THE TEXAS HOT SPOT

In the Beaumont-Port Arthur-Orange market more than 300,000 people live in rural agricultural communities. Average effective buying income for the market is over \$6,500 per family. You reach them and a total of 750,000 prosperous Texans and Louisianans in this agricultural, petroleum, petrochemical, manufacturing, lumbering and shipping rich Hot Spot only through KFDM-TV.



Peters-Griffin
-Woodward



KFDM-TV CHANNEL 6 RADIO 560

BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

TWENTY-FIVE years with WMCT Broadcasting Co., Memphis, for Earl Moreland, station manager, is cause for celebration. Congratulating him are (l-r): Dick Quigley, Blair TV, St. Louis; Moreland; Steve Beard, Blair TV, Dallas; and Henry W. Slavick, gen. mgr., WMCT



Advertisers

Brown & Williamson (Bates will have a minimum of 1 weekly minutes in nighttime network programs come the fall.

The placements through the week

NIGHT	PROGRAM	MIN
Sun.	Bus Stop	13
Mon.	Surfside 6	13
Tues.	New Breed	13
Wed.	Naked City	2
Thurs.	Bob Cummings	13
Sat.	Defenders	13
Sat.	Make Spare	1
To be bought		11
Total		11

Campaigns:

- **Barcolene**, Boston, has a heavy spot tv campaign going in all the major markets for its Liquid Barcolene Jet Starch, and Barcolene Bleach Tabs.

This 'n' data: Wyler & Company (dehydrated food products) has associated itself with Borden, a division . . . **J. H. Filbert**, Bal



'**INFORMAL HEARING**' to honor new FCC Chairman Newton N. Minow (l), sees him shaking hands with Ben Strouse, pres. of Broadcasters Club of Washington

CIVIL DEFENSE award is made to Jack Stapp (r), pres. of WKDA radio, Nashville, and Wilbur Creighton, Jr. (l), pres. Nashville Construction Co. by Newton Moore, director of Civil and Defense Mobilization



TIMEBUYER OF THE YEAR luncheon plans were outlined to representatives from member firms by chairman Frank Pellegrin of the Station Representatives' Award Committee. Attending the special committee luncheon were (standing, l-r): Tom White, Avery-Knodel; Max Friedman, H-R; Ralph Connor, McGavren; Ray Simms, H-R; Al Perenty, Adam Young; and (seated, l-r): Wells Barnett, John Blair; Pellegrin, H-R; Larry Webb, H-R; and Kenneth Klein, Katz Agency. This will be the only all industry award to an individual for placing radio and television time



ore, has set up a special products
 ersion to spearhead a stepped-up
 promotion and advertising program
 for Mrs. Filbert's mayonnaise and
 other company products except its
 margarine.

PEOPLE ON THE MOVE: James
 Judge, promoted to assistant man-
 ger, press services, General Foods
 . . . Robert O. Howard, from ad-
 vertising and sales promotion man-
 ger. B. F. Goodrich associated tired
 and accessories division, to manager
 advertising, International B. F. Good-
 rich Co. division . . . J. F. Matthes,
 group advertising director for flour
 and mixes, General Mills grocery
 products division, and C. W. Plattes,
 advertising manager cereals and
 at foods, O-Celo and refrigerated
 products, that company . . . Curtis
 ent, from sales promotion man-
 ger, Schick Safety Razor Company
 . . . Jack Scollay, from marketing
 vision manager, American Sugar
 refining Company, to field sales man-
 ner. Lehn & Fink division, Lehn &
 ink Products Corp.

Agencies

**McCann-Erickson last week lost
 a \$6-million chunk of its billings
 —the defector was Bulova—and
 picked up \$1 million via the Cali-
 fornia Coca-Cola Bottlers.**

New home for the watch account:
 SSC&B, which handles the Bulova ra-
 dio line.

Bulova, like other jewel watch mak-
 ers, has been taking a clobbering
 from the pin-lever watches a la Timex.

**Fuller & Smith & Ross last week
 initiated what its v.p. and man-
 ager of tv/radio Ed Mahoney,
 called "a new service by an agen-
 cy for a client."**

The service: point-to-point closed
 circuit tv, was inaugurated when
 Hercules Powder Co. took the New
 York press to the opening ceremonies
 of its new plant in Lake Charles, La.,
 via a live tv conference.

The service function, according to
 Mahoney: "With clients like Hercules
 whose plants might be dangerous to

wander through, and with clients who
 might do special work in classified
 areas such as missile bases, the press
 can be brought to the scene via tv."

Other predicted uses:

1. An agency with this type of
 set-up could preview pilots of net-
 work shows direct from the studios
 to their own offices.

2. Advance showings of auto mod-
 els could be made to small groups.

3. The set-up can be constantly
 used as a tv laboratory to test com-
 mercial ideas and to show the final
 product to clients.

