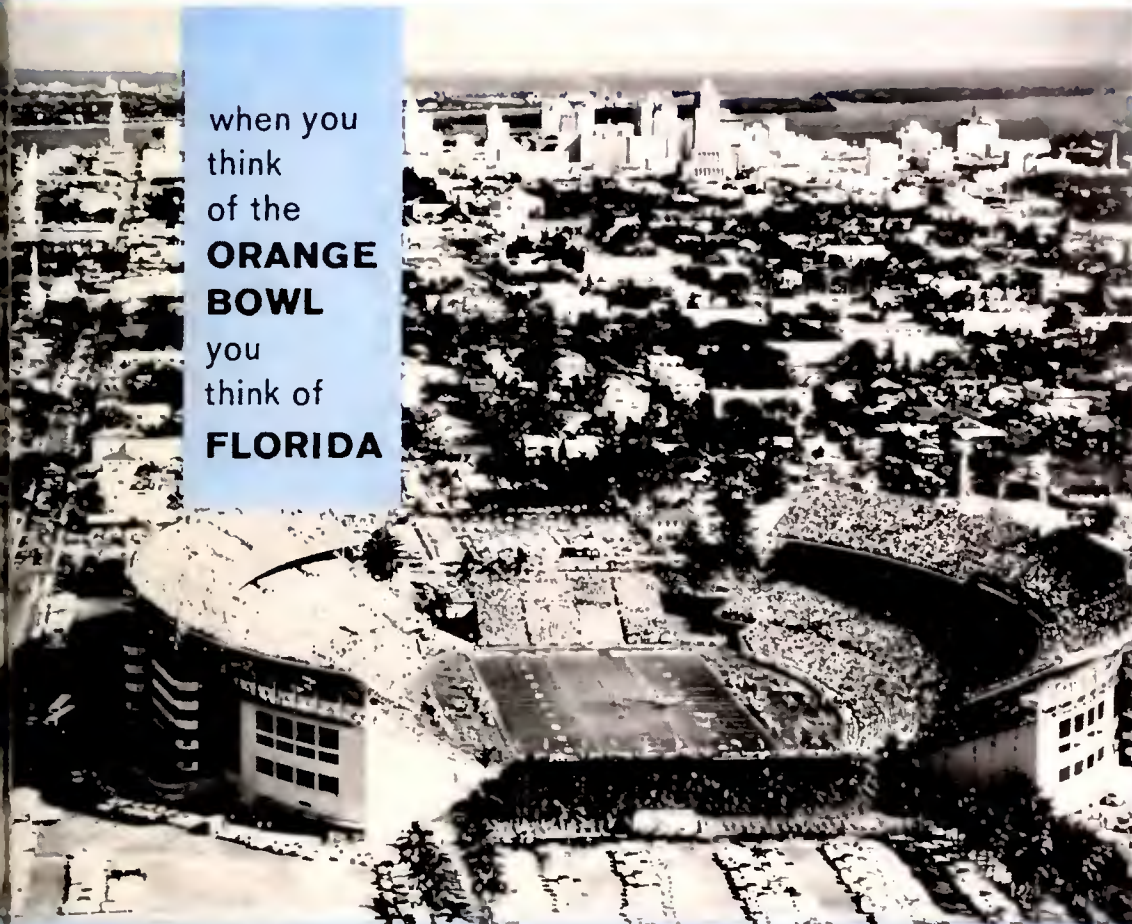


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

when you think of the **ORANGE BOWL** you think of **FLORIDA**



BUSINESS FORECAST FOR 1961

Radio, tv management consultant Richard P. Doherty predicts the ad volume in air media

Page 27

SRA's new spot contract form cuts paper work

Page 30

The never-ending rating battle in spot radio

Page 32

What's ahead for ABC TV?—Part Two

Page 34

When you think of SPOT TELEVISION think of these stations

Nothing about a "train of thought." It leads you to your decision destination as fast as a real train delivers you to the station. That's why national advertisers naturally use the following TV stations first. They deliver with Spot Television.

KOB-TV	Albuquerque	WSM-TV	Nashville
WSB-TV	Atlanta	WNEW-TV	New York
KERO-TV	Bakersfield	WTAR-TV	Norfolk-Newport News
WBAL-TV	Baltimore	KWTV	Oklahoma City
WGR-TV	Buffalo	KMTV	Omaha
WGN-TV	Chicago	KPTV	Portland, Ore.
WFAA-TV	Dallas	WJAR-TV	Providence
WNEM-TV	Flint-Bay City	WTVD	Raleigh-Durham
KPRC-TV	Houston	WROC-TV	Rochester
WOAF-TV	Kansas City	KCRA-TV	Sacramento
KARK-TV	Little Rock	WOAI-TV	San Antonio
KCOP	Los Angeles	KFMB-TV	San Diego
WPST-TV	Miami	WNEP-TV	Scranton-Wilkes Barre
WISN-TV	Milwaukee	KREM-TV	Spokane
KSTP-TV	Minneapolis-St. Paul	KV00-TV	Tulsa

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

"First time any commercial caused such overwhelming response".

The **C**hesapeake
and
Potomac Telephone Company of Maryland

320 St. Paul Place, Baltimore, Maryland, Phone BR 9900
October 14, 1960

J. SCOTT
ADMINISTRATIVE ASSISTANT

Mr. Donald P. Campbell
Administrative Assistant
WMAR-TV
Baltimore & Charles Sts.
Baltimore 3, Maryland

Dear Don:

I don't know how many unsolicited testimonials you receive, but I doubt if you receive many from a public utility.

As Advertising Manager for The C&P Telephone Co. of Md., I never expected to be swamped with orders.

I am very pleased to send you this testimonial, a success story for WMAR, Sylvia Scott and our new Princess telephone.

As you know, we augmented our participation in your 7:10 PM weather Show and our spot schedule by the purchase of 15 30-second live announcements on The Woman's Angle.

Last Thursday, I received a call from our switchboard Chief Operator. She had been frantically trying to cope for almost two hours with a "flood of calls" that "lit up her board like a Christmas tree." Knowing that the world series was on the television she had been completely unable to understand what had caused this unprecedented number of calls.

The answer? Women are calling, literally by the hundreds, to order a Princess telephone "like Sylvia Scott just had on The Woman's Angle."

This is the first time in the Maryland Company's history that a commercial or any advertisement has caused such an immediate and overwhelming response.

Of some interest, perhaps, is the fact that the orders came from all parts of the Baltimore Metropolitan Area, including every economic, social and ethnic division. Also of interest is the fact that the ratio of completions to orders is running extremely high, higher in fact than on normal, unsolicited orders.

It is hardly necessary to say that we are more than satisfied with our purchase and with Sylvia Scott. With the always strong support from George Rogers and our Weather Show, plus the rest of our mass media campaign, we have gotten the Princess off to a flying start in Maryland.

Sincerely,

John G. Schuler
Advertising Supervisor



**SYLVIA
SCOTT**

Hostess on
Baltimore's
Leading
Homemakers'
Program

"THE WOMAN'S
ANGLE"

Mon. thru Fri.
1:00-1:30 P.M.

In Maryland Most People Watch

WMAR-TV

SUNPAPERS TELEVISION • BALTIMORE 3, MD.

Represented Nationally by THE KATZ AGENCY, INC.



CHANNEL 2

*buy St. Louis à la card**

***KTVI rate card**
*your lowest cost per
thousand TV buy in St. Louis*

*Montleone's
Cafe Espresso*

*Gaslight Square
In St. Louis*

Represented
nationally by



KTVI 2 
CHANNEL
ST. LOUIS



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPONSOR



the
shortest
distance
between
buyer
and
seller

DIGEST OF ARTICLES

Business forecast for 1961

27 Radio/tv management consultant Richard P. Doherty reviews air media's progress in 1960, offers predictions for '61 based on economic trends

New spot form cuts paper work

30 American Assn. of Adv. Agencies and Station Reps. Assn. set up new contract form for spot tv and radio buys which streamlines procedure

Big-city special scores for small-city store

32 Hless Bros., Allentown, Pa. department store, drew overwhelming 50,000-piece mail response to contest on its WFIL-TV, Phila. Xmas special

Radio's never-ending rating battle

32 Survey of first, second and third ranking stations in 22 markets over a six-month period shows changes in 15 markets. Pulse ratings used

What's ahead for ABC—Part II

34 Rise of ABC to top position among tv networks has stirred many questions about its future. This segment covers important ABC "intangible"

Agencies profit from station's copy charges

35 WAVE, Louisville's new system of charging agencies for infractions of radio/tv commercial copy rules earns enthusiastic agency approval

Top clients view spot radio

36 Spot radio salesmen don't make enough calls, formal presentations, top advertiser executives opine in Trendex study on spot radio salesmanship

Tv Results—yearly roundup

37 Here, for your review, are the 32 most successful tv campaigns published in sponsor through 1960, in alphabetical order for easy reference

FEATURES

10 Commercial Commentary

56 Film-Scope

24 49th and Madison

50 News & Idea Wrap-Up

7 Newsmaker of the Week

50 Picture Wrap-Up

48 Radio Basics

14 Reps at Work

65 Seller's Viewpoint

46 Sponsor Asks

58 Sponsor Hears

19 Sponsor-Scope

66 Sponsor Speaks

47 Spot Buys

66 Ten-Second Spots

63 Tv and Radio Newsmakers

55 Washington Week

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772 Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAIRfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

© 1961 Sponsor Publications Inc.



1,403,873
people visited
the National
Automobile
Show . . .



and
WWJ
was there,
too

Staged in Detroit's mammoth new Cobo Hall, the 43rd National Automobile Show shattered every attendance record in the book.

Naturally, WWJ was there from start to finish with an impressive broadcast center in the heart of one of the heaviest traffic areas.

WWJ entertainment personalities and newsmen were high points of interest for literally countless visitors. WWJ microphones made the Show come alive for legions of listeners throughout Detroit and southeastern Michigan.

Another timely example of Total Radio—of service in the people's interest—at WWJ in Detroit.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
OWNED AND OPERATED BY THE DETROIT NEWS



GATEWAY TO THE HEART OF SOUTH CAROLINA:

The 257,961 people who make WIS-Television's home market the state's largest metropolitan area (and a close second in the two Carolinas after a 38.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-Television's 1526-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

WIS television • COLUMBIA, SOUTH CAROLINA NBC/ABC
 a station of
 THE BROADCASTING COMPANY OF THE SOUTH

WIS-Television, Channel 10, Columbia, S.C.
 WIS Radio, 560, Columbia, S.C.
 WSFA-TV, Channel 12, Montgomery, Ala.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Joffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Moury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Office

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Dept.

Barbara Parkinson

CIRCULATION DEPARTMENT

L. C. Windsor, Manager

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

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

NEWSMAKER of the week

The upward move of Wilson A. Shelton, 42-year-old creative veteran of 25 years, from senior to executive vice president of Compton Advertising, New York, typifies the youth yet experience which will be expected of modern marketing and admen in this new decade. Barton Cummings, Compton president, announcing the move, commented on the "importance of creative services in the total marketing picture."

The newsmaker: Wilson A. (Wil) Shelton has a creative track record of 25 years in association with four of the leading agencies in the advertising profession. Although only 42 years of age, he now heads all creative services at Compton, which has annual billings of some \$90 million.

The new executive vice president has four basic advertising precepts for the creative agency, each of which applies to all media but to tv particularly:

1. Advertising must be memorable. To be remembered, it must be simple.
2. Above all, advertising must be visual. Pictures are a primary method of communication, words are secondary.
3. Advertising must be believable. The truth of a superiority of a product or service must be proved. The best way, we believe, is to demonstrate its truth.
4. To get attention, advertising must have news value. It must have something dramatic, amusing; teach or demonstrate something.

Wilson Shelton has been with Compton since 1956, when he was elected a vice president and assistant creative director, moving three years later to the post of senior vice president and creative director. His advertising assignments date back to the Depression years in the '30's, when he junketed to New York from Charleston, S. C. and joined the Biow agency in the mailroom. He switched to copy after a stint at Columbia night school.

The next 20 years spanned work at BBDO as a copy specialist, at Kenyon & Eckhardt as a v.p. and group head, at Dancer-Fitzgerald-Sample as a v.p. and—back at Biow—as senior vice president and creative director.

Shelton attended the University of North Carolina as well as Columbia. He makes his home in Oyster Bay on Long Island's North Shore, and his two youngsters—Thomas and Vassilia—are students at Groton and Wheaton College, respectively. Mr. Shelton is a fan of non-fiction, and takes sports time out for tennis and deep sea fishing. Friends term him a realist philosopher.



Wilson A. Shelton

SPONSOR

the
shortest
distance
between
buyer
and
seller



There is nothing harder to stop than a trend.



In the competitive markets this season ABC-TV has delivered the largest audience* *most of the time.* (ABC-TV's rates have been lowest *all the time.*)**

Source: 24 Market TV Report program-appraisal supplement to National NTI reports for ten weeks ending December 18, 1960, Sunday 6:30-11 pm Monday through Saturday 7:30-11 pm NYT **Published rate cards of the three networks.

THRUOUT NORTHEAST KANSAS

*known by
the companies
it keeps*



*year after year
advertisers get that
"Quick Sales Lift"
from...*

K-TOP

1490 KC • TOPEKA

RECIPE FOR K-TOP SALES HIGHBALL

* Take basic ingredients provided by HOOPER and PULSE:

HOOPER (Aug-Oct '60)—
37.6%, 7 a.m. till noon
42.2%, noon to 6 p.m.
(61.1 peak at 2:30 p.m.)

PULSE (March '60)—Number One,
PULSE (March '60)—Number One.

* To the preceding ingredients, add one solid spot schedule, then . . . sit back and relax. You'll feel a warm, comfortable glow as the K-TOP selling formula pops the cork on your sales graph. Be sure the shelves are stocked, because it's like saying "They're on the house" when you sell 'em on K-TOP

REACHING MORE NORTHEAST KANSAS RETAIL BUYERS—AT THE LOWEST COST PER THOUSAND—THAN ANY OTHER MEDIUM, BROADCAST OR PRINT.

REPRESENTED BY FORJOE AND CO., INC.

by John E. McMillin

Commercial commentary

Maximizing on Mad. Ave.

Peter Peterson, executive v.p. of Bell & Howell, is obviously a bright guy. And I'm not wholly sure he meant what he said at a recent New York forum of The Academy of Television Arts and Sciences. But, anyhow, speaking on a panel on "The Quality Look in Tv," which was briskly and ably moderated by BBDO's Bob Foreman, the one-time McCann Erickson official came up with a singularly inane and outrageous statement.



Peterson said he was impatient with the talk about "responsibility" in connection with public affairs tv programs, and declared that "in my job my sole responsibility is maximizing Bell & Howell profits."

I've heard such tough-talking, iron-headed "management" sentiments before. And so, I am sure, have you.

I've heard them most often from hard-driving young executives-on-the-make—the ferociously ambitious corporate types who are almost pathetically anxious to prove to Daddy that they chew nails, spit curves, have hair on their chests, and are 110% practical, dollar-minded and "realistic."

I've also heard the "maximizing profits" bit tossed up as the deathless philosophy of some pretty dubious radio/tv station operators, as well as by certain hard-breathing extroverts in upper network echelons.

And I think, for the good of the business, that we ought to expose this silly sophistry for the phoney baloney that it is.

Listen to Bell and McNamara

The notion that the sole responsibility of management is to "maximize" (what a word!) profits is just as goofy, just as confused as the notion advanced by certain screwball left wing labor leaders that management's sole responsibility is to labor—and the public and investors be damned.

Both ideas are intellectually adolescent and morally immature.

By now it should be apparent to anyone with a high school diploma that, in our modern American economy, the responsibilities of management are many, complex, interrelated, interdependent, and that none can be emphasized or glorified at the expense of others.

The clearest, most statesmanlike explanation of this which I've heard came in a speech last October by General Mills president Charles H. Bell before the Grocery Manufacturers Association.

Bell not only brilliantly delineated the interlocking responsibilities of management to stockholders, to employees, to customers and to the public, but offered it as his firm conviction that, in the food industry, management had a further responsibility—to offer practical aid in solving the world's food problem. If this is not solved, said Bell, America faces almost certain destruction.

(Please turn to page 12)

listened
to **most**
often in
Cincinnati

WKRC radio

	total adults	adult men	adult women
WKRC	20.9%	23.9%	18.1%
Station B	15.3	14.2	16.4
Station C	14.1	12.6	15.6
Station D	13.8	12.2	15.4
Station E	9.2	9.7	8.6

No other station has over 7.8%.

The station that has the adult audience with buying power!

... confirmed by the July 1960 findings of the Stephen H. Wilder Foundation Survey, "The Climate of Attitude in Cincinnati, Ohio," executed by Scripps-Howard Research! The tables on the right clearly indicate that the adult audience with buying power in Cincinnati is tuned in to WKRC radio.

The survey was made by personal interviews in homes of 1000 respondents (one person per household), 21 years or older and distributed by sex (48% men, 52% women). An area probability sample was employed which specified 39 different areas within the corporate limits of Cincinnati. For all the facts on WKRC's leadership in Cincinnati, call your nearest Katz office, or Hubbard Hood, WKRC, Cincinnati, for a copy of "The Climate of Attitude in Cincinnati, Ohio."

first adults with good incomes

	over \$10,000	\$6,001-\$10,000	\$3,000-\$6,000	under \$3,000
WKRC	28.8%	26.4%	18.6%	14.5%
Station B	1.9	11.5	18.0	18.5
Station C	15.4	13.2	14.8	12.9
Station D	23.0	18.3	10.8	12.1
Station E	1.9	5.8	11.0	12.1

No other station has over 11.5%.

first adults with good jobs

	executives	white collar	housewives	unskilled
WKRC	31.7%	21.6%	19.2%	17.3%
Station B	8.9	10.5	15.7	20.5
Station C	7.3	15.0	15.7	15.9
Station D	24.4	12.4	16.8	6.0
Station E	3.3	12.4	8.8	10.6

No other station has more than 12.4%.

first adults with higher education

	college education	high school education	grade school education
WKRC	28.0%	19.7%	18.1%
Station B	4.1	17.7	18.5
Station C	12.4	14.9	14.2
Station D	19.2	13.0	11.2
Station E	4.7	9.9	10.8

No other station has more than 10.9%.



WKRC-AM-TV-FM, Cincinnati, O.
WTVN-AM-TV-FM, Columbus, O.
WBRC-AM-TV-FM, Birmingham, Ala.
WKYT-TV*, Lexington, Ky.

Sales Representatives: The Katz Agency, Inc., *The Young Television Corp.

SPONSOR

the
shortest
distance
between
buyer
and
seller

Another illustration of the complexities of management responsibility was contained in a recent *Wall Street Journal* story about Robert S. McNamara, former Ford Motor president and newly named Secretary of Defense.

McNamara, in 1956, was invited to give the graduation address at the University of Alabama. According to Ford protocol his speech had to be cleared in advance. The Ford official who read the address blue-penciled out McNamara's statement to Alabama seniors that "whether you go into business, teaching, or public service, you must seek a greater goal than money."

McNamara calmly put the statement back in. His explanation: regardless of Ford policy, he had to "be true to his own conscience."

Such mature, thoughtful appreciation of management's true role and difficult, diverse responsibilities is characteristic of every really top level business leader I've ever known.

But what burns my bottom is that this fact seems so little understood in the television industry and the advertising business.

Tv's shameful sales approaches

Pete Peterson's statement at the Television Academy was, I suppose, all the more surprising since Bell & Howell has been one of the most consistent sponsors of fine public affairs programs (*Population Explosion*, *Yanki-No!* etc.) and B&H's president C. H. Percy has been active in many areas of public service.

But what happened, of course, was that Peterson felt it necessary to justify the B&H program purchases on a hard-boiled dollars-and-cents basis.

And in so doing, he not only uttered a nonsensical heresy but fell into the same kind of second-rate thinking about tv which, in my opinion, has been the curse of the industry.

Why, in God's name, do so many network officials, tv salesmen, ad managers, and agency executives assume that the only possible reason for a company to use tv is to "maximize profit dollars?"

Why are so many tv presentations to corporate management based solely on the fast buck opportunities?

Why do we have all those pitiful little research attempts to prove that "good" programs maximize more dough than any other kind?

Let's get some perspective on the problem and on ourselves.

Sales, earnings, the payment of honest profits to investors, and the maintainance of sound financial health—all these are both essential business principles and essential business moralities.

But they are not the *only* responsibilities, or the *only* moralities which management must satisfy. And they should not be the *only* reason for the sponsorship of a particular tv program.

Actually, the one enlightened way to buy tv is to select programs which, in management's judgment, will best help fulfill its *total* responsibilities—to owners, to employees, to the public, to the country and (why be ashamed to admit it?) to its own conscience.

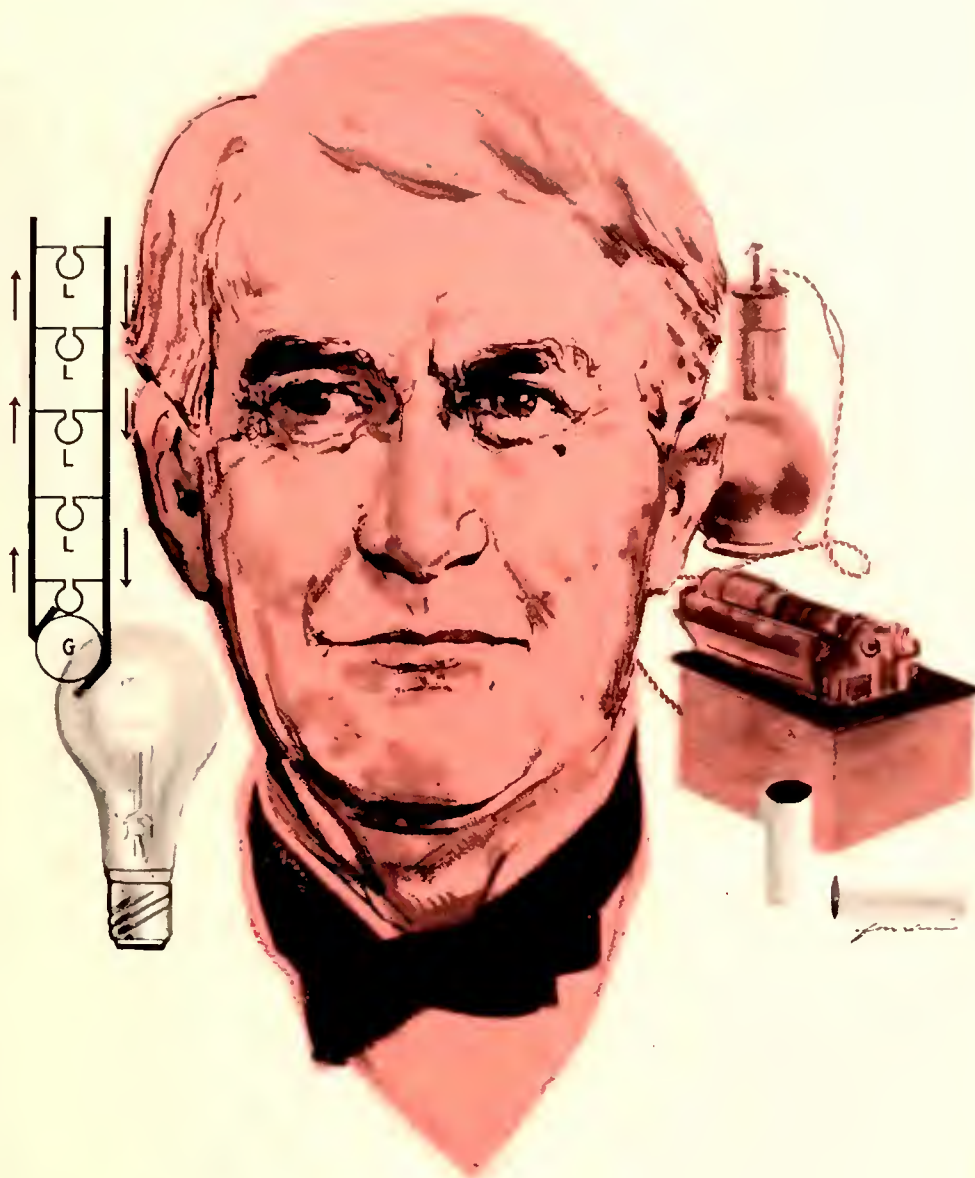
There is strong evidence of such a philosophy in the program buys of such corporations as Du Pont, U. S. Steel, Hallmark, Firestone, Texaco, Purex, Philip Morris, and, of course, Bell & Howell.

Tv will be much healthier when those who sell it, and more of those who buy it, recognize that "maximizing profits" is much too limited an objective.

Tv can and should do more for a corporation than that.

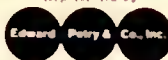
KNOW HOW

A curious mind and an insatiable desire to turn impractical ideas into workable and useful devices . . . these are the elements which put the stamp of "Know How" on Thomas Alva Edison. It resulted in more than 1,000 patents during his lifetime. This same desire to make the best even better is what also earns the "Know How" approval of advertisers and agencies for today's quality-minded radio and television stations.



WFAA

Represented by



The Original Station Representative

dallas • radio & television
Your "Quality Touch" Stations!

SERVING THE GREATER DALLAS FORT WORTH MARKET
BROADCAST SERVICES OF THE DALLAS MORNING NEWS

SPEAKING OF BLANKETS



WVOK IN BIRMINGHAM
AND WBAM IN MONTGOMERY
BLANKET THE WHOLE
STATE OF ALABAMA, AND
PARTS OF GEORGIA, FLORIDA,
MISSISSIPPI, AND TENNESSEE

WVOK 50,000 watts
BIRMINGHAM

WBAM 50,000 watts
MONTGOMERY

REPRESENTED NATIONALLY BY RADIO-TV
REPRESENTATIVES, INC.
SEE SRDS LISTING THIS PAGE

Business Meeting?

take advantage of the
BELMONT 'know how'.

Overlooking Lake Michigan and Belmont Yacht Harbor. 12 minutes from the loop—direct busses at the door. Spacious parking. New Banquet and Meeting rooms accommodate up to 400 persons. Charming, new Mansion House Dining Room and unique Cocktail Room—The Dam Site.

700 Rooms & Suites

TRANSIENT
& PERMANENT

Full Hotel Services

Singles... from \$9

Doubles... from \$13

F. J. PETITMAIRE
General Manager



Belmont Hotel

BITTERSWEET 8-2100

3172 NORTH SHERIDAN ROAD

CHICAGO

Reps at work

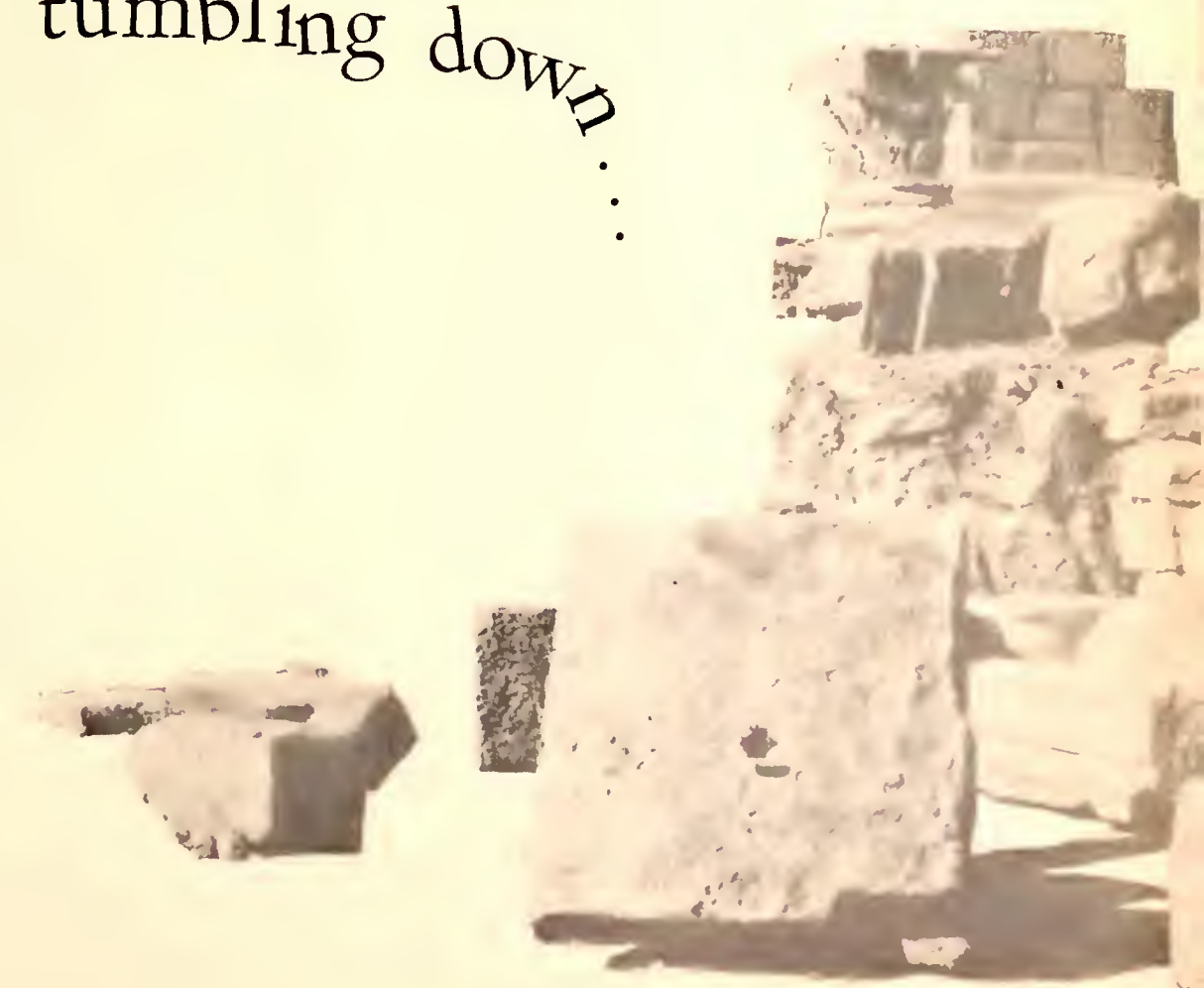
Bob Bryan, Television Advertising Representatives, Inc., New York, suggests that other reps urge their stations throughout the country to make "featurettes" available for sale to national spot advertisers. "The featurette, as recently conceived, is a two-minute segment which consists of a one-minute commercial plus a one-minute public service feature, such as weather, capsulized news or sports," Bryan explains. "The subject matter could be expanded, of course, to include traffic reports, a celebrity interview, highlights from an important speech or even an editorial comment. It is one of the most creative additions to the various shapes and forms that spot television takes. After viewing the first finished product via TvAR's video tape facilities, featurettes were purchased by a major national account and since that time have been bought and aired on TvAR stations in Boston, Baltimore, Pittsburgh, Cleveland, and San Francisco by other national advertisers. A steadily increasing number of advertisers will utilize them because of the programing identifications and strong sell combination."



Bob Dore, of Bob Dore Assoc., New York, states that while ratings are extremely important, "there are many other factors that should be considered when a buy is made. Buyers on multi-market accounts have to make quick decisions and cannot constantly visit every station. The value of a rep salesman to buyers is his intimate knowledge of the markets and stations he represents. We know from personal observation the composition of the market, consumer buying practices, the occupations of the people, factory shift schedules, and most important, the details about the station—its programing and influence in the area." By way of amplification, Dore adds, "A d.j. at one of our stations is president of his area's Community Coordinating Council, composed of representatives from several hundred social, political, and civic groups. With a personal appeal to the Council, he can talk indirectly to almost every consumer in the area. He has encouraged many consumers to back specific products this way, and their sales have risen considerably. That form of merchandising cannot be found in rating books, but nonetheless is of vast importance to product sales managers."



The walls
came
tumbling down...



WOULD MACYS TELL GIMBELS

A number of publications were in the field (and had been for some time) when SPONSOR first opened its doors in 1946. All of them covered the broadcast industry, yet, strangely, not a single one concerned itself exclusively with the problems of the client—The man who pays the bills. We decided this was an area worthy of a business periodical.

Everyone liked the concept of a brightly written, practical, interpretative publication for the decision makers in the broadcast industry. But who would be found willing to educate his competitor? Who was going to give "The Enemy" honest facts or figures—or even worse—ideas? Could Any book knock down these granite walls of secrecy?

The answer to that is an established fact today. In its 15th year, SPONSOR is one of the big names in American business journalism. Practically every door is open to its staff.

How much we have contributed to the crumbling of advertising's walls of Jericho is, of course, for you to judge. But the hush hush tradition is gone and SPONSOR, who pioneered and fought for the open industry concept, sincerely believes that the dissemination of information has benefited all.

As we enter 1961 we find an even greater need for the kind of information SPONSOR provides. The need to move goods and even more important, the need for free exchange of ideas to stimulate the mind of man everywhere, was never more vital than it is right now. No one knows this better than the "SPONSOR" who is doing business in America and all over the world.

Norman R. Glenn

every industry has its walls of Jericho...



While the walls of industry secrecy come tumbling down, the rising tide of trade periodicals has created a new wall. There's a wall of resistance against the host of books that vie for the busy executive's reading time. He can't read them all. He picks and chooses. A conscientious editor sees the signs, reappraises the niche he fills, bends his thoughts on but how to fill it better because here lies not alone leadership but sheer survival.

SPONSOR long ago recognized these cardinal facts

(1) Every reader is busy (2) Every reader is selective (3) Every reader gravitates to one/or two "keep posted" books (4) Victory in the battle for readership goes to the trade publication that best pinpoints its targets, that best establishes a community of interest with its specialized readers, that best provides maximum benefits for minimum invested time.

The specialized busy readers whom we serve are first the time-buyer, second the agency account executive and broadcast-interested ad manager, and third all others at both agency and sponsor levels who are in any way concerned with broadcast advertising.