Agency appointments: P.S.I., Inc.
 (Profit, Security, Income), newly-
 formed major food chains, Southern
 California, to Lennen & Newell
 (\$1.2 million) . . . Elisabeth Stewart
 Swimwear, from David Olen; Cali-
 fornia Wine Association (Eleven Cel-
 lars Wines, Aristocrat Brandy, Am-
 bassador Wines and Vermouth), from
 Johnson and Lewis; Nulaid Eggs,
 from Botsford, Constantine & Gard-
 ner; and Nurserymen's Exchange



AWARDED SOUTH is Mr. Richard Grahl, (l),
 prior timebuyer at William Esty, just pre-
 sented top prize in a recent contest sponsored
 by WQAM, Miami. Lola DiBella presents
 consolation prize as John Blair, rep., looks on

BRILLIANT formal opening of WFAA (AM-FM-TV) Dallas, was attended by executives and
 celebrities in the broadcasting and advertising business. Host and master of ceremonies, Mike
 Shapiro, gen. mgr., points out studio tv camera to: (l-r) E. M. (Ted) Dealey, chairman of
 board of A. H. Belo; Oliver Treyz, president, ABC TV; Julius Barnathan, v.p. for affiliated
 stations ABC TV; and James Moroney, Sr., vice-chairman of the board of A. H. Belo



(seeds importers-exporters, bulbs, plants and garden supplies); all to **Lennen & Newell**, San Francisco . . . **Fyre-Flite** (home fire escapes) Alumatic Corp., Boston, to **Jerome O'Leary**, Boston . . . **Technicolor, Inc.**, to **Kenyon & Eckhardt, L.A.**, for its Technicolor home movie projector, Technicolor film processing, new Technichrome film and new product . . . **John E. Cain Co.** (potato chips, mayonnaise, Oxford Pickle Co.), Cambridge, Mass., to **Charles F. Hutchinson** . . . **Cadillac Dog Food**, to **Elkman Advertising**, Philadelphia . . . **Aqua Filter Corp.**, Newton, Mass., (disposable cigarette filter tips), to **Smith/Greenland** . . . **Wolf Brand Products**, Corsicana, Texas, subsidiary of the Quaker Oats Company, to **Clay Stevenson Assoc.**, as marketing counsel.

More agency appointments: Atlantic Bowling Corp., to **Albert Frank-Guenther Law** . . . **Montgomery Ward**, to **Campbell-Mithun** . . . **Life Assurance Co.**, of Pennsylvania, Philadelphia, to **Wermen & Schorr** . . . **Bulova Watch**, from **McCann-Erickson**, to **Sullivan, Stauffer, Colwell & Bayles** (\$4 million) . . . **Philip Morris Overseas**, to **Robert Otto & Co. S.A.**, Mexico City, for all its brands in Mexico including Philip Morris, Parliament and Marlboro . . . **The Greater Cleveland Rambler Dealers Association**, to **Geyer, Morey, Madden & Ballard**.

New agency: **Carey Advertising, Inc.**, Ithaca, N. Y., headed by James W. Carey.

New quarters: **The Julian Brightman Co.** at 480 Commonwealth Ave., Boston.

Kudos: **Foote, Cone & Belding** creative director and executive committee director **Fairfax M. Cone**, named member of the Chicago Board of Education.

PEOPLE ON THE MOVE: **Edward J. Schultz**, from v.p. for sales, Abitibi Corp., Detroit, to executive v.p. and general manager, **Wentzel and Fluge**, Chicago . . . **Harold B. Simpson** and **Frank J. Mahon** to associate media directors, **William**

Esty . . . **Joel Stein**, from Grey, to **Smith Greenland** as account executive . . . **Donald T. Matthews**, from account staff, Grant, to account executive, **Doyle Dane Bernbach**, Chicago . . . **Raymond Castner**, to account executive, **Kudner** . . . **David N. Nelson**, from associate research director to account executive, **Chocks** (children's vitamin tablet) account, **Wade** . . . **John L. Dossett**, from **Dow Chemical**, to marketing and research manager, **Wade** . . . **David B. McCall**, to copy chief, **Ogilvy, Benson & Mather**; he succeeds **David Ogilvy** in this position . . . **Bert Landon**, from director public relations, **International Latex Corp.**, to public relations director, **Ben Sackheim** . . . **H. Victor Hollingshead**, from media director, Grant, Detroit, to media director Detroit office, **Geyer, Morey, Madden & Ballard**.

They were elected senior v.p.'s: **Victor G. Bloede**, **Ken McAllister**, and **Lee Rich**, all at **Benton & Bowles**.

They were elected v.p.'s: **R. Page Jones**, at **Phillips-Ramsey**, San Diego . . . **Jerry N. Jordan** and **Norman H. McMillan**, at **Ayer**.