SPONSOR is not all things to all people. It is no buckshot publication. It is specific in its goals. Its pinpointed objective is to bring to its readers information of vital interest week after week that may help in the formulation of better decisions wherever TV or radio buying are involved.

The editorial law at SPONSOR is, "Every story, department, and item must be written to benefit the man who foots the bills." Sometimes this is done indirectly, as when we delve into station public service. But the benefit to the buyer is always there.

In 1961, you'll find more stories on agency media department reorganization, buying problems such as excessive paper work and ratings, the shifting sands of station ownership, broadcast failures as well as successes, Washington doings from a dollars-and-cents point of view, the changing role of the time buyer, his relationship with the national rep. There will be more emphasis on the news behind the news. You'll find each issue a reflection and interpretation of the industry's activities and problems that a broadcast decision maker must read to really keep posted.

With the claims and counter claims made for every competitive magazine, one thought emerges. All books are good—for somebody. SPONSOR (in the opinion of every independent reading survey made) happens to be good for broadcast buyers. No other book does the same job. That's why practically everybody involved in the purchase of time reads SPONSOR. If you want to reach these people in 1961, you'll find absolutely no readership wall when it comes to SPONSOR.

 **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 EAST 49TH STREET, NEW YORK 17, NEW YORK, MU 8-2772



WGAL-TV Religious Programs

Religious programming on Channel 8 will soon enter its THIRTEENTH YEAR. During this period, WGAL-TV has cooperated with *all* religious groups throughout its coverage area. Religious telecasts are just one phase of this station's many activities in the course of public service.

WGAL-TV
Channel 8
Lancaster, Pa. • NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-SCOPE

2 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

What are some of the problems, shifting directions, heightened interests, selling patterns and other portents that trade observers see for air media in 1961?

SPONSOR-SCOPE's quiz along these lines drew a melange of responses which might be reduced to **these highlights:**

- The big question mark for the first half of the year and perhaps beyond will be the **automotives**. With the industry still in the throes of a marketing revolution and faced with negotiations for a new union contract in August, will it follow tradition and **make its next season's ad commitments in March-April?**
- Lots of the smaller national advertisers will be **inclined to play it by ear in their advertising-promotional efforts** and revert to the stratagem of playing it market-by-market. The general effect will be strongly favorable for spot.
- In daytime network tv reshuffling of schedules will be looser but the pattern of selling won't change much. Its practitioners feel that it's about **reached the acme in flexibility**.
- **Affiliates will continue to pressure the tv networks for easing the rules on product protection** in order to minimize their conflicts in chainbreak sales.
- The networks will find themselves forced more and more into **furnishing advertisers with qualitative breakdowns**, which, in effect, is relating the audience produced to its buying potential. Does the program's audience match the marketing potential and objectives?
- **Tv will see more seasonal operations a la Shulton**, with the advertiser picking up his own batch of film programs or documentaries and **setting up his own spot network**.
- Some genius will come along with a **practical answer to the single vs. local rate hassle** and provide for national users of spot radio assurance that a competitor isn't paying less for the same thing.

If you need a quick estimate on what tv grossed from time on the national front for 1960 these might do: network, \$680 million; spot, \$650 million.

In terms of increase it's **10% for network and 6.7% for national spot**.

Bosco (Donahue & Coe) is beginning to find its way back to spot tv with an initial buy of seven markets.

The product was hauled into Dennis the Menace by Corn Products and in the process gave up **quite a franchise of local kid show participations** that it built up over the years.

Apparently, as one rep put it, the brand's marketing people found out that **it takes local personalities to really sell the kids**.

There's still plenty of action in the national spot tv marts.

The buying for January starts included these accounts the past week or so:

NEW YORK: Lever's Stripe and Lux (JWT); instant and regular Tenderleaf tea (JWT), **7 weeks of daytime minutes**; Jack Frost sugar (Y&R), late evening and day I.D.'s at the rate of 10-15 a week; Beech-Nut (Y&R), **5 one-minute spots a week around kid shows**; Tareyton filters (Gumbinner), a **4-week flight**; Premium Duz (Compton), **fringe minutes**.

CHICAGO: Quaker Muffets (Compton); Miller High Life (Mathisson), news, sports, **chainbreaks**; Pillsbury (Burnett), 3-4 months schedules and an **extensive market list**; Lever's all (NL&B); 5 Betty Crocker potato products (Knox Reeves), 3-weeks in east; Crown Shoe Stores (Garfield, Linn), initiation into national spot tv.

Mennen's (Warwick & Legler) affirmation of its faith in radio: for 1961 it's not only retaining all 80-odd markets but augmenting its schedules in spot and is also renewing its ABC, CBS, MBS spreads.

Tv will come into the Mennen picture later in the year, but it'll be strictly spot.

Another cheery year-beginning note for spot radio: Hills Bros. coffee (Ayer) is making its initial flight (8 weeks) for '61 an average schedules of 30 spots a week.

Also worthy of note for that medium: Maxwell House coffee via its agencies is asking what other brands are doing in certain markets. Could mean it's got radio plans.

Looks like Norelco (LaRoche) for the first half of 1961 will buy into network spot carriers and supplement this with weekend spot tv blitzes.

The shaver spent \$1.3 million on blitzes in 120 markets the last 1960 quarter.

Average sets-in-use, according to ARB, took a dive last month: it was 60.1 this time as compared to 62.6 for November 1959.

The possible reason: the abnormally balmy weather that prevailed throughout most of the country last month.

This ARB report may take some of the sting out of the complaints tv reps have been lodging against Nielsen's November local ratings. In many cases stations showed quite a drop in sets delivered for the month and reps argued that the service should have avoided a period in which there were lots of election preemptions.

What fired the reps to begin with was this: some timebuyers cited the numbers to needle the reps about their stations' rates being out of line.

More big budgets migrated from one agency to another during the second half of 1960 than the like period of the year before.

Conspicuous among the migrants was the Chrysler empire and a couple of petrol refiners.

What also gave the trek a special bite was the fact that only two or three agencies benefited substantially: BBDO, Compton and Clinton E. Frank.

Here are some of the switches, with the list restricted to those accounts that have strong air media links:

ADVERTISER	FROM	TO	ESTIMATED BUDGET
Dodge cars	Grant	BBDO	\$17,000,000
Shell Oil	JWT	OBM	15,000,000
Pepsi-Cola	K&E	BBDO	13,000,000
Alberto-Culver	Wade	Compton	12,000,000
DeSoto-Valiant	BBDO	Ayer	8,000,000
Toni W. Rain-Prom	Tatham-Laird	Clinton Frank	5,000,000
Cities Service	Ellington	L&N	4,000,000
Dodge trucks	Ross Roy	BBDO	4,000,000
Continental Oil	B&B	Clinton Frank	3,500,000
Ruppert Beer	NCK	Warwick & Legler	3,000,000
B. T. Babbitt	Brown & Butler	Geyer, MMB	3,000,000
Bromo Seltzer	W&L	BBDO	3,000,000
Edison Institute	F&S&R	Compton	3,000,000
Armour	Ayer	Y&R	2,500,000
GM Tv Institutional	Kudner	McCann-Erickson	2,500,000
Strongheart Dog Food	D'Arcy	Lilienfeld	2,000,000
Pharmacraft	JWT	Daniel & Charles	1,500,000
AnSCO	B&B	Reach, McClinton	1,500,000
Old Milwaukee Beer	Grant	Gorden Best	1,500,000
Rival Packing	GB&B	NL&B	1,300,000
Arnold Bakers	Kudner	Donahue & Coe	1,200,000

The daytime sales year ended rather briskly at NBC TV, with the biggest chalk-up registered for Simoniz (DFS).

Simoniz put itself down for about \$2 million in daytime for the first three 1961 quarters. (It also gave ABC TV somewhat over a million for nighttime participations. Other money has been earmarked for spot.)

Other NBC sales: Dow's Handiwrap (NCK), \$300,000; an additional \$100,000 from Toni for the first quarter: a minute a week from Crackerjack (Burnett) on the Shari Lewis show over 12 weeks.

NBC TV seems to have edged into first place on daytime ratings and average audiences, if the 11 November NTI serves as the yardstick.

Here's the supporting breakdown—applied to Monday through Friday—which NBC last week circulated among New York agencies:

NETWORK	AA RATING	AA HOMES	SHARE
NBC TV	7.1	3,209,000	34%
CBS TV	7.0	3,164,000	32%
ABC TV	3.5	1,582,000	15%

The same communique stated that NBC had a 45% share of the Saturday morning audience as against CBS's 34%, with AA homes being 4,865,000 vs. 3,651,000.

It's quite possible that 30% of tv network nighttime advertisers are buying this season strictly on a basis of participations, as compared to 25% a year ago.

Note in the following chart on tv purchasing trends, as studied by Nielsen, the growth of not only the multi-participations user but the buyer of combinations—single sponsorship, alternate sponsorship and participations:

TYPES OF BUY	1960	1959	1958
Multi only	25%	19%	15%
Alternate only	28%	35%	42%
Single only	19%	10%	16%
All 3 combinations	7%	6%	2%
Alternate & multi	9%	7%	6%
Single & multi	1%	7%	3%
Single & alternate	11%	16%	16%

Note: Covers January of each year and 7-11 p.m. Monday through Sunday.

Two newcomers to nighttime tv have teamed up to co-sponsor an ice show special as an Easter promotion.

One is Minute Maid out of Bates and the other, Tupperware (plastic) out of BBDO. The program itself will run around \$160,000.

Judging from the latest NTI (11 November), these are the odds this season for the various types of regularly scheduled nighttime shows to make the top 40:

- Westerns:** 11 out of 21
- Suspense:** 6 out of 19
- Situation comedy:** 10 out of 24
- Adventure:** 0 out of 5
- Variety:** 7 out of 14
- Quizzes, panels:** 5 out of 8
- General drama:** 1 out of 7

Gold Seal bleach (Campbell-Mithun), a spot perennial until last year, is again throwing its lot with NBC TV daytime.

It's committed at the rate of about \$600,000 for 1961.

ABC Radio quickly got a sponsor for Alex Dreier, whom it took over from NBC: it sold his new comment strip for Dodge (BBDO Detroit).

The order is for a minimum of 13 weeks.

Spot tv lost out on a hunk of first quarter Anahist (Bates) money, with NBC TV daytime the beneficiary.

The money came from some nighttime participations cancelled out of NBC and the question posed was whether to put it into spot or daytime network.

The order as it turned out: five quarter-hours a week for six weeks stretched over 12 weeks.

International T & T, now at F&S&R, is down to the fine strokes in picking a new agency for its \$1.5-million budget.

At the moment it looks like the account will land at Burnett.

ABC TV will be embarking in 1961 on an effort to compare media profiles, something, it admits, leans heavily toward the theoretical, but it will try anyway.

The main objective of this media counter-profiling will be the women's magazines. Basically, these studies will seek to show that the big circulation books of this description have their heaviest readership among professional men and not enough among housewives—especially those with larger families.

The concept of the preemptible spot and the adjustable rate seems to be spreading: it's been adopted by several Adam Young tv stations.

This is the ratecard which is divided into three sections. The spots in section I have fixed position; section II spots cost less but are movable on two weeks' notice if a set position is wanted by another advertiser and he'll pay the section I rate, while section III spots—lowest in cost—are preemptible without notice for advertisers buying at section I or II rates.

Marketingmen will tell you that the smaller companies packing film for consumers are away behind the times in placing the right advertising emphasis.

Supermarket sales—the packs are spotted near the checkout counter—have become a major factor, but these oldline companies go on preferring to make dealers the major target of their ad efforts.

Meantime, the margin for Eastman Kodak (JWT), which now uses both nighttime and daytime tv, continues to burgeon.

Don't minimize the status of the marketing expert in ad agencies: employment people specializing with agencies report that the demand is predominantly heavy for marketing directors, market researchers and accountmen with marketing backgrounds.

They say there seems to be a scarcity of these types, with the call for them greater than it's been the past three years.

Incidentally, there's quite a demand among reps for good young material bordering on the trainee level in the 27-32 age bracket.

For other news coverage in this issue: see Newsmaker of the Week, page 7; Spot Buys, page 47; News and Idea Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 63; and Film Scope, page 56.



HAY WAGON, 1961 MODEL

...in the Land of Milk and ~~X~~^Money

Ours is the land of bountiful living, where the average family stores "Hay" in Banks not Barns. We protect your confidence in us with these safeguards:

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

In the Land of Milk and ~~X~~^Money!

WBAY-TV

GREEN BAY, WISCONSIN

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

2



49th and Madison

Cheered cheerleaders

Thank you very much for using the picture of the KQV High Hooper's cheerleaders in the 19 December issue of SPONSOR.

Everyone here was real thrilled. In fact, our charming cheerleaders would all like to get a copy. If it is possible, please send us a half dozen tearsheets.

Bill Thieman
sales service director
KQV
Pittsburgh, Pa.

Can the canned applause

I am impelled to raise my small voice in protest of the "augmented applause" with which the listener is inflicted on any television programs.

Personally, I am a great admirer

of such programs and personalities as Danny Thomas and Red Skelton. In our home we shut the television off when these prime presentations are offered for the reason that the deafening applause constantly stepping on the lines of the performers is so disturbing as to detract immeasurably from the entertainment value of the program.

Example: a somewhat unusual occasion, seven people viewing a presentation of the Danny Thoms show, the audible "applause," or laughter of this live audience was canned without its knowledge. On two occasions there was a brief giggle on the part of two units of the live audience, both of which units were somewhat immature. All of these persons evi-

denced irritation with the "mechanically augmented" applause.

Why do producers so afflict the listener? Television, in my humble opinion, has less appeal than formerly and public appreciation is, generally, on the decline. I sometimes wonder if producers ever view television themselves for personal entertainment.

W. Polje
pres.
Pollyea Adv.
Terre Haute, Ind.

Correction

I would like to express my appreciation for your wonderful article of December 19 concerning our client, American Machine & Foundry Company, and the *Tomorrow* program series. Needless to say, both we at this agency and the client were very pleased with the results.

I do want to bring to your attention a couple of minor errors that may already have been brought to your attention. I was not the commercial producer but rather as noted below, the tv account executive responsible for the over-all job. Several of our commercial producers worked on the commercials and, in our opinion, did an excellent job. Credit for the so-called silent commercial should go in part to Hugh Brown who oversaw this particular production.

In *Big City-1980*, Claude E. Shannon participated in the program but was not the principal who worked with Garry Moore. Credit here should go to Dean Burchard.

Richard H. Depew
account executive,
radio/tv dept.
Cunningham & Walsh, Inc.
N.Y.C.

Pet peve

Now that we are approaching the season for the big bowl football games on tv, may I presume to give a few tips to the sponsors, producers, and announcers who bring them to us.

This concerns the half-time pageants and musical presentations on the field, which we believe are a distinct part of the bowl game, yet many producers are prone to practically eliminate from the show.

This usually starts with a quick flash of the band lining up on the starting line while the announcer states—"We will take you back to the field in just a moment . . . but

CLEAR CHANNEL

Radio Station WSM

650 KC

NASHVILLE, TENNESSEE

is pleased to announce

the appointment of

Henry I. Christal Co., Inc.

NEW YORK, CHICAGO, SAN FRANCISCO

DETROIT, BOSTON, ATLANTA

as exclusive representatives

Effective January 1, 1961

OWNED AND OPERATED BY
THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

first here is Joe Blow who wants to talk with you about the game." Then we get a five-minute shot of a most uninteresting announcer, interviewing some local politician or sports expert, who tells you again all about what you have just been viewing for one hour and a half, and which contributes nothing to the interest or importance of the particular game. Meanwhile some 100 or more bandsmen, majorettes and flag girls are marching their hearts out in a spectacular field show, the music for which can be heard vaguely behind the so-called interview.

So—Mr. Producer! Why cannot your introduction to the so-called celebrity be limited to a few seconds to see his face and then pick up the field show with its activity, but let the interview continue (if it is necessary) and allow the background music to be heard?

Second—when you do get the field show on the screen lets see more of it and less of some little majorette wiggling about, while the other 100 members of the unit cannot be seen.

We realize that you must pick up some human interest shots but give us more of the entire show from the field, for a large number of people have sweated out a lot of time and effort to entertain us and—as part of the show—we'd like to see all of it that we can.

Don McGee

Past Nat'l. Commander

*All Amer. Drum & Bugle Corps
& Band Assn.*

Ventura, Calif.

We're included

Enclosed you will find a copy of an informational packet called "Television and Politics," which was prepared this fall by the department of special projects, information services, of the CBS Television Network, and distributed without charge to the managers of the CBS affiliated stations. You will notice that it includes several reprinted articles, intended to serve the station managers as reference sources in preparing public statements or speeches.

In the aftermath of the elections, interest in "Television and Politics" continues on a level which seems to justify a supplementary packet. We would very much like to include in it "Tv's \$20,000,000 Gift—To the Pres-

(Please turn to page 64)

In Rochester, N. Y.
On-The-Spot, Local Radio Buyers
KNOW The Smart Buy Is...

WHEC!



FOR EXAMPLE.

When They Sponsor

**ED
MEATH'S**

**"MUSICAL
CLOCK"**

6:00-9:25 a.m.

DAILY

... they

STAY Sponsors

The Following
LOCAL Buyers Have
Sponsored This Show
Uninterruptedly For
FROM 4 TO 25 YEARS

- BOLLER-CLARK, Inc.
- COMMUNITY SAVINGS BANK
- TOBIN PACKING CO.
- ROCHESTER TELEPHONE
- COLUMBIA ^{BANKING} SAVING & LOAN ASSN.
- MIDAS MUFFLERS

WHEC

ROCHESTER, N. Y.

•
BASIC CBS

NATIONAL REPRESENTATIVES: EVERETT MCKINNEY, INC.



thank you, Mr. Secretary!

KENNETH I. TREDWELL, JR.
Vice President and Managing
Director of WBTV

N. C. GOVERNOR LUTHER S. HODGES
Secretary-of-Commerce designate

CHARLES H. CRUTCHFIELD
Executive Vice President
and General Manager of
Jefferson Standard Broadcasting Com



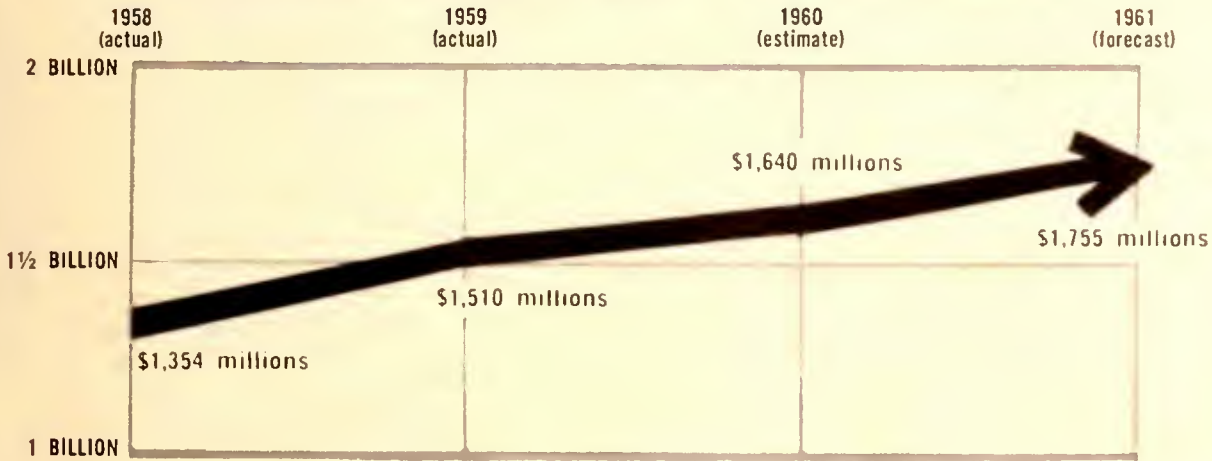
"We accept this first annual TV Grand Award for 'outstanding leadership in promoting highway safety' with the pledge that we will continue to give 'outstanding public service' to our 636,900 TV families.

"Winning this first TV Grand Award in statewide competition with all other TV stations is a twofold honor for WBTV since the award is an official project of the Governor's Traffic Safety Council and because it represents another first award for the Carolinas' first station. We gratefully accept this honor to add to WBTV's lengthy list of public service awards."

WBTV

JEFFERSON STANDARD BROADCASTING COMPANY / CHANNEL 3 © CHARLOTTE

Tv Advertising—Past, Present, Future



DOHERTY ESTIMATES AND FORECASTS for 1960 and 1961 include time, talent and commercial costs as do 1958 and 1959 figures which are taken from McCann-Erickson-'Printers' Ink' compilations

BUSINESS OUTLOOK FOR 1961

MANAGEMENT CONSULTANT DOHERTY REVIEWS INDUSTRY TRENDS, FORECASTS 1961 RADIO/TELEVISION AD VOLUMES

BY RICHARD P. DOHERTY, PRESIDENT

TV-Radio Management Corporation

1960 was the first year that television advanced beyond the 14% ratio of total all-media advertising despite the fact that tv revenues experienced the lowest percentage annual increase, over the preceding year, in a decade.

Our year end estimate indicates an aggregate of \$1,640,000,000 in tv advertising for the year 1960. This estimate represents a 9% increase from the \$1,510,000,000 level of 1959 and it figures out to be 14.3% of total media expenditures which, in all likelihood, came to approxi-

mately \$11.395,000,000, a modest 2.5% increase above the 1959 level.

From the 1960 estimated \$1,610,000,000 tv advertising expenditures, the tv stations (exclusive of networks and network owned stations) received revenue of approximately \$737,000 as compared with the official FCC figure of \$679,000 in 1959.

For 1959, the television stations of the industry, exclusive of network owned stations, obtained 45% of the total dollars spent by both national and local

sponsors on television.

The 55% balance was absorbed by talent and production costs, network service charges plus revenue going to networks and their owned and operated stations.

1960 radio, as a total industry, attracted an estimated 5% increase in ad dollars, thereby advancing to \$675 million in advertiser outlays.

SPONSOR (2 January 1960) published our 1959 advertising and broadcast estimates and 1960 forecast. When, in the spring of 1960, the advertising record was finally tabulated and completed for 1959, our preliminary year end estimate of \$1,505,000,000 for tv advertising was within a fraction of 1% of the actual 1959 figure of \$1,510,000,000. We also predicted, last January, that for 1960 tv would slightly exceed 14% of the total advertising pie. We now estimate that, during 1960, tv attracted 14.3% of all local and national advertising.

We are equally confident that our current year end estimate of \$1,640,000,000 will prove out as being very close to the actual and final record for 1960.

We calculate the \$1,610,000,000

volume of tv advertising, for 1960, as being derived according to the following pattern:

	1960 Estimate (millions)	% Increase Over 1959
National-Regional (Net and Spot)	\$1,357	+9%
Local	283	+7%
Total	\$1,640	+8.6%

Unquestionably, tv and radio station profits generally did not rise as much as tv advertising expanded. Most tv stations felt a profit margin squeeze during 1960, as operating costs pushed upward due largely to rising payroll costs and, in many cases, to inadequate cost controls.

In the radio broadcast industry, the estimated 5% increase in advertising found a wide divergence in station revenues and profits. Some 750 top radio stations, we have reasons to believe, achieved a 10% to 20% advance in revenues. The majority of individual radio stations about equaled their 1959 sales revenue while 20%-25% of the stations experienced a decline.

The strong intra-market competition among radio stations not only enlarges operating costs but results in sales gains by the better managed stations at the expense of other sta-

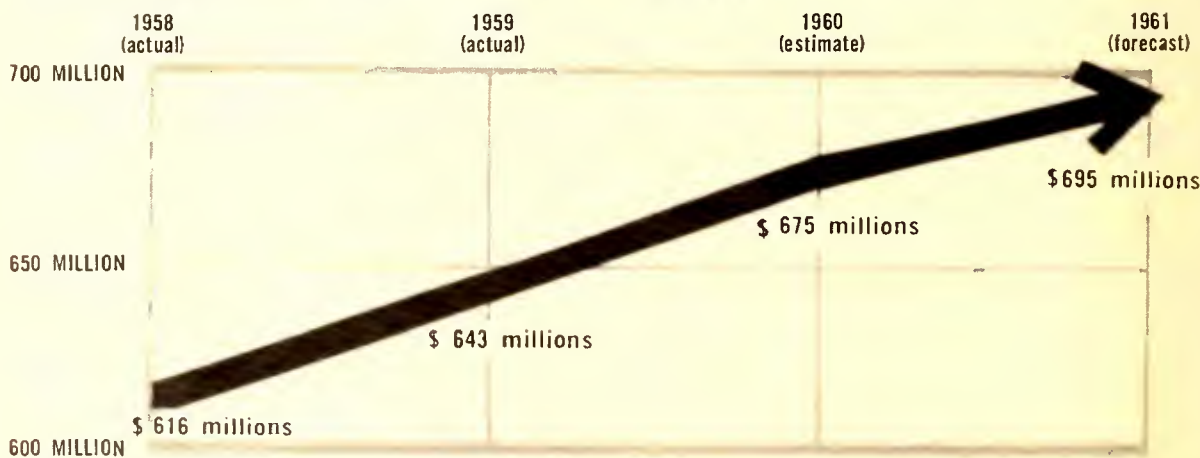
tions in the same market. These days, whenever a given radio station achieves an annual 10%, or better, rise in sales revenue, there is practically always a competitive decline by another station, or stations, in the market.

Business Recession:

In our SPONSOR (2 January 1960) business review, we specifically predicted that an economic recession would gather momentum during the last half of the year and extend into 1961.

It is obvious to everyone who reads business and statistical publications that 1960 started off as a year of modest growth and expansion but that, by early summer, the economic machinery began to develop malfunctioning. Production in most industries began to slip; inventory buying slowed down; the majority of corporations came up with lower profits for the third and fourth quarters; summer seasonal declines in production and retail sales were a bit bigger than usual; fall seasonal improvements in production and retail sales were less than normal; by mid-summer the stock market stalled and, upon later reappraisal of the economic picture, went into a considerable decline; un-

Radio's Ad Record and Future Outlook



1958 AND 1959 FIGURES from McCann-Erickson-'Printers' Ink' compilations, 1960 estimate and 1961 forecast by Richard P. Doherty. All figures are for total radio ad expenditures, net, spot, and local

employment progressively increased to a current level of just under five million persons.

To deny the fact that a recession process has been underway for the past several months is to ignore the economic facts of life.

1960 will unquestionably average out at a level about equal to, or slightly below 1959. To this extent, the 1960 economic pattern will conform rather precisely to our January 1960 prediction.

The recession of the past six to seven months had a positive impact on advertising expenditures and tv radio advertising dollars.

Advertising has an inherent growth factor commensurate with the basic trend in our total economy. Actually the ratio of advertising expenditures to gross national product (GNP) has tended to increase slightly over the past 15 years. Nevertheless, advertising budgets are affected by cyclical ups and downs in general business. The estimated modest 2.5% increase in total all-media advertising (local and national) clearly reflects the economic recession which developed during the year. Likewise, tv and radio advanced less than would have been true had there been no general business decline during the latter half of 1960.

Within the over-all advertising pattern, tv has persistently displayed a growth vitality which attracted an ever larger share of the total advertising dollar. The rate of annual tv expansion has slowed down but the underlying trend remains stronger than other media. Thus, tv's 1960 increase reflects largely the industry's enlarged share of the total advertising pic.

On the other hand, radio is pretty much of a cyclical industry. Its growth and annual fluctuations respond mainly to the over-all economic growth trend and business cycle pattern of the American economy.

1961 Forecast:

General American business, currently (January 1961) remains in a recession process. The economic decline of 1960 has not yet terminated or worn itself out. There are no strong factors working for a quick recovery.

We are not starting 1961 on the threshold of a brisk recovery. Recov-



RICHARD P. DOHERTY

who prepared this economic review and forecast, is a well-known business consultant in the radio/tv field. A former v.p. of NAB, specializing in station economics, and one-time professor at Boston University, he has numerous books to his credit.

HOW DOHERTY FORECASTS '61

- 1. NO IMMEDIATE BUSINESS UPSWING.** The economic decline has not yet worn itself out. Recovery not likely for some four to six months. When it comes, will probably be a gradual process.
- 2. TOTAL ADVERTISING AT 1960 LEVEL.** Because of general business conditions, don't expect total U. S. advertising (all media) to be much above or below the 1960 level of \$11,395,000,000.
- 3. TV TO CONTINUE TO GAIN IN SHARE OF TOTAL.** The swing of advertisers toward tv will continue at reduced rate of growth. Total tv volume (net, spot, local) should be up 7.3%.
- 4. RADIO'S GAINS WILL BE SMALL.** Depending on general business upswing, radio may gain as much as 3% over 1960 but probably no more. Continued wide divergence in station revenues.
- 5. IMPONDERABLES IN THE PICTURE.** These include possible inflationary measures by the new administration, damage to tv spot by new talent contracts, magazine competition.

ery is not likely to show up for another four to six months and it will likely be a slow, gradual process.

The nation's output of goods, as we start 1961, displays no signs of turning upward. The ratio of layoffs to employment continues to increase. Retail sales improvements have been very sluggish in response to normal fall seasonal increases. There are no indications of a pickup in inventory buying. Lower interest rates and easier money conditions are inducing very little advance in business loans.

The gold status of the nation has grown sufficiently serious to become a recurring news item with guarded hints that the dollar may be devalued and U. S. tourist expenditures controlled and limited. Particularly serious is the fact that unemployment continues to mount. By year's end, unemployment may well approximate five million persons and there is the possibility that six million may be unemployed by the early spring of 1961.

We are confident that the nation

does not face a recession of considerable magnitude but there seems to be every reason to conclude that the next four to six months will continue on the down side.

Some economists are predicting that the depression will become severe and extend itself over practically the entire year 1961. Personally we do not subscribe to this viewpoint, although we believe that there is a 50-50 prospect that the present recession will become quite substantial during the next several months.

It is our forecast that general business will slip off another 5%-7% before gradual recovery develops during the late spring or early summer of 1961.

However, we recognize two opposite possibilities which would alter the 1961 business picture rather considerably.

First, if the accumulated forces of recession should breed a psychology of increased business and consumer caution and this were coupled with a failure to correct our adverse international monetary-economic trends, general business would likely decline another 10% and the recession would extend itself over most of 1961.

Second, if the Kennedy Administration displays an early aptitude for inflationary budget and legislative plans, the economy will generate fairly fast and appreciable recovery tendencies. The threat of "above average" inflation will stimulate new building construction, durable consumer goods purchasing, inventory accumulation, new orders for plant and equipment and expansion in bank loans.

Should incipient inflation be evident in Administrative policy, 1961 will find the economy bounding back early and sharply. However, the illusionary benefits will be offset by a rather severe recession within two to three years.

What about advertising in 1961? Assuming the adequacy of our forecast for a continued 5%-7% decline, followed by modest and gradual recovery during the latter portion of the year, 1961 general business will average out at approximately the same level as over-all 1960. At best, we don't expect 1961 general business to

(Please turn to page 63)

NEW SPOT FORM CUTS PAPER WORK

- New tv and radio order contract developed by 4A's and Station Representatives Assn. streamlines buying
- Simplified system is replacing the standard two-fold effort which calls for confirmations and contracts

The flurry of spring spot buying which begins this month will leave buyers with more time for creative decisions because of a cutdown in paper work, thanks to a new contract form developed by the Station Representatives Assn. with the approval of the 4A's.

The 4A's, as well as the representatives' group, have long been concerned with the mounting pile of papers with which media people must cope, and with the attendant personnel and time costs. SRA's new contract form, issued to its 20-member representative firms in November, gives a recommended format for the purchase of spot television and radio time by national advertisers and their agencies.

The new form cuts the processing

of contracts in half—thus saving half of the paper shuffling as well as half of the incalculable amounts of time spent in confirmation and finalization of contracts. Here's how the simplified system works:

Heretofore the agency would telephone an order to the representative, who, in turn, would get clearance with the stations involved. Then the confirming order would be typed, sent to the agency, and the agency would prepare a contract on the basis of the confirmation.

Now the confirmation processing has been omitted, with the SRA members sending a single contract form in triplicate to the agency. The agency then signs two of the forms and sends them to the station, which keeps one

MAJOR BACKERS OF SRA'S EFFORTS



LEADERS among those representatives who are circulating the new contract form to ad agencies after 4A sanction are (l), Jones Scovern, Peters, Griffin, Woodward, chairman of the SRA special committee for this project, and (r), Frank Headley, president, H-R Reps, both New York



BROADCAST COMMITTEE of the American Assn. of Advertising Agencies worked with Station Representatives Assn. to develop simplified contract forms. Key planners included (l to r), Larry Webb, managing director, SRA, and Kenneth Godfrey, vice president, Four A's

as its record of the transaction and which countersigns the other and returns it to the agency as the agency's record of confirmation. The third copy is retained within the agency as its working copy.

Young & Rubicam is in the vanguard of advertising agencies which have accepted the new form and streamlined system of contract processing with enthusiasm. This is true also of eight of the 20 SRA members who will have adopted and circulated the new contract form within the next fortnight.

SRA's members include the largest, busiest, and most influential representative organizations in the broadcast industry, accounting for perhaps 80% of all national spot business. Among the SRA members to adopt the new form as soon as it was introduced in November were H-R radio and television, John Blair radio and television, and Peters, Griffin, Woodward.

Many of the other members are waiting until their current supply of confirmation and/or contract forms is depleted, at which time they will have the forms printed on their own letterhead and circulate them to agencies with whom they do business.


Larry Webb, managing director of SRA, cites this move as one in a continuing and strenuous series to cut down on paper work involved in the spot buying procedure. The advantages of the entire program, as well as of this specific new contract form, in his view: "The elimination of un-

necessary paper work and therefore a decrease in the cost of doing business, as well as the elimination of errors and the possibility of errors" in the typing, retyping, and doubling up of the confirmation and contract orders.