Stations on the Move

TOTAL STATIONS ON THE AIR
(as of 1 March, 1961)

AM: 3,556

FM: 839

TV: 541

BOUGHT/SOLD/APPROVED:

Bought: **KXO**, El Centro, Calif., by **Marco Hanan**, present general manager that station; **Robert Ordonez**, Chap Rollins, Gordon Belson (station staffers); and **William Ewing**, El Centro attorney, from **Leonard Feldman**, Chicago; brokered by **Edwin Tornberg & Company**, New York City; price: \$242,296 . . . **WNCT (TV)**, Greenville, N. C., and 30% of **WECT (TV)**, Wilmington, N. C., by new company headed by **J. B. Fuqua**, president and owner of **WJBF (TV)**, Augusta, Ga., from **Carolina Broadcasting System**; price: \$2,445,000; the buying company will be owned 80% by **Fuqua** and 20% by **A. Hartwell Campbell**. **WNCT** general manager; the **WECT** remaining 70% ownership is not affected by the sale.

Tv Stations

Westinghouse Electric's tv and radio division reports its sales tv receivers and radios are climbing.

Distributor sales to tv dealers during the January-February period this year showed an increase of 25% over the same period of 1960.

The radio market experienced similar sales trend with a 14% gain during these months.

The Television Arts & Science group is mulling over plans for its first global convention broadcasters scheduled for early November.

The meeting place: New York City. On the agenda: a full week of forums, seminars, panel discussions, exhibitions, screenings, and demonstrations.

Pulse, which looked into the set placement habits of New York City viewers, disclosed that 42% of the tv sets owned by multi-family households are located in the living room, compared to 92% for single sets.

Where the other sets go: 21% go to the children's bedroom; 20% to the master bedroom; and the remaining 17% to sundry other locations.

Sports sponsors: The Omaha Association of Independent Insurance Agents, to sponsor, for a seven-week run, **Tee to Green**, a 15-minute golf program over **KMTV**, Omaha. The program was produced by the station.

Kudos: **Westinghouse Broadcasting**, the recipient of four major awards from these groups: **Thomson Alva Edison Foundation**; the **Alfred I. DuPont Foundation**; the **Freedom Foundation**; and the **National Conference of Christians and Jews**. **WJXT**, Jacksonville, Fla., awarded the **Commandant's Citation of the Marine Corps League** . . . **Expedition** local awards presented to: **KAB TV**, Los Angeles, and **KBTB**, Denver, for **Expedition: Colorado**; honorable mention to **WABC-TV**, New York City, for **Expedition: New York**; **WBKB**, Chicago, for **Expedition**

(Please turn to page 68)



FARMER FEEDS CHICKS

... in the Land of Milk and ^MXoney

Our farmers today are modern, well-heeled businessmen — with far better than average incomes and living conditions. Our menu includes

1. Channel 2 for these extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ^MXoney!

WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

2



WRAP-UP

(Continued from page 66)

Science: KONO-TV, Seattle, for *Expedition: Northwest*; WSIX-TV, Nashville, for *Expedition: Tennessee*; and KOCO-TV, Oklahoma City, for *Expedition: Oklahoma*.

This 'n' data: WTCN, Minneapolis-St. Paul, having gone independent, is spending over \$210,000 for studio technical equipment and production facilities. . . A substantial interest in **Teleglobe Pay-TV System, Inc.**, has been acquired by **McFadden Publications, Inc.**

PEOPLE ON THE MOVE: Robert A. Davis, administrative assistant to KPLR-TV, St. Louis, president and general manager Harold Koplar, appointed acting station manager. . . James Q. Frost, from program director, KTVO-TV, Ottumwa, Iowa, to advertising and sales promotion department, WBZ-TV, Boston. . . H. Needham Smith, from sales manager, WTRF-TV, Wheeling, W. Va., to local sales manager, WKRC-TV, Cincinnati. . . Theodore H. Wal-

at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to **WGY** because they like **WGY PERSONALITY PROGRAMMING**. That's why **WGY** will sell for you in Northern New York and Western New England.

982-20

REPRESENTED NATIONALLY BY
HENRY I. CHRISTAL COMPANY

WGY

810 KC,
50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

worth, Jr., elected v.p. and general manager, WNBC and WNBC-TV, New York City. . . Howard A. Wheeler, Jr., from promotion copy editor, to publicity director, WBTV, Charlotte, N. C. . . Bill Hare, to associate farm director, KWTW, Oklahoma City. . . Burke W. Ormsby, from program director to promotion and program director, KOGO-TV, San Diego. . . Mike Boyd, from news staff, KOMO-TV, Seattle, to announcing staff, WMTW-TV, Poland Spring, Me. . . Richard D. Goddard, from the U. S. Weather Bureau Akron, Ohio, office, to KYW-TV, Cleveland, as staff meteorologist.

New v.p.'s at Crosley Broadcasting: John B. Babcock, WLW-I, Indianapolis; Walter Bartlett, WLW-C, Columbus; and George J. Gray, WLW-D, Dayton.

Radio Stations

Six South Dakota radio stations, in an effort to broaden out its sales penetration, have organized themselves into a *South Dakota Salesmaker Stations Group*.

The group is made up of these stations: KISD, Sioux Falls; KWAT, Watertown; KABR, Aberdeen; KIJV, Huron; KBRK, Brookings; and KYNT, Yankton.

The South Dakota broadcasters also appointed a rep firm: Dean and Slaughter, Inc. of Minneapolis.

Ideas at work:

• **WJBK**, Detroit, has come up with a method for helping out the spring-time house hunting crowd. The station put on the air a *Home Hunter Hints* program which gives out tips on getting maximum value for money spent on a new home. The feature is aired around the clock at regular intervals all throughout the weekend. The station's program hints source comes from leading architects, builders and developers in the Greater Detroit area.

• **WQXI**, Atlanta, Ga., has its listeners involved in a guessing game contest with the recorded heart beats of a nationally known individual as the major clue. Additional verbal clues are given each day to lessen the mystery. The contest prize: an all-

expense paid three-day trip for two to the Kentucky Derby with box seat hotel accommodations, air transportation—and enough tickets to insure at least one winner.

• **WINS**, New York City, ran contest around the staging of a disjockey motorboat race around Manhattan Island. Listeners were asked to write in their predictions—not only to name the winner—but the time involved. The contest and race was forerunner promotion of the launching of a series of boating news reports including off-shore weather, pilot reports, Coast Guard bulletins and safety reports.

• **KALL**, Salt Lake City, with Mothers Day just around the corner decided to pay tribute (with tongue in cheek) to mothers-in-law and ran a special *Mothers-In-Law Day*. For the occasion, the station urged sons-in-law to enter, for a drawing the name of their respective mother-in-law. To the lucky winner went this array of prizes: a one-way ticket to the Salt Flats (30 miles away from any form of civilization), a genuine voo-doo doll—with pins (to which away her time), and a box of stationery (to channel her literary drive into poison pen letters).

This 'n' data: WFAA, Dallas, has adopted a single rate policy. . . KFBB, Great Falls, Montana, has distributed to the trade press, copy of its recent *We Want To Put Montana On The Map* editorial. . . WRCV, Philadelphia, broadcast its entirety a two-hour big band review live from the Wayne Theater that city.

More Power: WBRE, Wilkes-Barre, Pa., to 1000 watts.

Happy birthday: WBOY, Clarkburg, W. Va., celebrated its 24th broadcast year, 12 April.

PEOPLE ON THE MOVE: Richard C. Shepard, from general manager, WHAM, Rochester, N. Y., station manager, WGR, Buffalo, N. Y. . . Robert Jenkins, from sales staff to general manager KMNS, Sioux City, Iowa. . . Ronald R. Wren, from publicist, KGO-TV and KGO Radio, San Francisco, to managing advertising and promotion, KGO I-

... **Adrian R. Cooper**, from account executive to local sales manager, WHLO, Akron-Canton, Ohio
George R. Fandler, to commercial manager, KCUL, Fort Worth
Marty Hull and **Roger Nelson**, to sales staff, W-CAR, Detroit . . .
Bob Cox, from account executive to sales staff, KDWB, that city . . . **Don Edges**, to sales manager, KISN, Portland . . . **Burton M. Wanetick**, to v.p. and commercial manager, WREB, Holyoke, Mass. . . **Ed Sam-son**, from sales staff, WOIA, Ann Arbor, Mich., to sales representative, WMBK, Detroit.

Networks

NBC outbid CBS for the exclusive radio and tv rights to the National Football League Championship games (2) on a two-year contract.

NBC is paying \$550,000 for the rights and has packaged the two games at \$850,000, covering rights, production and time.

CBS boasts its new programs are doing better, rating wise, than any other programs on any other network.

Here's how Nielsen rates them, according to CBS TV:

Old programs:

WORKS	AVERAGE RATING
CBS	20.1
ABC	18.4
NBC	18.0

New programs:

WORKS	AVERAGE RATING
CBS	19.1
ABC	16.6
NBC	15.6

TV sales: **Borax's 20 Mule Team Products** (McCann-Erickson) bought participations in these NBC TV's daytimers: *The Jan Murray Show*; *Loretta Young Theatre*; *From These Roots*; *Make Room for Daddy*, and *Young Dr. Malone*.

Renewals: **Campbell Soup** has renewed sponsorship of CBS TV's *Last Tango in Paris* for the 1961-62 season.

radio sales: **Coca-Cola** (McCann-Erickson) has purchased full

sponsorship of the 33rd annual Academy of Motion Picture Arts and Sciences "Oscar" presentation on ABC Radio.

New affiliate: **WTVY**, Dothan, Ala., with CBS TV.

Net financial report: **AB-PT**, has declared its second quarterly dividend of 25 cents per share on the corporation's outstanding common stock and 25 cents per share on the outstanding preferred stock, payable 15 June.

PEOPLE ON THE MOVE: **Joseph W. Fitzpatrick**, promoted to assistant to the comptroller, AB-PT . . . **John J. Brennan**, from director of accounts, Bloomingdale's, to AB-PT as director of the internal audit and systems department.

Representatives

Awards for the best tv and radio commercials in the Southeastern region were presented by the Radio & Television Representatives Association of Atlanta at its third annual awards banquet, last week.