He has made arrangements with New York printers to accommodate requests from representatives, agencies, and stations wishing to duplicate the new form, and reports that many non-SRA members as well as individual radio and television stations have made plans to convert to the new one-form system.

The local station will adapt the form for use with local and regional advertisers who don't place business through a national representative.

The form itself, approved by the American Assn. of Advertising Agencies, was developed by SRA in cooperation with the IA committee on broadcast media. This group, comprised of top echelon media executives from agencies in all parts of the country, is headed by Chairman Leonard Matthews of Leo Burnett Co., Chicago, and Vice-chairman Ruth Jones of J. Walter Thompson, New York.

The members include Robert H. Crooker, Jr., Campbell-Ewald, Detroit; Edward A. Grey, Ted Bates, New York; Arnold Johnson, Needham, Louis & Brorby, Chicago; Thaddeus Kelly, McCann-Erickson, New York; Frank Kemp, Compton Adv., New York; William E. Matthews, Young & Rubicam, New York; Betty McCowan, Henderson Adv., Greenville, S. C.; Gertrude Murphy, Long, San Jose, Calif.; Frank Ott, D'Arcy Adv., New York; Sydney Rich, Jaffe-Naughton-Rich, Minneapolis; Robert Ross, Arthur Meyerhoff Assoc., Chicago; Holly Shively, Erwin Wasey, Ruthrauff & Ryan, Chicago; Pamela Tabberer, Liller, Neal, Battle & Lindsey, Atlanta; Ralph Trieger, R. Jaek Scott, Inc., Chicago. 

HERE'S HOW THE FORM WORKS

REPRESENTATIVES combine confirmation orders with a contract on a single form, sending three copies of the final order for airtime to media department of the agency

AGENCY keeps one copy for its files, to work from in the buying; sends two contract copies to individual station involved in each order for countersigning an agreement

STATION returns one countersigned contract to the agency, no longer has the problem of agreeing in writing and returning both confirmation order and final contract form



EXTENSIVE ADVANCE PUBLICITY for Hess Bros. WFIL-TV Christmas special included in-store displays. Over 50,000 entries were received in response to an on-the-air contest

BIG-CITY SPECIAL SCORES FOR SMALL-CITY STORE

What happens when a small-city department store buys a "special" on a big-city tv station? When the store is as unique as Hess Bros., Allentown, Pa., and the show is heavily promoted, there are bound to be storms of response. And that's just what happened.

Hess Bros. has long been known as a promotion-minded operation. In a city of 108,000 people, Hess has built up its annual business volume to over \$30 million. The store's customer list is nationwide, with a big mail order business from all over Pennsylvania, plus parts of N. Y., including New York City.

Therefore, a buy on a Philadelphia channel, in this case WFIL-TV, would be reaching the store's immediate coverage area as well as the entire Philadelphia radius, containing many of Hess' mail customers.

The show, which featured two youngsters in "a fantasy flight to the North Pole" was presented Saturday 10 December, 7-7:30 p.m. on WFIL-TV. There was heavy advance promotion.

The following are the highlights of this promotion:

- Newspaper saturation in Philadelphia and Lehigh Valley newspapers.

- Week-long teaser campaign atop Hess' regular Christmas shopping ads in Allentown newspapers as well as *TV Guide* and Philadelphia papers.

- A contest was staged in connection with the show, offering \$500 in prizes to home viewers. Ten dollar gift certificates, redeemable for purchases at Hess' department store, were awarded the first 50 people sending in correct answers to questions based on the show. The contest was promoted in advance via tv spots, as well as newspaper ads.

The show was filmed on location at Hess' as well as in various sections of the Pennsylvania countryside, with the balance completed at WFIL-TV's studios.

Although Allentown is in the Philadelphia coverage area, it is unusual for an Allentown advertiser to buy the entire area. The Hess telecast reached as far south as Dover, Delaware, as far east as the entire New Jersey shore, as far west as Lancaster, York, Pa., and as far north as War-

(Please turn to page 64)

RADIO'S

► Survey of Pulse data shows ranking changes in 15 out of 22 top markets

► Adam Young research people compare ratings during six-month period

The seesaw battle for audiences that goes on among the nation's radio stations was graphically highlighted in a survey released last week.

Though little proof is needed, the study made clear, through charting ups and downs in station ranking, that radio is a dynamic medium and that the No. 1 station in a market must fight hard to keep seated in its ever-rocking throne.

The added proof came in a study by Adam Young researchers. They took 22 leading markets and ranked the stations in first, second, and third place during two periods—February and August 1960. (In three cases March was substituted for February.) Pulse ratings were used.

The comparison showed that radio stations either advanced or were dumped from their win, place and/or show ranking in 15 out of the 22 markets. The total number of changes in relative standing was at least 22. Furthermore, in nine of the markets the leading station in either the February or March ratings was unceremoniously pushed out of first place by August.

The widespread changes in ranking made it fairly certain that a comparison of almost any group of markets would show a similar pattern, and certainly a comparison over a longer period of time would reveal an even greater incidence of ups and downs.

There was no arbitrary choosing of markets in the list of 22. All were top markets, none ranking lower than 27th in terms of metro retail sales (according to *Sales Management*). The larger markets, naturally, con-

NEVER-ENDING RATING BATTLE

tain more stations and reflect a more lively competitive situation. On the other hand, they account for the lion's share of spot radio billings, so that advertisers are more interested in what goes on there than in the rest of the U. S. (FCC figures for 1959 show that the top 20 radio markets—in terms of spot time sales—account for 53% of all spot radio money, while the top 30 account for 61%.)

To the timebuyer, the significance of the study left no argument on this score: buyers must always be up-to-date on ratings information.

While it is true that the Adam Young comparison was a winter vs. summer study, buyers tended to discount the seasonal factor in explaining the large number of changes.

One veteran timebuyer said: "I've been watching ratings go up and down for years and, believe me, it's a problem to keep up with the changes. I don't think the seasonal differences are important enough to account for what the Young study showed. If you compared the same markets during the same months in two different years, you'd find the same kind of thing going on."

A media director at a medium-sized agency expressed surprise at what the survey showed.

"I've never bought spot radio," he said. "I'm a print man myself and now, of course, I'm not close to day-to-day spot radio buying operations—though I'm responsible for them. Those figures are an eye-opener and make you realize what's going on in radio. But don't tell anybody I told you."

A media group supervisor at a top radio/tv agency made this point: "The study shows a lot of changes but doesn't show why they occurred. I'm not criticizing the study," he added hastily. "I'm just saying—and I've said this before—it's terribly important to get out of New York and see what's happening out there—and why. This really shows there's something happening all the time and you can't always tell what from tapes. Let me tell you: radio still has a lot of kick in it."

HOW STATION RANKING CHANGES

STATION RANKINGS IN 22 MARKETS

MARKET	February 1960 rank			August 1960 rank		
	1	2	3	1	2	3
<i>New York*</i>	A	B	C	A	C	B
<i>Los Angeles</i>	A	B	C	A	B	C
<i>Chicago</i>	A	B/C		A	B	C
<i>Philadelphia</i>	A	B	C	A	B	D
<i>Detroit</i>	A	B	C	C	A	B
<i>Boston</i>	A	B	C	C	B	A
<i>San Francisco</i>	A	B	C	B	C	A
<i>Washington*</i>	A	B	C	A	B	C
<i>Pittsburgh</i>	A	B	C	A	B	C
<i>St. Louis</i>	A/B		C	C	A	B
<i>Minneapolis</i>	A	B	C	A	B	D
<i>Baltimore</i>	A	B	C	D	A	C
<i>Houston</i>	A	B	C	B	A	C
<i>Buffalo</i>	A	B	C	A	B	D
<i>Seattle</i>	A	B	C	C	A	B
<i>Dallas*</i>	A	B	C	A	B	C
<i>Kansas City</i>	A	B	C	A	D	C
<i>Milwaukee</i>	A	B	C	A	C	D
<i>Cincinnati</i>	A	B	C	B	A	C
<i>Atlanta</i>	A	B	C	A	B	C
<i>San Diego</i>	A	B	C	A	D	E
<i>Portland</i>	A	B	C	C	B	A

*Comparison based on March 1960 vs. September 1960. All station rankings based on share of metropolitan county area audience 6 a.m. to 6 p.m., Monday through Friday, as reported by The Pulse Inc. "A" means first place, "B," second, etc.



ABC PLANNING HUDDLE includes (l to r) Alfred Schneider, v.p. administration, tv network, Frederick Pierce, mgr. tv network research, Julius Barnathan, v.p. for affiliated stations, Thomas W. Moore, v.p. net programming, Oliver Treyz, pres. tv network, Leonard H. Goldenson AB-PT

PART TWO OF TWO PARTS

WHAT'S AHEAD FOR ABC TV?

- ▶ Part II of SPONSOR series details some little-known facts on how ABC plans to 'stay youthful'
- ▶ Tv network's greatest asset for future lies in management attitude toward manpower, say industry critics

Crystal ball on ABC

In 1960, after a dramatic four-year rise, ABC moved definitely into a top spot among the tv networks. Few organizations have ever stirred up as much excitement or heated controversy. Two weeks ago (issue of 19 Dec.) SPONSOR listed some of the questions asked about ABC and the network's answers to them.

Speculations, predictions, prophecies about the probable future course of either an individual or an organization can rely only to a very limited extent on stated aims and ambitions.

Two weeks ago, in the first of two articles on "What's Ahead for Ollie Treyz and for ABC TV?" SPONSOR reported some of the answers which the tv network and the network's dynamic young president have given to this question.

In terms of public pronouncements, there can be no question that Treyz, Goldenson & Co. are on record as seeking improvements in many areas of network operation—particularly in

news, public affairs, and serious programming.

But a much more meaningful appraisal of what the future may hold for ABC depends on an examination of certain "intangibles" in the network's corporate personality and image.

According to most agency men, advertisers, and tv competitors checked by SPONSOR, the one greatest asset which ABC has working for it at the moment is its distinctive management attitude toward people.

Even some of Ollie Treyz' severest critics (and like any other highly successful and controversial figure, he has plenty of them), are quick to admit that one of Ollie's greatest fortes is his ability to pick and win the loyalty of first-class personnel.

His record in this respect is called nothing short of outstanding, particularly for so young an executive.

Among the high-ranking broadcast figures whom Treyz has selected or helped develop are such men as

CLIENTS SPEAK OUT ON RADIO

➤ Spot salesmen don't make enough calls, formal presentations, advertisers opine in N. Y. Trendex study

➤ Answers came from Lever Bros., Bristol-Myers, General Foods, U. S. Steel, P. Lorillard, Sterling Drug

Spot radio billings might get a well-needed boost through more effective, creative selling, several top advertisers indicated in a study of advertiser executives recently conducted by Trendex.

Some interesting highlights of the

study's findings include:

- National spot radio salesmen are not making enough calls on the client level.
- Those who have made calls are making only a fair impression.
- Print and television salesmen are

outselling their spot radio counterparts.

• Today's radio programing has a bearing on radio's declining national sales picture.

As the accompanying chart indicates, a larger percentage of respondents answered that they had received formal spot radio presentations "recently." However, Broadcast Time Sales, underwriter of the study, points out that the percentage of negative respondents is large enough to warrant consideration and a possible remedying of the situation.

BTS sums up the reason for underwriting the study by posing the following question: "Why is it that the national spot radio medium, despite outstanding cost efficiency advantages and a proven great selling force, has to an extent been bypassed for other media?"

Answers came from one-third of 80-odd top U. S. advertisers headquartered in N. Y. Included in the companies which cooperated were National Dairy, Borden Co., Lever Bros., Bristol-Myers, Tetley Tea, Corn Products, General Foods, Colgate-Palmolive, Continental Baking, American Home Products, U. S. Steel, American Chicle, P. Lorillard, Sterling Drug, Standard Brands, Philip Morris, and American Tobacco.

Although a large majority of the respondents believe that "tv and print salesmen are outselling spot radio salesmen," it is apparently by default. As one food company executive put it, "spot radio salesmen just do not call."

Here are some opinions regarding tv print salesmen outselling spot radio salesmen: "They (tv and print) call more and we hear from them, moreover." "Print and tv men are more forceful about presenting facts and proof." "Print salesmen know their story and deliver it well."

When asked whether or not advertising agencies "short-change" radio, some comments were as follows: "The agencies are not as convinced that radio can do a good job." Agencies have the feeling that radio plays

(Please turn to page 64)

ARE THERE ENOUGH AM PITCHES?

Here are several specific questions posed by BTS-Trendex in their recent study on radio spot salesmanship, conducted among some 80 top national advertisers who are headquartered in New York.

Have you had any spot radio presentations lately? (not informal pitches)

YES	NO
57.2%	42.8%

Are television and print advertising salesmen outselling spot radio salesmen?

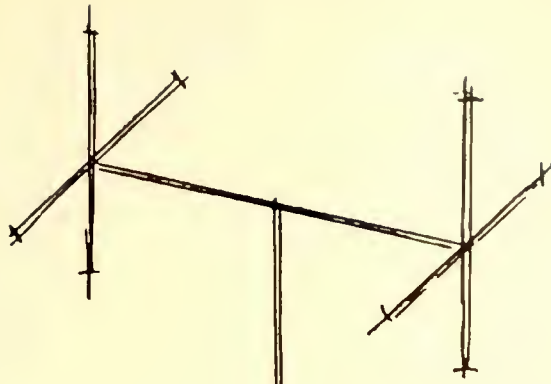
YES	NO	NO COMMENT
48.1%	18.5%	33.4%

Does today's programing have a bearing on spot radio's national sales?

YES	NO	NO COMMENT
57.7%	19.2%	23.1%

Are you willing to devote time for a presentation on what today's spot radio has to offer your product?

YES	NO
80.8%	19.2%



A SPONSOR
ANNUAL SECTION

1960 TV RESULTS

THE CAPSULE CASE HISTORIES

presented on the following pages were originally run in SPONSOR's regular feature "Tv Results" during 1960. Here is summarized, as a guide to advertisers and agencies, many of the highly successful campaigns on local tv throughout the country. From a wide variety of product and service categories, ranging from appliances to movie theaters, they show how tv can be used to best advantage.

TV RESULTS

APPLIANCES

SPONSOR: Moore's Wholesale

AGENCY: Direct

Capsule case history: On a recent Wednesday night, Moore's Wholesale of Harrisonburg, Va., purchased WSVN-TV's *Don Reno & Red Smiley Show* in an effort to promote a special sale on Hot Point appliances. Additionally, the company purchased half-sponsorship of *Valley Barn Dance* on Saturday night of the same week, and 20 ROS 10-second announcements. No other advertising was used. By special arrangement with WSVN-TV Don Reno and Red Smiley performed at the sale. Total cost to Moore's: \$730. Due to the tremendous number of people who turned out for the sale many had to wait outside. Eventually customers were allowed in the store in groups—the first group consisting of 1,800. Before the day was over Moore's entire stock was sold out. "I have never seen anything to equal it anywhere," said Hot Point's regional sales manager. Moore's renewed its WSVN-TV contract as a result of the campaign, and plans to concentrate on television.

WSVN-TV, Harrisonburg, Va.

Programs, Announcements

AUTOMOBILES

SPONSOR: Ben Alexander Ford Show

AGENCY: L. C. Cole Co.

Capsule case history: "In the 15 years I've been in the advertising agency business I've never seen such substantial results produced so fast," said Katherine Doyle Spann, v.p. of L. C. Cole Co. The *Ben Alexander Ford Show*, on KTVU, San Francisco, went on the air 29 April this year, sponsored by Ben Alexander Ford. Prior to the show's debut, the dealer's normal Saturday business was four or five cars. On 30 April, the agency sold 14 cars. Business continued at a rapid pace and reached a new peak 7 May following the 6 May show. The pattern continued with a minimum of 10 cars sold each Saturday. The newest record was 19 cars, 10 used and nine new, sold 4 June. The nine new cars represented more than the combined sale of two other major dealers in the area. "Without exception," Spann said, "purchasers said they came because of the show on KTVU." Also, sales came when business was slow, proving that the right advertising and medium can overcome buyer resistance.

KTVU, San Francisco

Programs

AUTOMOBILES

SPONSOR: Hansen-MacPhee Engineering Co., Inc.

AGENCY: Direct

Capsule case history: The Hansen-MacPhee Engineering Co., Inc., Volkswagen distributors, felt it had a tough fight on its hands in 1960 because of the new American compacts. Foreign car sales were declining for all makes in northern New England as well as nationally, and the distributor needed tv exposure that would give it wide coverage in Vermont, New Hampshire, and Maine. It bought a schedule on WMTW-TV using a weekly ski show in winter and the *Let's Play Golf* show in summer, in the Wednesday night 10:45 slot. Both programs successfully maintained interest and enthusiasm for Volkswagen cars and trucks. Not only did they stop any dent by the American compacts, but dealer volume increased 60% to 70% over 1959. "These results were accomplished because of high quality programing, the large audience of men reached, and WMTW-TV's outstanding promotional activity," said John C. Dowd, the distributor's ad manager. "We have renewed for the coming season."

WMTW-TV, Portland-Mt. Washington, Me.

Programs

AUTOMOBILES

SPONSOR: Loftus Motor Co.

AGENCY: Direct

Capsule case history: "The most successful promotion I ever ran," said Harold Loftus, owner-manager of Loftus Motor Co. of Scranton, Pa., after his campaign in this area. "The success can only be attributed to WDAU-TV." The campaign centered on the Goggomobil, introduced earlier this year and considered by most dealers as lacking consumer appeal and unsaleable. Loftus decided upon a spot campaign on WDAU-TV to promote the Goggomobil, and purchased a saturation schedule of 10- and 20-second announcements to run for seven days. The slide with voice over spots stressed the low price (\$795) and the excellent gas mileage (60 mpg) of the Goggomobil. Within the first few days of the campaign, a total of 42 cars was sold to the WDAU-TV viewers. Other sales were made after the campaign, as a direct result of the advertising. In addition, many foreign car dealers in Pennsylvania contacted Loftus through the spots and he sold them 172 cars.

WDAU-TV, Scranton-Wilkes Barre

Announcements

TV RESULTS

AUTOMOBILES

SPONSOR: Don Watson Pontiac

AGENCY: Direct

Capsule case history: Walt Casteletti, general manager of Don Watson Pontiac of Clinton, New York, reports that Pontiac sales are soaring in this area of the state since 14 March when Watson started using, as its main advertising medium, WKTV. Casteletti himself goes on the air nightly, showing either a new or used car in a one-minute live announcement. "It doesn't necessarily sell the car we're advertising," he says, "but it has built up more floor traffic than we've ever known before. The big trick is keeping enough stock on hand to sell." Using a late evening schedule, the dealer usually gets immediate response, and has received calls at WKTV within two minutes after the finish of a commercial. Although Don Watson Pontiac is located nine miles from Utica the biggest percentage of customers drive in from Utica, Cooperstown, Syracuse, and Rome. "Our WKTV campaign has been so successful we've sold out all our popular models and now have difficulty getting a new supply from factory."

WKTV, Utica-Rome, N. Y.

Announcements

BAKERIES

SPONSOR: West Baking Co.

AGENCY: Luke Walton

Capsule case history: For 35 years, the West Baking Co. has been highly respected by Indianapolis consumers. The firm stood fourth in the market and was determined to be first. West set up a budget of \$90,000, 65% for spot tv. The bakery used WISH-TV, Indianapolis and two other stations. Approximately 300 spots kicked off the campaign, 62% I.D.'s. Filmed commercials were used comprising three steps: a jingle, on-the-spot photography and production art. West's "soft twist" bread superiority is sung in the jingle "the secret's in the twisting." Viewers then see bakery workers twisting the dough to eliminate bad texture and air bubbles. Results: West Baking marked up an 80% increase in total sales of baked goods. The success is even more amazing considering that the firm's distribution is almost entirely outside of chain stores, where heavy volume is normally done. Approximately 86% of West's distribution is in independent stores, whose sales are comparatively small.

WISH-TV, Indianapolis

Announcements

BANKS

SPONSOR: St. Joseph's Bank & Trust Co.

AGENCY: Direct

Capsule case history: The St. Joseph's Bank & Trust Co. of South Bend, Indiana, has found what it terms to be a "natural" tv program for its purposes. It needed a program that would give its employees an opportunity to help promote the bank more effectively, and found *Manhunt*, on WNDU, was the answer. The show has the highest rating for its time period—a 31.8—from 9:30 to 10 p.m. Thursday nights. Fred J. Helman, president of the bank, said: "WNDU's *Manhunt* has certainly been a most successful vehicle for the type of advertising we're trying to do. It has stimulated tremendous employee effort, and we have received a great deal of comment about the show and our commercials. We feel that we're getting across a good, solid image of what our bank represents." WNDU-TV's general manager, Tom Hamilton, pointed out that many local advertisers and interested in the "institutional image" and find the answer of off-beat syndicated films with high ratings.

WNDU-TV, South Bend

Program

BEVERAGES

SPONSOR: C. W. Antrim & Sons

AGENCY: Direct

Capsule case history: C. W. Antrim & Sons of Richmond, Va., regional producers of coffees, teas, and spices, has been sponsoring two five-minute segments of *News Final* each week on WSVA-TV, Harrisonburg, Va., to promote its Old Mansion regular and instant coffee. The live commercials are delivered by *News Final* reporter, Alvin Mullenax. WSVA-TV was chosen to carry the spots as it is the only station serving the heart of the Shenandoah Valley—an area where Antrim needed increased advertising activity. To date, Antrim has made steady inroads on national brands. "We can see an increase in sales on Old Mansion regular and instant coffee since we sponsored *News Final*," said George S. Proctor, sales manager of Antrim. Frank Purdy, its local representative, reported that Mullenax's tremendous selling job had enabled Antrim to sign up the largest retail food outlet in Harrisonburg and had also succeeded in signing up many smaller retail accounts throughout the area.

WSVA-TV, Harrisonburg

Program

TV RESULTS

BEVERAGES

SPONSOR: Nestle Co.

AGENCY: McCann-Erickson

Capsule case history: McCann-Erickson, New York, placed a schedule for Nestea on WAVY-TV, 9 May through 30 July. Buy was for five one-minute spots per week in day programs, backed by the station's intensive merchandising. In cooperation with Morrison B. Prewitt, territory manager for the Nestle Co., the station placed beach umbrellas in over 100 stores to set off attractive arrangements of Nestea. It further supported the campaign with one of the largest mailings the market has ever seen. At the end of the campaign, Prewitt reported to Mike Schaffer of WAVY-TV that the station produced some of the best results Nestea advertising and merchandising has ever had in a market. WAVY-TV, he said, was responsible for thousands of consumers buying the product during this period. The campaign was also a factor in getting enthusiastic merchant support, and the increase in sales in the area has paved the way for many new listings for economy-size Nestea.

WAVY-TV, Norfolk

Announcements

BUILDING SUPPLIES

SPONSOR: Pine Hall Brick & Pipe Co.

AGENCY: Long-Haymes Agency

Capsule case history: The Long-Haymes Agency, Winston-Salem, had a difficult problem—to create and maintain a brand image for Pine Hall Bricks that would appeal to the imagination of women. The agency decided that WSJS-TV provided the home-building type audience it wanted, and conceived a tv campaign that not only glamorized the Pine Hall Brick & Pipe Co.'s bricks, but made them easily identifiable for women. The bricks were sold as Colonial Rose and other exotic names for brick styles, and through the use of prime time I.D.'s on the station, a tremendous consumer demand was created. Curt Long, of the Long-Haymes Agency, said: "The WSJS-TV schedules gave our campaign the impact it needed. Its effective reach was a major factor in making the consumer market aware of the Pine Hall name in bricks, over a five-year period. Today, people in this area buy Pine Hall bricks the same way they buy refrigerators, cars, etc.—by the product's brand name.

WSJS-TV, Winston-Salem

Announcements

CAMERA STORES

SPONSOR: Schilling Sales Co.

AGENCY: J. G. Sullivan Co.

Capsule case history: The Charles W. Schilling Co., a camera retailer in South Bend, hesitated to sponsor the weekly *Bishop Sheen* program on WNDU-TV because it felt it would be difficult to integrate the commercials. It had never used tv before and was cautious about placing advertising that would offend viewers, in a market where it already had an established reputation. But working with its agency, the J. G. Sullivan Co., a soft-sell presentation in keeping with the dignity of the program was created. Results from sponsorship were immediate: hundreds of letters the first week alone expressing thanks for bringing the show to the area, and proof of the advertising value was that viewers came from even distant points covered by WNDU-TV to mention their appreciation and make purchases. "Our sponsorship of the *Bishop Sheen* program has become one of our most effective campaigns," said Charles Schilling, "giving us unprecedented sales from the entire Michiana market."

WNDU-TV, South Bend

Programs

CANNING JARS

SPONSOR: E. J. Korvett

AGENCY: Direct

Capsule case history: A special sale promotion on WHNB-TV, New Britain-Hartford, Conn., showed E. J. Korvett the value of tv throughout the year. Previously this pioneer discount chain, based in New York, had been strictly a print advertiser in this area. For the promotion, it used saturation daytime I.D.'s to push one or two items each day, for sales impact the following day. According to Earl Perlov, store manager, and Mrs. E. Nelson, promotion manager for the chain, most of the goods sold out the same day advertised. But what impressed Korvett most was the sustained response for weeks after the schedule. The advertiser quickly placed a series of schedules with WHNB-TV on a year-round basis, in an over-all campaign to promote the store itself, rather than specific items. Result has been an all-time high in store traffic in all departments. E. J. Korvett Co.'s usual schedule with WHNB-TV that has proved to be successful: Twenty-five I.D.'s throughout the day, Wednesday, Friday.

WHNB-TV, New Britain-Hartford, Conn.

Announcements

TV RESULTS

CLOTHING

SPONSOR: Edith's Dress Shop

AGENCY: Direct

Capsule case history: Ten-second spots on WFRV-TV, Green Bay, have been selling bridal wear with unprecedented results for Edith's Dress Shop in Fond du Lac, Wisconsin, 75 miles from Green Bay. Not only has the schedule tremendously increased business in the immediate area, but it has brought substantial trade from the station's entire coverage area. "It's not uncommon for customers to come as far as 100 miles," Edith Murphy reported. To promote its bridal shop and free alteration service on bridal party wear, Edith's uses only one 10-second spot each week. This spot is in AA time between *Perry Como* and *This Is Your Life*, to reach both the young singles and family audience. The slide includes a picture of a bride and the store logo. Copy pitches "Outfit your entire family" and "Free Alterations." The announcement has been the one single important factor here, over the past year, in helping to establish the store as a leading retail outlet in bridal wear for the entire region.

WFRV-TV, Green Bay

Announcements

COOKWARE

SPONSOR: Cook Craft Division,
Carrolton Mfg. Co.

AGENCY: Penn & Hamaker, Inc.

Capsule case history: After its first 13-weeks on AM Theatre, WLW-D, Dayton, Cook Craft Division of Carrolton Mfg. Co. is sold on tv. For its stainless "Waterless" cookware, the firm placed a one-minute commercial five times a week on the *AM Theatre*, 9-10:30, Monday through Friday. Commercial consisted of a 40-second film and a 20-second closure by host Andy Marten using a highly personalized sell. Results: Recorded tv leads during the 13-week period. 25 January through 22 April, totaled 205 direct calls, and this number was boosted by "referral" leads which were directly traceable to the spots. Referral leads increased the total to over 600 leads. L. S. Hamaker, Jr. of the Penn & Hamaker advertising agency felt that "Marten's personalized approach was largely responsible for the campaign's success" and for future programming. Cook Craft is utilizing Marten for several live one-minute spots in addition to the regular closure and film to capitalize more on his popularity.

WLW-D, Dayton

Announcements

DAIRIES

SPONSOR: Clover Dairy Co.

AGENCY: Gutman Advertising

Capsule case history: WTRF-TV, Wheeling, has what it believes is the "sleeper" tv program of the year. The show is called *Clutch Cargo*, and is a five-minute comic strip type program scheduled on the station Monday through Friday, at 6:55 p.m. A recent ARB report gives the show a 22.9 rating on the WTRF-TV time slot. The sponsor of the program on Monday, Wednesday and Friday is Cloverdale Dairy and according to Milt Gutman of the Gutman Advertising Agency in Wheeling, *Clutch Cargo* has been a major factor in sales since it bought the show. "The program," Gutman reported to WTRF-TV, "has been one of Cloverdale's most outstanding campaigns in years. We are reaching the audience we want without any waste circulation, and the tremendous identification of the product with the show has given the campaign great impact on the Wheeling market." Cloverdale plans a continued campaign using *Clutch Cargo* and will renew when the present contract expires.

WTRF-TV, Wheeling

Program

DEPARTMENT STORES

SPONSOR: Moran's Department Store

AGENCY: Neigher-Scott-Shaw

Capsule case history: With tv's continuing battle to woo traditional newspaper advertisers, WHNB-TV recently succeeded in the toughest sell of them all, the department store. Selling the Neigher-Scott-Shaw ad agency of Hartford, Conn., on giving tv a whirl for its client, Moran's Department Store, the station hoped to break down with a test campaign the resistance against broadcast usually put up by department stores. Results were better than ever hoped for, with the test producing record-breaking sales for Moran's. The advertiser made an immediate decision following a week of business newspapers had never been able to produce. "Moran's has decided to drop all newspaper advertising and to continue use of your station exclusively," reported Harold J. Shaw of the Neigher-Scott-Shaw agency. "The store's advertising cost on WHNB-TV, in ratio to volume, is the lowest it has ever experienced. We are completely sold on broadcast as the best way to sell merchandise in this market."

WHNB-TV, Hartford-New Britain, Conn.

Announcements

TV RESULTS

DISCOUNT STORES

SPONSOR: World Discount Center

AGENCY: Direct

Capsule case history: Following a fire in the World Discount Center in Rome, N. Y., Chuck Kaplan, owner and operator of the discount house, purchased a schedule of announcements to promote a special fire sale on damaged merchandise. Kaplan bought 60 eight-second, run-of-schedule spots to be run during a three-day period prior to the sale. This marked the first time the operator had used television advertising. At the same time he discontinued his newspaper ads. Kaplan was totally unprepared when he faced 300 anxious shoppers, who had stationed themselves at World's front door the first day of the sale; traffic was snarled and local police were hard pressed to keep order. The situation continued for three days with four police officers guiding newly won customers, single file, into and out of the store. As for sales, the cash register rang continuously the whole time. Kaplan is now convinced that tv can sell under any circumstances. "It really reaches the people you want."

WKTV, Utica-Rome, N. Y.

Announcements

DRY CLEANING

SPONSOR: G&K Cleaners (Gross Bros-Kronick)

AGENCY: Direct

Capsule case history: Although it owned two plants with a good volume of business back in 1950, G&K Cleaners wanted No. 1 position in the Minneapolis-St. Paul market. Newspapers were producing some results, but not spectacularly. WCCO-TV persuaded I. D. Fink, its president, to switch the fairly large print budget entirely to tv on a test basis. A heavy campaign of I.D.'s was scheduled and within two months both plants had to be expanded. Satisfied, G&K then sponsored *Masterpiece Theatre*, WCCO-TV's first-run Sunday evening (9:30) movie. Sales skyrocketed this time and sponsorship lasted six years, during which G&K practically captured the entire dry cleaning market. When the station finally dropped the feature, it experimented for a while with various schedules—and with equal success. Today, still the leader, it sponsors on WCCO-TV two weekly 15-minute evening newscasts and runs monthly saturation schedules for its special promotions throughout the year.

WCCO-TV, Minneapolis-St. Paul

Programs & Announcements

FOOD

SPONSOR: Buitoni Foods Corp.

AGENCY: Direct

Capsule case history: Buitoni Foods Corporation sponsored a two-hour filmed production recently of Verdi's classic opera "Rigoletto" on WRCA-TV, New York. The advertiser wanted a program that would sustain the quality image of its more expensive products in a highly competitive market, and WRCA-TV, which has been producing special Sunday programs tailored to a client's specific needs, came up with "Rigoletto." The production was filmed at the Rome Opera House with La Scala stars. To sustain the program's over-all quality continuity, commercials used were of an almost institutional character and the opera's intermission featured *N. Y. Times* critic Howard Taubman. Results were excellent: sales figures jumped multifold immediately after the program and tremendous good will was created. Over 500 letters applauded the program and expressed a feeling of obligation to buy Buitoni products. The advertiser is now negotiating with WRCA for similar telecasts.

WRCA-TV, New York

Program

FOOD

SPONSOR: Hanover Canning Co.

AGENCY: Direct

Capsule case history: The Hanover Canning Co. increased sales 66% with a 20-week campaign on WTOP-TV, Washington. Campaign was based on a tie-in with the Washington Redskins football team for its Hanover "Redskin" kidney beans and pork and beans. Building heavily around 12 one-minute live and filmed spots per week and six 15-minute pre-game programs, the firm almost completely dominated the Washington market through the football season and afterwards even though it was in competition with many nationally-advertised brands and more than 15 local or regional brands, as well as private labels. Before and after the 20-week campaign on WTOP-TV, CBS Television Spot Sales conducted special Pulse surveys which revealed the 66% sales increase. The survey following the campaign showed that 20.1% of all people questioned reported buying Hanover products. Before the promotion, only 12.3% bought Hanover items. This added up to a 66% sales increase.

WTOP-TV, Washington, D. C.

Programs & Announcements

TV RESULTS

FOOD

SPONSOR: Minute Maid

AGENCY: Ted Bates

Capsule case history: Leon Yeargan, Norfolk representative of Gay H. Pryor, Inc., of Silver Spring, Md., and Minute Maid Orange Juice, undertook a special merchandising campaign in conjunction with a local tv schedule on WAVY-TV. Cooperating with Yeargan, Mike Schaffer, merchandising and promotion director of WAVY-TV, prepared an all-out merchandising effort to aid distribution and increase sales of Minute Maid. In-store displays were set up and personal calls were made on store managers using the station's Jr. Ambassador, a 13 year-old lad in full ambassador dress, who presented each manager with a Minute Maid sample. It was Minute Maid's first use of WAVY-TV, and Yeargan wrote the station: "I'm exceedingly happy to say that the sales of Minute Maid frozen orange juice have shown an increase of 25% over the same period one year ago. I feel several factors were responsible—among the most important, superiority of product, advertising, merchandising."