Top tv commercials award went to Henderson Advertising, Greenville, South Carolina, for the Sea Pak Frozen Foods commercial. Certificates of Excellence went to Liller, Neal, Battle & Lindsey for H. W. Lay Company; C. Knox Massey & Associates for B C Remedy Company; Henderson Advertising for Texize Chemicals; and McCann-Marschalk for Atlas Finance.

In radio, top award went to Liller, Neal, Battle & Lindsey for Life of George commercials. Certificates of Excellence: **Burke Dowling Adams**, for Delta Air Lines; **Bearden-Thompson-Frankel & Eastman-Scott** for Orkin Exterminating; **Lowe and Stevens** for Ashcraft-Wilkinson; and **Harry Gianaris & Associates** for Maola Milk and Ice Cream.

Rep appointments: **WDXB**, Chattanooga, Tenn., and **WLAN**, Lancaster, Penn., to **Weed** . . . **WNHC**, New Haven, Conn., and **WQXR**, New York City, to **Foster and Creed**, Boston . . . **KQBY**, San Francisco, and **KBUZ**, Phoenix to **Adam Young** . . . **KMEO**, Omaha, Neb.,

Review, please,
the latest survey
of your choice:

Nielsen (Louisville Metro Area, Nov.-Dec., 1960)

Hooper (Oct.-Dec., 1960)

Pulse (Louisville Metro Area, Nov., 1960)

Trendex (Louisville, Aug. 24-28, 1959)

Verifak (Louisville, Oct., 1960)

Conlan (Louisville, Nov., 1960)

Unbelievable
unduplicated audience
in the

Louisville Metro Area
belongs to **WKLO***

Need we say more?

*Nielsen, November-December, 1960

see



Robert E. Eastman & Co., Inc.

Other Air Trails Stations:

WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

and KRSL, Minneapolis-St. Paul, to Broadcast Time Sales.

PEOPLE ON THE MOVE: Robert L. Williams, from radio account executive, New York office, to manager, San Francisco office, Daren F. McGavren.

Film

Paramount Pictures has finally made its major plunge into tv with the acquisition of a half interest in Talent Associates.

Negotiations were completed by Barney Balaban, Paramount Pictures president, and Alfred Levy and David Susskind, president and executive v.p., respectively, of Talent Associates.

In existence since 1949, Talent Associates grossed about \$5.5 million in 1960.

Sales: Stations signing for CNP's *Funny Manns* with Sweets Corp. and Ideal Toy participations are: WISN-TV, Milwaukee; WEWS-TV, Cleveland; WABC-TV, New York; KSL-

at WGY...

being listened to rather than just being heard is the difference between selling and not selling. People listen to WGY because they like WGY PERSONALITY PROGRAMMING. That's why WGY will sell for you in Northern New York and Western New England.

REPRESENTED NATIONALLY BY HENRY I. CRISTAL COMPANY

WGY

810 KC,
50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

TV, Salt Lake City; WSAU-TV, Wausau; WGAL-TV, Lancaster; WBNS-TV, Columbus; WSB-TV, Atlanta; WALB-TV, Albany, Ga.; WJHG-TV, Panama City; WEAU-TV, Eau Claire; KSD-TV, St. Louis; WCCO-TV, Minneapolis; WGAN-TV, Portland; KING-TV, Seattle; WSOC-TV, Charlotte; WHIC, Pittsburgh; WGN-TV, Chicago, and KBTB, Denver . . . TPI's stations for *Dick Tracy* (mostly with Post cereals participations) are: WPIX, New York; KTTV, Los Angeles; WGN-TV, Chicago; WCAU-TV, Philadelphia; WXYZ-TV, Detroit; WHDH-TV, Boston; KGO-TV, San Francisco; WTAE, Pittsburgh; KMOX-TV, St. Louis; WTCN-TV, Minneapolis; WOW-TV, Omaha; KUTV, Salt Lake City; WWL-TV, New Orleans, and WTVN-TV, Columbus, Ohio.

More sales: MCA's full hour reruns to WISC-TV, Madison; WLUK-TV, Green Bay; KTNT-TV, Tacoma; WGRP-TV, Chattanooga; WRVA-TV, Richmond; KGBT-TV, Harlingen; WKRG-TV, Mobile; WMAZ-TV, Macon; WTTV, Bloomington; KOVR-TV, Stockton, and WHIO-TV, Dayton . . . MCA's *M-Squad* to KGW-TV, Portland; KNOW-TV, Monroe; WOAI-TV, San Antonio; WBNS-TV, Columbus; KING-TV, Seattle; WTVR, Richmond; WTCN-TV, Minneapolis; KVOS-TV, Bellingham; WSM-TV, Nashville; KOTA-TV, Rapid City; WFBC-TV, Greenville, and WMTW-TV, Portland . . . Seven Arts Warner Films of the 50's to WCYB-TV, Bristol; KREM-TV, Spokane; WCTV, Tallahassee; WISC-TV, Madison; WTVY, Dothan; KGW-TV, Portland; WTVO, Rockford; WSLS-TV, Roanoke; also 18 special films to WNBQ, Chicago, and WSLS-TV, Roanoke.

International: ITC of Canada reports first quarter sales up 62 per cent over 1960.

Programs & producers: ITC has worldwide distribution rights to ATV coverage of Adolf Eichmann trials . . . Bill Ward to produce and Marilyn Keith and Alan Bergman to write ITC's *Jo Stafford* specials.

Trade notes: TV Marketeers' New York office is now at 11 E. 42nd Street; new offices in Hollywood are

at 650 North Bronson and in Chicago at 612 North Michigan Avenue.

PEOPLE ON THE MOVE: William Wallace elected president IFT . . . Murray Oken appointed eastern division manager of Tralux Tv . . . Alan Baker named public relations director for First International Assembly of Academy Television Arts and Sciences . . . Newly elected officers of NTA are: Oliver A. Unger, chairman and president; Ted Cott, v.p. operations; Berne Tabakin, v.p. sales; E. Jonny Graff, v.p. east coast sales; Peter Rodgers, v.p. west coast sales; Henry Grossman, v.p. technical operations; Leonard Gruenberg, v.p. sales development; David J. Melamed, acting treasurer; Justin M. Golenbock, assistant secretary, and Leon Peck, assistant treasurer.

Trade Dates

FCC's longtime chief of its broadcast bureau Harold Cowgill, slated to be guest speaker at Florida Association of Broadcasters annual confab at Miami Seville Hotel, 15-18 June.

His subject: License renewals.

Other trade dates:

19 April, Los Angeles Chapter of the American Marketing Association, Carolina Pines Banquet Hall, Hollywood. Speaker: Kenneth C. Snydler, v.p. and radio/tv creative director, Needham, Louis & Brorby. His subject: The Role of Television in Marketing Picture.

5 May, American Marketing Association 6th regional industrial marketing research conference, Waldorf Astoria, New York City. The theme: Improving the efficiency of industrial marketing research.

12 May, Connecticut Broadcasters Association annual meeting, Wave Inn, Cheshire, Conn.

8-9 June, North Carolina Association of Broadcasters spring meeting, Holiday Inn, West Chapel Hill Road, Durham, North Carolina.

4-11 November, First international assembly, Academy of Television Arts & Sciences, New York City.



advertising
speaks
for itself

Prepared by Bazell & Jacobs, Inc.

Fine. Who sharpens your people?... The Advertising Federation of America works continually to sharpen the skills of those who sell this nation's products and services. > All year round, nearly every business day, one or more of the 180 advertising clubs of the AFA and the Advertising Association of the West across the country participate in workshop sessions or in advertising and marketing clinics. > From June 11-23, AFA will hold its annual Advanced Management Seminar in Advertising and Marketing, supervised by faculty members of the Harvard Graduate School of Business. At these seminars, advertising executives sharpen skills, gain scope, by working with management problems in which advertising is a vital element of the overall operation. For details, write AFA. > Participation in these programs makes for more effective businesses and a more vigorous economy. You have a stake in this economy. To further your business interests, join AFA-AAW and lend this study program your leadership. You will profit from it.



PREPARED BY
THE ADVERTISING FEDERATION OF AMERICA
655 MADISON AVENUE NEW YORK 21, NEW YORK

FOR THE AFA AND
THE ADVERTISING ASSOCIATION OF THE WEST
FERRY BUILDING SAN FRANCISCO 11, CALIFORNIA



The Advertising Federation of America and the Advertising Association of the West and their 60,000 members marshal the forces of the advertising industry to protect its freedoms, to promote education in, for and about the profession, and to conduct public service activities through its media.

at **WGY**...

being listened to rather than just being heard is the difference between selling and not selling. People listen to **WGY** because they like **WGY PERSONALITY PROGRAMMING**. That's why **WGY** will sell for you in Northern New York and Western New England.

982-20

REPRESENTED NATIONALLY BY
HENRY I. CRISTAL COMPANY

WGY 810 KC, 50 KW

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

enter your

personal

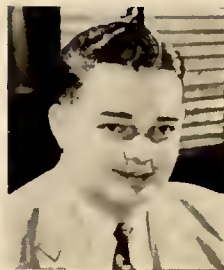
subscription

to **SPONSOR**

\$8 for 1 year

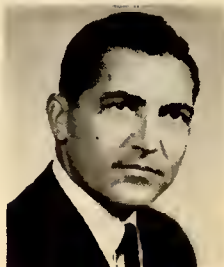
\$12 for 2 years

Tv and radio **NEWSMAKERS**



William C. Gillogly, director of sales for the ABC TV central division since June 1957, has been promoted to ABC TV vice president in charge of sales, Chicago office. He replaces James W. Beach who has withdrawn from active association with the American Broadcasting Co. A graduate of Colgate U., Gillogly joined ABC in 1951 as an account executive for the network's central division, and was appointed eastern sales manager in 1955. Prior, he handled local radio/tv sales for WOW, WOW-TV, Omaha

Richard H. Schutte has been named Western radio sales manager for the Metropolitan Broadcasting properties. He comes to Metropolitan from Robert E. Eastman & Co. where, for the past three years, he was vice president in charge of the company's Pacific coast operations. Prior to that, he was general sales manager for KCBS in San Francisco. Schutte, who will make his headquarters in San Francisco, was for a time associated with CB Radio Spot Sales in that city, and other West coast radio outlets.