WAVY-TV, Norfolk

Announcements

FOOD

SPONSOR: Ventre Packing Co.

AGENCY: Osborn & Probst Adv.

Capsule case history: The Ventre Packaging Co. of Syracuse, manufacturers of Enrico's food products, found that new products were forcing their way into the Albany-Troy-Schenectady market and endangering a tremendous 90% distribution figure for its spaghetti sauce. Pressure was brought to bear by local distributors on both the manufacturer and its agency, Osborn & Probst of Syracuse. Ventre decided to sign a 52-week contract for the syndicated film *Target*, hosted by Adolph Menjou, and placed it on WAST, Albany, in the 10:30 p.m. slot. Results for Ventre Packaging after more than 40 weeks on the air in this market: a 23.3 Nielsen with a 44% share of the audience. This was 12% higher than the closest competitor. In terms of sales for Ventre, the show considerably strengthened its distribution pattern, returning the spaghetti sauce to the original 90% figure, and sales increased 25% since *Target* went on the air. Ventre plans on using the show for an indefinite period.

WAST, Albany

Programs

GAMES

SPONSOR: Mag-Powr Games, Inc.

AGENCY: Direct

Capsule case history: Mag-Powr Games, Inc., Sausalito, California, placed a test campaign on KTVU, promoting one of its new games, to run exclusively on the station for three years during last year's Christmas season. With a brand new item, dealer tags on commercials, and no other medium used, it was a simple matter to measure results. Dealers reported sales directly attributed to KTVU after the first announcement, and virtually all stores were sold out by Christmas. Some stores reordered as many as six times in the three-week period, and sales went as high as \$1,000 for one outlet. George Lindman, its president, now sold on tv's impact, told the station: "I was amazed, in particular, at the number of people—including women—who reported seeing our commercials on KTVU's Bud Foster show. He did a wonderful job for us. We are introducing a new, improved model of our baseball game this year, and you can rest assured we will be calling KTVU first for availabilities for Mag-Powr."

KTVU, San Francisco-Oakland

Announcements

GASOLINE & OIL

SPONSOR: Webaco Oil Co.

Cities Service distributor

AGENCY: Hart-Conway

Capsule case history: The Webaco Oil Co., distributor of Cities Service products for a six-county area in the Rochester, New York, market, has sponsored the *City Edition News* show on WVET-TV for more than four years. Joseph P. Brown, of the Hart-Conway advertising agency, reports that during this period, "*City Edition News* has played a major part in building Webaco sales for Cities Service gasoline, fuel oil, and accessories. The program's audience has increased from a nine rating to around a 22 since initial sponsorship." The segment's prestige and respect has grown consistently in the Rochester market, and solid sponsor identification has been a key factor in sales for Webaco and dealers in the distributor's area. "Special announcements bring Webaco's dealers immediate response after the program," Brown says. "The *City Edition News* is an integral part of its advertising, and we consider the program the best tv buy in Rochester in terms of both cost and sales results."

WVET-TV, Rochester

Newscasts

TV RESULTS

HEARING AIDS

SPONSOR: Acousticon Hearing Aids

AGENCY: Direct

Capsule case history: Walter Zuchara, new manager for Acousticon Hearing Aids, Springfield, Mass., wanted to use tv but had a limited budget. WWLP suggested the use of well-known weather man John Quill, and the sponsorship of 7:25 and 8:25 a.m. weathercasts on Wednesday and Friday within the NBC *Today* segment. Doubt had always been expressed as to early morning tv effectiveness, but WWLP felt that good results could be obtained if the advertiser capitalized on a strong local personality and placed him in a *Today Show* adjacency, within which the weather shows are scheduled. The manager decided to give it a try, even though it meant allocating 50% of his ad budget. Quill did the commercials himself, low-pressure institutional advertising with an offer of excellent books on hearing and a free tv/radio attachment for the afflicted. Results: One of Acousticon's most successful campaigns, it has produced more leads, while still feasible for a limited budget. WWLP, Springfield, Mass. Weathercasts

HOUSEHOLD FURNISHINGS

SPONSOR: Household Outfitting Co.

AGENCY: Direct

Capsule case history: Household Outfitting Co. of Scranton, one of the city's leading household furnishings establishments, has been advertising on WDAU-TV for 24 months with considerable success. The firm carefully checks its tv advertising against other placements and in special campaigns uses only one medium to carry the ad load. In selling storm doors Household bought a five-week campaign on WDAU-TV, using no other advertising. Storm doors are a high-priced item and a major-decision product, not usually bought on impulse. Both the medium and the ad copy had to be strong to have impact. Advertising pitched "Don't just think about it" to jar viewer inertia, the habit of postponing a buy of this type. Martin Loman, department manager for Household Outfitting, tabulated results and reported the tv campaign as an outstanding success. "Our point-of-sale check showed us that customers came from as far as 35 miles to buy doors because of our advertising on WDAU-TV. WDAU-TV, Scranton Announcements

MOVIE HOUSES

SPONSOR: Group of 12 independents in southeastern Wisconsin

AGENCY: Direct

Capsule case history: Joe Baisch, a former motion picture exhibitor and now v.p. of WREX-TV, has not only succeeded in getting film houses to place a major portion of their budgets with tv, but has proved that his package promotions eventually increased receipts 200 to 300% at a dozen theaters in southeastern Wisconsin. On the film *Dog Flanders* he laid out a coloring contest with over 600 prizes. There were 50,000 contest entry heralds distributed by the theaters and also screen trailers plugging the contest and WREX-TV programs. A tie-in with the Crayola Co. was arranged, the winning color contest art entries being placed in newspapers in all participating cities. The phenomenal success of this promotion and others like it prompted Bill Lalor of the Jeffris Theatre in Janesville to say: "Working with WREX-TV, we've finally found a successful pattern for merchandising motion pictures in this area that is worth shouting about. We're back in business, which is better than ever!" WREX-TV, Rockford, Ill. Announcements

MOVIE HOUSES

SPONSOR: Paramount Theatre

AGENCY: Direct

Capsule case history: To promote a recent film at the Paramount Theatre in Monroe, La., its manager, Ted Hatfield, purchased a spot campaign on KNOE-TV. In order to accommodate the tv schedule, Hatfield cut back his newspaper campaign and ran I.D.'s between *Six O'Clock News* and *Sports Whirl*, I.D.'s in nighttime and minute participations in *Showboat*. Total cost: \$150. The promotion ran one week prior to opening night and three days during the showing. As a direct result, Hatfield reported, every one of the 2,200 seats was filled for six consecutive nights. So successful was the campaign that Paramount Gulf, the parent company now contributes from \$150 to \$200 to advertise Paramount's bill on KNOE-TV. "It was more than I had expected when the house was filled every night," said Hatfield. KNOE-TV, I find, is not really a competitor at all, but a very strong ally." Hatfield has now revamped his advertising, and the budget is split: 90% to television and 10% to the newspapers. KNOE-TV, Monroe, La. Announcements

MOVIE THEATERS

SPONSOR: Colfax Theater

AGENCY: Direct

Capsule case history: A one-week saturation campaign by the Colfax Theater over WNDU-TV, South Bend, produced a tremendous turnout for the Pat Boone-James Mason movie, "Journey to the Center of the Earth." The first use of tv by Ralph Essex, general manager of the independent house, resulted in the picture grossing more for the one theater than the usual combined gross for the five theaters that once operated in downtown South Bend. The promotion began three days before the film opened with heavy saturation—15 to 20 spots a day. This pace was maintained for a week and then tapered off to a maximum of six spots the last day of the campaign. The interest in the feature created a sufficient demand for the picture to be held over for a second week. Ralph Essex told WNDU's Tom Hamilton and Bill Hessian that he was "completely overwhelmed" by the success of the campaign and plans television promotions for special features as standard operating procedure.

WNDU-TV, South Bend

Announcements

MUSIC STORES

SPONSOR: Music, Inc.

AGENCY: Direct

Capsule case history: Music, Inc., a local Charlotte music store, placed a one-time only schedule on WSOC-TV to sell hi-fi stereo console record players. A Five-Plan was purchased using three one-minute announcements in *Kilgo's Kanteen*, an afternoon teen-age dance show, and two one-minute announcements in the late evening news strip, *11th Hour Report*. Bob Douglas, the manager of Music, Inc., felt that if the store sold 16 of the record players the sale would be a tremendous success. The store had never used television before and had no idea what to expect. Results: The five announcements sold 32 consoles during an eight-day period. Since the campaign cost Music, Inc., only \$300, it showed a large profit for the short schedule. Previously the store had used other advertising without realizing full benefit from it, and on the basis of its one-time shot decided to use tv regularly. Its latest expenditure for its tv campaign is \$3,300 using basically the same schedule as before on the station.

WSOC-TV, Charlotte

Announcements

RESTAURANTS

SPONSOR: Hi-Boy Drive-In

AGENCY: Direct

Capsule case history: When George T. Adlow, an engineer by trade, entered the drive-in business, he first analyzed the best method to advertise a new restaurant of this type in the Springfield, Mass., area. He decided tv would give him the impact he needed and that WWLP's syndicated film strips, feature movies and late news would give him the audience he wanted. Placing most of his ad budget on WWLP, he bought one-minute spots in these segments using taped commercials that feature shots of food, the restaurant interior, and action shots of activity around the restaurant. He appears himself in some, but mostly capitalizes strictly on the restaurant. Now, after a year on WWLP, his restaurant is one of the most successful restaurant operations in the area. "My advertising on WWLP has been responsible for most of the drive-in's traffic," he said, "and I am now planning a new drive-in for Springfield using basically the same promotion techniques scheduled again on WWLP."

WWLP, Springfield, Mass.

Announcements

RESTAURANTS

SPONSOR: Trinkhaus Manor

AGENCY: Direct

Capsule case history: The effectiveness of spot television was well illustrated by WKTV, Utica-Rome, during a contest which taught the potency of tv advertising to a restaurateur and wife-appreciation to husbands. In an effort to attract greater volume to Trinkhaus Manor, one of the area's most lavish supper clubs, WKTV scheduled a "Deserving Wife" contest. Husbands were invited to write, in 25 words or less, why they felt their respective wives deserved a night out. The winner received six nights out at Trinkhaus Manor and the runner-up four nights out. Additionally, baby sitters were provided. "The contest really opened my eyes to television advertising," said Anthony Trinkhaus, proprietor. "Wherever I went people were talking about the contest—even in Syracuse." Husbands did not wait to win the contest, but began taking their wives to Trinkhaus. "From now on I am going to discontinue all other advertising and go in heavily for television in my promotions," Trinkhaus said.

WKTV, Utica-Rome, N. Y.

Announcements

What's new in the use of tv commercials music and

Edmund Anderson, radio and tv commercial producer, McCann-Erickson, Inc., New York

Within the last few years there have been interesting and healthy new trends in the use of music for commercial jingles and tracks for television commercials. Interesting and



Folk music is currently playing a big part in the business of jingles

healthy for both the advertiser and for the writers and composers who find expression in these areas. Many of the agencies and advertisers are using wide and varied musical forms to aid in the sales story. There presently seem to be few, if any, of the old taboos if the job is well done and pertinent. Listen to radio and television and hear jingles and background tracks utilizing every musical form from progressive jazz to symphonic treatments. Colors and accents formerly heard only in the concert halls and in jam sessions are becoming everyday fare in commercial music.

The medium now holds enormous appeal to composers and arrangers with excellent training and backgrounds, not only for its remunerative compensations, but for a certain freedom of creative expression they find attractive and rewarding. This, thanks to the farsightedness of a few agencies and advertisers, who started pioneering along these lines about three years ago. Composers of such stature as Bud Bazelon, who studied with Darius Milhaud, Will Lorin, student and protege of the eminent Pierre Monteux, Bernardo Segalle, the gifted Brazilian pianist and composer, and many others of equal talent and ability are working every day with the creative department of agencies to bring new musical ideas and

effects to the sales message.

Folk music is presently playing a big part in the business of jingles. Many of the jingles now extant are based on Western ballads, mountain music and Negro spirituals. Folk singing groups, such as The Kingston Trio, The Brothers Four, The Limelighters, and ballad singer Cisco Houston are currently lifting their voices to extol the praises of soft drinks, savings banks, and cake mixes.

End result—the changing approach to commercial music is proving to be a palatable one for both sponsor and listener.

Willis Schaefer, president & creative director, Madison Avenue Sounds, Inc., New York commercial music firm

Musical commercials on tv are being made more elaborate and generally more artistic in their production.

The character of jingles has changed radically—and for the better—in the past several years. We can remember back not too many years when a vocal group with piano accompaniment would sing the reasons why “Blooper’s Soap” was better than any other brand.

From this beginning, the never-ending trend has been toward larger productions. Jingle commercials are becoming increasingly more elaborate. Now we have 35-piece orchestras, choruses, electronic gimmicks—all designed to help “sell” the product.



Trend toward use of large orchestras, choruses, electronic gimmicks

We hear hip jazz, beautiful strings, unusual instrumental groups and even name singers. All these combine to give a producer an identity. The jin-

gle has increased in length from the four or eight bar ditty to a one, sometimes two, and on occasion—a three-minute beautifully scored production.

There is another important facet in the production of musical commercials—the scoring. The trend is to prescore, as opposed to post-scoring, to the film spot. With the advent of more animation in tv commercials, producers have found that a well-planned musical score recorded in advance lends greater creativity in the subsequent production and sometimes cuts the over-all cost.

Pre-scoring is not limited to animation only. Madison Avenue Sounds has recorded scores and the film producers have played the acetates during the filming for the performers to get “in the mood.” It has worked most successfully for direction.

Being an independent music producer, Madison Avenue Sounds is for anything that will create a better musical commercial. We don’t have to use large orchestras to get our point across but if it will make this spot sell more of what it is supposed to, then we don’t spare expense.

The impact of advertising’s music for tv jingle commercials has been so profound that any hit parade of America’s most popular tunes today, to be accurate, should include these commercial melodies. Americans are humming these tunes right along with pop songs. In fact, much of the original music now being composed in the U.S. is written specifically for sponsors’ messages. I believe a poll of the man on the street would show that a large part of the music in jingles he hears on television can be recalled readily and creates an image of the product.

We have today, so many developments in recording, more creative people in agencies and a demand by the public for better commercials, that we owe it to the viewing public to capitalize on every constructive trend in music for tv jingle commercials.

jingles?

Ben C. Allen, tv copy group head,
BBDO, New York

To me the latest trend in musical commercials for tv today, is toward what I call motivational music. By this I mean background music that is more than a pretty melody. It is a whole concept in sound. A virtual musical climate that envelops the consumer and appeals to his unconscious mind. It may be an exciting jazz rhythm that titillates the viewer's ears as he watches a car commercial. Or the lush string setting for a beauty product, suggesting glamor and romance. There is hardly a product that cannot benefit from the motivational music technique.

Motivational music is background music with a function, a point of view. It is the wise copywriter or



*Music that
strengthens
copy's sell
doesn't call
attention
to self*

producer who knows in what situation this technique can function best. And certainly there are commercials in which music of any nature would tend to get in the way. One thing for sure is that motivational music can never transcend the commercial. It takes its cue from the copy theme which is the basic selling force in any commercial.

No one has done any research, to my knowledge, on the effect of motivational music. But the fact that it is found in a good many of today's television commercials speaks for itself. Chances are the next time you see a big closeup of a steaming bowl of soup, or a big, luscious layer cake on tv, proper motivational music will help whet your appetite. If you don't think it makes a difference try watching the same commercial and cutting off the sound. ■

SPOT BUYS

TV BUYS

Carter Products, Inc., New York: Campaign for Arrid Cream Deodorant starts this month in over 50 markets. Lineup is for 13 weeks using moderate frequencies of early and late night minutes, and some prime. Bill Ferguson buys at SSC&B, New York. Other schedules beginning this month are on Whirl-In, out of Ted Bates & Co., New York. About 40 markets get 13-week runs of prime and fringe minutes. Buyer: Dick Waller.

Pepperidge Farm, Inc., Norwalk, Conn.: Buying light frequencies of prime 20's and day minutes for its bread products in about 12 markets. Schedules start in January for five weeks. Buyer: Henry Cleef. Agency: Ogilvy, Benson & Mather, New York.

Swift & Co., Chicago: New schedules on Pard Crunchers dog food begin third week in January in reportedly 10-15 markets. Daytime minutes and 20's are set for nine weeks. Buyer: Marianne Lixie. Agency: Dancer-Fitzgerald-Sample, Chicago.

Colgate-Palmolive Co., New York: New activity on its men's line starts this month in about 39 weeks. Schedules are light, with fringe night minutes placed up to 52 weeks. Buyer: Eileen Greer. Agency: Ted Bates & Co., New York.