Dick Kelliher has joined RKO General as national sales manager of the company San Francisco property, KFRC. He will headquarter in New York City at the office set up last year by the company for its national sales force. Kelliher comes to RKO from Adam Young where he has been manager of the San Francisco office; previously, western manager in Chicago; and most recently, eastern sales manager and assistant national sales manager in New York City. Kelliher was educated at the University of Chicago.

Herb Mendelsohn, well-known New York City broadcast salesman, has joined the American Broadcasting Company's flagship station, WABC, as sales manager. He replaces Barry Geoghean who resigned. Mendelsohn comes to WABC from WINS, New York City, where, for the past five years, he had been chief account executive. Prior to his WINS affiliation, he was sales manager for the Hart Publishing Co. The new WABC sales executive is married and the father of three children.



The seller's viewpoint

Writing about the problems of product protection, Robert M. Reuschle, general sales manager of WLAC-TV, Nashville, can call upon a uniquely varied background. He bought time at three top agencies (McCann-Erickson, SC&B and Y&R), worked for a rep (Headley-Reed) and managed a night outlet (WHUM-TV, Reading, Pa.). Reuschle (pronounced rue-shell) feels that product protection requirements by advertisers are out-dated and unrealistic and urges a study of consumers on the production protection problem.



Does consumer care if competitive ads are 'too close?'

Under today's competitive demand for the best in audience reach, it seems to me television is operating under some archaic rules which hurt buyer and seller alike. I believe the time has come for a more realistic attitude on the part of advertisers and agencies on the question of required time separation between "competitive" products on television.

In print media competitive ads are "a glance apart" in billboards, newspapers and magazines. In network television we see two or more different automobiles advertised during the same television program and some of the commercials even go so far as to name their competitive cars. Spots are bought by the ton in radio and competitive products are often read by the same announcer within the same program and just a few minutes apart.

Now, don't get me wrong. I am not in favor of running competitive products *back to back* in tv. But, I do think, what, if any, magic is there in 30 minutes, 20 minutes or even 15 minutes separation?

Like most stations, WLAC-TV strives to maintain 15 minutes separation between competitive products, but it isn't easy. For example: network commercials are subject to frequent change with little or no advance notice, often resulting in stations having to move competitive spot announcements. Many advertising agencies, when placing spot announcement business, send us a long list of products which they claim are competitive to their own. Some beer accounts refuse to have their spots adjacent to a headache remedy commercial, and recently we were advised that a commercial for a baking powder was competitive to a pancake mix. Many agencies fail to notify stations of the products which they consider to be competitive but notify us quickly after they see monitoring reports. Stations also find that agencies neglect to notify networks when product commercials are changed in network programs and the best warning is when it is caught on the air.

Let's examine just two examples of this commercial scheduling and sales problem. National account brand

"A" has bought the station break at 4 p.m. and requires 15 minutes separation from any product it considers competitive. It is followed by a feature movie which carries participating advertisers on a rotation basis within the movie. Competitive brand "B" is a participator. The film director, when screening the movie prior to its show date, determines the most suitable times to break the movie for commercial intermissions. Obviously the movie plot and action guides this to a great extent. Brand "B" runs at 4:13 p.m. and Brand "A" asks for a credit because "our policy is 15 minutes separation."

Now, let's look at a network situation. Manufacturers today are diversifying the kinds of products they sell. The sponsor and network decide on the list of products which may be carried within the network program purchase with guaranteed product protection by the network. But not all of these products are running within the network program. Yet, apparently, stations are not supposed to sell spot announcements adjacent to this network program if they are competitive to any of the brands which were given network product protection. Obviously this narrows the field of availabilities which a station can submit. Some good spots will have to be by-passed.

Recently, I read where a survey found that on the average day a typical viewer was exposed to over 500 commercial messages. When you consider the number of soaps, detergents, household cleansers, headache remedies, stomach remedies, cold remedies, etc., telecast each day, I seriously doubt whether the viewer considers, or, for that matter, is even aware of so-called competitive products being "too close" to each other.

I suggest that, somehow, within the advertising industry this problem should be given close inspection. A competent research firm could make a study to determine the awareness to competitive products being "too close." If the results showed that the public is not concerned, then, certainly, it would be a great boon not only to stations and networks but to advertisers as well.

SPONSOR SPEAKS

Advertiser responsibilities in radio/ tv

Recently in Washington we talked with NAB president LeRoy Collins about a phase of the broadcasting industry which, in our opinion and his, receives too little attention.

This is the matter of advertiser and agency responsibility to the air media—the obligations which all those who use and benefit from radio/ tv selling power must assume.

Governor Collins, in his RTES speech last month, called on the "gentlemen of the advertising world" to recognize and cooperate in the work broadcasters are doing to improve quality and asked specifically that advertisers "support our codes by doing business with those who adhere to them."

SPONSOR stands squarely behind Governor Collins in this request. We believe, in fact, that supporting the Tv and Radio Codes is the minimum which broadcasters should expect from their advertising customers.

Actually, the responsibility goes much deeper. Radio and tv, unlike other media, are specifically licensed to operate in the public interest. And any advertiser who participates in radio and tv shares, in our opinion, in this public interest responsibility.

This means more than simply providing commercials which measure up to the industry codes and standards of good practice, though that, of course, is important.

It means supporting the kind of programs which enable the industry to fulfill its public service obligations.

It means refusing to support, regardless of ratings, programs or program schedules which are destructive of the industry's best interests and clear mandates.

It means backing those station operators who are doing an outstanding job of providing the kind of community service called for in their licenses.

It means refusing to back or providing advertising funds for stations clearly neglecting their public obligations.

Above all, it means thorough and intensive knowledge by agencies and advertisers of the working of the broadcast industry—so that decisions can be made, not merely "on the ratings," but on the higher level of station, network, and individual performances.

These, in SPONSOR's opinion, are the obligations which radio/ tv advertisers owe the nation and industry. ■

10-SECOND SPOTS

Audio: According to a report by columnist Earl Wilson, a rating service recently phoned 1,000 men and asked, "To whom are you listening at this moment?" And 967 of them answered: "To my wife."

Video: Earl may have thought the above was a gag, but Lynn Dender of ARB confirms the fact that the answers can be pretty far out. She cites the guy who, when asked what he'd last seen on tv before he turned it off, replied: "Just lines and wiggles."

Price is right: The retailing firm rumored in this space last week as the sponsor of a fall '61 Western entry to be called *Colt 44.95*, will precede this with summer re-runs. The shows are to be called: *Surfside Two for Eleven* and *76.89 Sunset Strip*.

Voters: Remember, as you view ABC TV's Oscar show tonight, G. Young's remark to CBS Radio about Hollywood: "Out there, blood is thicker than talent."

In disguise: WSAI, Cincinnati, has an Internal Revenue agent spend an afternoon at the station last week taking phone calls from listeners with income tax problems. So the guy that the Treasury Department sent over was named *Mr. Blessing*.

Big deal: This ad read—"Looks acts, feels like your own hair"—is an attempt to sell hairpieces. To some of us this means, "It's stringy falling out, itchy."

Sign off: There's a motel in Evansville, Indiana, that used to have a sign out front that read, "Free TV, until a couple of weeks ago when a guest checked out and drove away with a \$225 portable set."

Comeback: Indianapolis wrestling fans have an added incentive for watching WTTV's bonecracking shows, because commentator Sam Menacker, an ex-grappler, apparently has a few feuds still going. His best fight in months took place during the taping of a recent series of bouts, when Dick the Bruiser leaped from the ring and ripped Sam's coat to shreds. The station announced it would leave the extra bout on the tape, but did not mention *what, anything, Sam ripped to shreds.*

what qualities...

*do you look for
in hiring salesmen?*



A wise man once said "What you *are* shouts so loud that I can't hear what you're saying": There's a moral there for buyers of time. Screaming, shouting, sensational formats may be popular in some places, but Iowans prefer our style. Proof: our news and sports ratings have led all the rest for years and years.

Choose your station just as carefully as you hire your own salesmen — on the basis of integrity, stability and responsibility. In Des Moines KRNT and KRNT-TV have these qualities. It's no wonder Iowans believe in and depend on the KRNT Stations:

- People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.
- ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.
- The community knows locally-produced religious and civic-minded shows appear regularly in our schedules.
- Local radio advertisers have given us by far the biggest share of business in a six-station market.
- Local television advertisers have given us 80% of the local business in a three-station market.

Check our ratings with the Katz Man.
He can help you hire our salesmen, too.

KRNT

Radio and TV - Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

THE SELLING SOUND FROM SIGNAL HILL / PART II

Dave Garroway, 8 years



Hi-Noon's Cartoons, 7 years



12:20 Newscast, 7 years



Bette Hayes' "Accent", 8 years



Picture of the Day, 10 years



Jack Paar Show, 4 years



44

**UNBROKEN
YEARS OF
SALES
EXPERIENCE**

When you buy participating spots on WDAF-TV, you're buying built-in stability of programming (see above), continuity of audience, the area's most successful air personalities, and a solid selling climate that hasn't missed a beat since 1949. That's why we're consistently tops in the big Kansas City market . . . and why we consistently move more products for our advertisers. There's more to the story . . . ask your Petry man about it!

WDAF 4 TV • SIGNAL HILL • KANSAS CITY •

SYMBOL OF SERVICE



WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by



The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17