Alberto-Culver Co., Chicago: Campaign starts this month in around 30 markets for its hair preparation. Night 60's are being scheduled for 26 weeks. Agency: Compton Adv., Chicago.

Falstaff Brewing Corp., St. Louis: Schedules begin early this month for its beer winter promotion, in about 10 markets. Placements of prime 20's and fringe night minutes are for 39 weeks. Buyer: Roy Terzi. Agency: Dancer-Fitzgerald-Sample, New York.

General Foods Corp., Perkins Div., Chicago: Currently testing its powdered soft-drink Twist in six markets. Schedules run through May, with a major launching expected for the summer. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding, Chicago.

RADIO BUYS

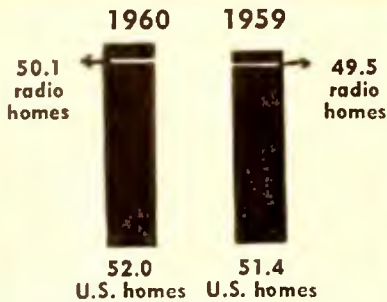
Glenbroo Laboratories, Div. of Sterling Drug, Inc., New York: Midol schedules start this month in about 10 markets. Moderate day minute frequencies to reach women are set for 52 weeks. Buyer: Bob Hall. Agency: Thompson-Koeh Co., New York.

Parker Bros., Inc., Salem, Mass.: Schedules on its game Rook begin mid-January in around 20 markets, mostly southeastern. Four-week buy is for about 15 day minutes per week per market, time about 75% housewife, 25% farm. Buying contact is F. S. Browning, executive v.p., Badger & Browning & Parmer, Boston.

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

End of November 1960

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,538	112	621	186
Fm	801	211	61	35

End of November 1959

Am	3,441	85	506	240
Fm	664	159	83	28

Source: FCC monthly reports, commercial stations. *October

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
Total	156,394,544	146,200,000

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

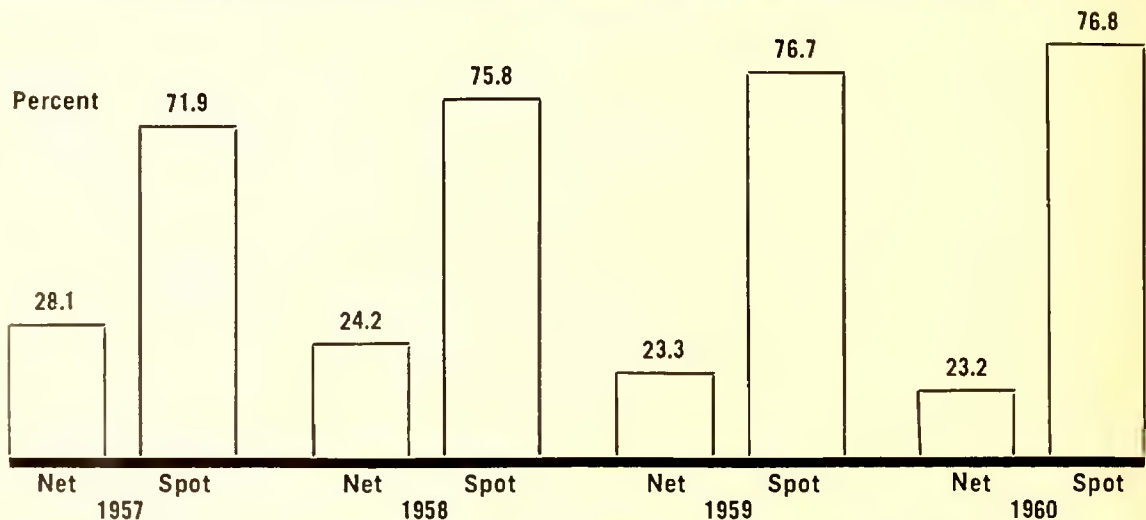
Radio set sales index

Type	Oct. 1960	Oct. 1959	10 months 1960	10 months 1959
Home	1,036,333	839,912	7,381,754	6,125,790
Auto	639,357	531,116	5,420,279	4,682,962
Total	1,675,690	1,371,028	12,805,033	10,808,752

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

2. CURRENT SPENDING PATTERNS

How the top 50 radio /tv agencies divide their radio spending



The chart above, based on SPONSOR's annual ranking of the top 50 ad agencies by radio/tv billings, shows the percent of total radio dollars allocated to network and spot. The total dollars invested in radio by the top 50 air agencies represents 100%.



TELEVISION BASICS

THIS SECTION of the McGraw-Hill
contains several articles which
will of course show about the tele-
vision medium. Included are the
latest dimensions of the televi-
sion business in the country. It
shows what different types of
the network, spot and local
are, including the types of services
they offer to you and customer inter-
actions. There are also in-
cluding a lot of charts with other
information. Included in a broad
area section on viewing habits of
the summer television audience.

TELEVISION BASICS

Here's a "must" booklet for everyone in-
volved 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 dimen-
sions of tv; on audience viewing habits;
on network trends; on advertising expendi-
tures—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

**ORDER
YOUR
REPRINTS**

NOW

SPONSOR READERS SERVICE • TELEVISION BASICS

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

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY.....

NEWS & IDEA WRAP-UP

TIME OUT! South Polar explorers (l-r) Melvin Mathis, James Ray, Thomas Ackerman build model ships during break in their International Geophysical Year research at Ellsworth Station, Antarctica. Story of their expedition was recently telecast over ABC TV



ICE QUEEN, Mrs. Alla Swanton, reigns over WROC-TV's (Rochester, N.Y.) "Night at the Ice Capades." As part of opening performance she rode atop float, was introduced to attending guests



General Mills will be spending an additional \$1 million for network daytime, but this money will go to ABC TV.

The miller took a flier this fall for about that amount on NBC TV daytime and it waited to see how that campaign fared before committing itself for another million.

It's practically all in behalf of Betty Crocker and out of BBDO.

The Pillsbury Company plans to appeal FTC's order to part with its Ballard & Ballard, Louisville, Ky., and Duff's Baking Mix, Hamilton, Ohio, holdings — two major competitors it acquired in the '50s.

Says Pillsbury's president, Paul Gerot: "We cannot understand how there could possibly have been any injury to competition in products which we were not selling at all prior to the acquisition."

FTC ruled the acquisitions "unlaw-

DOWN UNDER TRIP. To raise funds for Queensland spastic children and Longreach Miss Australia candidate, radio station 4LG flew 70 from Longreach to Sydney (and back) to see 'My Fair Lady.'



ful, under Section 7 of the Clayton Act (the antimerger law) because they may result in a substantial lessening of competition or tendency to create a monopoly."

The Creslan Division of American Cyanamid (Ben Sackheim) has broken one of the traditions of the trade in the case of Betty Furness by using her for industrial films.

The tradition: that it wasn't wise to use immediately a personality who has been identified for many years, and exclusively, with the sales efforts of a single corporation.

The so-called stigma was discounted by Sackheim with this attitude: here was a prop that could do the required job.

Campaigns:

• **United Artists** will use radio and tv spots in key cities throughout the country to introduce its movie, *The Misfits*, during the first two weeks in February.

• **The San Diego Convention and Tourist Bureau** scheduling minute spots on radio stations in Chicago and Denver in a large-scale tourist attraction campaign, this year.

• **Block Drug** using tv and radio spot to supplement its network buys for its three principal winter products, Rem Cough Medicine, Omega Oil, and Minipoo Dry Shampoo. Agency: Gumbinner.

PEOPLE ON THE MOVE: C. L. MacNelly, Jr., senior v.p. and director, Ted Bates, assuming direction of the Colgate-Palmolive Company toilet articles brands handled by the agency.

Kudos: Adell Chemical's (Lestoil) **Jacob L. Barowsky**, recipient of the William G. Dwight Distinguished Service Memorial award for 1960 . . . The First National Bank of Denver, heavy user of radio and tv in the Denver area, recipient of the 1960 Fame and Fortune Award from The Advertising Club of Denver.

AGENCIES

Compton passed out year-end honors to six v.p.'s, raising them to senior vice presidents and adding them to the agency's board of directors.

The six whose status got an added gilding:

Frank Kemp, media director, and one time timebuyer.

Louis Titterton, director of the tv radio department.

Theodore Gley-teen, management supervisor on the P&G account.

Edward Battey, director of research and a 33-year veteran of Compton and predecessor, Blackman Company.

John A. Hise, assistant to the president.

John Owen, supervisor of the agency's liquor account and once head of Owens & Chappell.

President Barton A. Cummings' comment:

"The decision of the board to draw upon the background and managerial experience of these seasoned execu-



SHARING THE DIAS in New York at Puerto Rican Merchants Assn. Dinner are (l-r) Mayor Robert Wagner of N.Y.C., Fred Barr, WWRL program dir., Jose de la Vega, WWRL dir., Spanish bdstg.

DIG THAT CRAZY COMBO—It's Huckleberry Hound and Pittsburgh Postmaster James C. Smith, who teamed up with Station KDKA-TV officials for a city-wide 'mail early' Christmas campaign



FIRST PRIZE—an Austin-Healey—goes to Mrs. Harold E. O'Brien, Larkspur, Calif., who accepts car keys from sales promo. mgr. Bill Sweeney for best slogan in KFRG (S.F.) United Crusade Slogan Contest

tives at the decision-making level not only recognizes their past contributions but anticipates the heavier demands which will be placed upon the board at this stage of the agency's growth. We have made good stride in the last five years and we hope to move ahead at the same pace in the next five."

Leo Burnett, in broadening its top management team, has elected another executive vice president to its client service division, named four of its executives to the board of directors, and advanced an account supervisor to a v.p.

Involved in the moving-up program:

Edward M. Thiele, v.p. and director, to executive v.p.; John C. Ianiri to v.p.

The four new directors: Robert C. Everett and Roy Lang, v.p.'s in the client service division; John Matthews, v.p. and associate copy director; and Don Tennant, v.p. and head of the agency's tv commercial department.

Agency appointments: Linen White Products, Clinton, N. C., to **Bennett/Advertising**, Raleigh, N. C. . . . Dr. Pepper (soft drink), Dallas, to **Kenyon & Eckhardt Ltd.**, for Canadian advertising . . . WQXI, Atlanta, (Esquire Broadcasting), to **Cluck Shields Advertising**, Atlanta.

PEOPLE ON THE MOVE: James Quest from P&G to account executive, SSC&B . . . John F. Devine, administrator of JWT's tv/radio department, elected company general counsel . . . John J. Hackett from media director, Erwin Wasey, Ruthrauff and Ryan, to associate media director, Knox Reeves, Minneapolis.

They were elected v.p.'s: Dave Nathan, at Curtis Advertising . . . Frank J. Fucito, at Kenyon & Eckhardt . . . George H. Alarik, Dean W. Proctor, Harold C. Mullen, and Donald M. Rowe, all at BBDO.

Resigned: William B. Templeton as v.p. and director, radio/tv department, Cunningham & Walsh, end of February.

This 'n' data: Kudner's 1960 combined bonus and profit-sharing payments to employes was twice as much as the previous year. All employes received the cash bonus, while the profit-sharing payments go to the employes who had been with Kudner two years or more.

Agency merger: Gibbons Advertising Agency, Inc., Tulsa, with Watts, Payne-Advertising, Inc., also of Tulsa.

New agency: Fladell, Harris & Breiner Advertising, Inc., at 40 East 49th St., New York City. Leslie A. Harris will serve as v.p. and director of all media.

ASSOCIATIONS

NAB's policy committee summed up 1960 as a broadcasting year which showed a steady growth despite bleak predictions.

The statistics: radio and tv stations on the air, numbered 4,800; 221 more than on 1 January, 1960.



WXLW CLIENT LOG		
Luckies	Hills Bros. Coffee	Camels
Pall Mall	Miller Brewing	Winston
Tareyton	Falstaff Beer	Campbell's Soup
Cadillac	Nat'l Tea Stores	Ford
Chevrolet	Kroger Stores	Mercury
Fels & Co.	Schlitz Beer	Oldsmobile
Jello	Swift Allsweet	Chrysler

Your Product is Known by the Company it Keeps

As you can see, your product enjoys the best of company on WXLW. And the list of national advertisers continues to grow as time buyers recognize the value of showing their product off in the best light. By this we mean on the right station . . . at the right time . . . to the right audience. WXLW has proven to be the right station in Indianapolis as attested to by this ever-increasing list of national advertisers. WXLW's well-balanced, exclusive adult programming lets you select the right time . . . and the right audience. In addition, your product lineage is never destroyed by the type of music featured on many stations. Instead, your message reaches

the consumer who has been put into a receptive frame of mind by pleasant music, a consumer who will remember your message. So buy the audience that *can* and *will* buy your product. Always include WXLW in your Indianapolis buy.

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE



Three major steps by broadcasters were cited as the industry's most telling answers to its critics:

- The industry's fair and impartial handling of the presidential radio/television debates without any legal requirements or restrictions for equal time.

- Its apparent success in winning acceptance of its view that broadcasters themselves should determine community needs and plan programming to meet them.

- Its determined effort to improve and expand its means of self-regulation through the NAB's Radio and Television Codes. (See Washington Week, page 55, for comment.)

PEOPLE ON THE MOVE: Arthur D. Stamler to public relations staff, NAB . . . Paul Woodland, WGAL and WGAL-TV, Lancaster, Pa., promotion manager, appointed editor-in-chief of the monthly idea bulletins published by the Broadcasters Promotion Assn. . . . Dan Bellus, Transcontinent Television's director of advertising and promotion, appointed program chairman for the 1961 Broadcasters Promotion Assn. convention and James Mullen, promotion manager, WCBS Radio, New York City, arrangements chairman . . . Clark Grant, WOOD and WOOD-TV, Grand Rapids, Mich., promotion manager, named chairman of the BPA education and professional standards committee.

TV STATIONS

The amount of time devoted to tv viewing went up in October, but what makes this spurt ironic was that it did not derive from the political ado but rather from expanded attention to daytime programming.

The average tune-in per home this October was 5 hours and 13 minutes per day. For the like month of 1959 it was 5 hours and 3 minutes. (These are NTA figures.)

On a monthly basis this comes out to an added five hours.

Now comes a figure that easily puts in the shadow the record turnout for the November presidential elections: Nielsen estimates that tv homes devoted an

accumulative 912,660,780 hours to viewing the conventions, Kennedy-Nixon debates and elections returns.

Nielsen figures that when the count on radio listening has been compiled it'll show that the attention given on this score to both media will be close to a billion hours.

David Sarnoff says that sales in color tv sets in 1960 hit the \$100 million mark.

While black and white sets took a 7% sales dip, last year, color took the lead in the major consumer product market with a 30% sales increase over 1959.

Metropolitan Broadcasting entered the Kansas City market with the purchase there, last week, of KMBC-TV and radio station KMBC.

The properties were bought from Cook Broadcasting for a cash price of \$10.2 million.

Two satellite stations of the Kansas City stations were also transferred from Cook: KMOS-TV, Sedalia, Miss., to Jefferson Television, owner of KRCC-TV, Jefferson City; and KFRM, Concordia, Kan., to an unnamed purchaser.

Under Metropolitan, operating executives Don Davis and John Schilling of KMBC-TV and KMBC radio, will continue with the stations.

Other Metropolitan properties:

Television: WNEW-TV, N.Y.C.; WTTG, Washington, D. C.; KOVR, Sacramento-Stockton, Calif.; WTVH, Peoria, and WTVP, Decatur, Ill.

Radio: WNEW-AM-FM, N.Y.C.; WIP-AM-FM, Philadelphia; and WHK-RM-FM, Cleveland.

International: Worldwide Broadcasting, key station, WRUL.

Station KOLN-TV, Lincoln, Neb., helped fill the Christmas stockings of 11 admen with a pre-Yule drawing held in the New York office of its rep firm, Avery-Knodel.

The winners who made off with a variety of prizes, from transistor radio to a 1961 compact car: Andrew Zeis, Compton, Chicago; Stephen Silver, ass't media buyer, B&B, New York; J. A. Taylor, media supervisor, P&G, Cincinnati; Anne Harrington, readership analyst, BBDO, Minneapolis; Leonard Kay, broad-

cast buyer, McCann-Erickson, Chicago; Lee Hanson, broadcast supervisor, MacManus, John & Adams, Detroit; John Chapman, associate creative director, Buchanan-Thomas, Omaha; Renee Faas, assistant buyer, Edward Weis, Chicago; Samuel Wilson, timebuyer, Leo Burnett, Chicago; and Nate Rind, broadcast buyer, Doyle Dane Bernbach, N. Y.

TvB's Norman Cash drew the winning names.

Kudos: KBAK-TV, Bakerfield, Calif., recipient of honor award from the California Teachers Association, for "outstanding continuing coverage of education events, issues and programs" . . . KFSD-TV, San Diego, recipient of second annual John Swett Award for the station's contributions "toward public understanding, achievement, methods and problems of public schools" . . . WJXT, Jacksonville, Fla., awarded appreciation citation from the Protestant Radio and Television Center, Atlanta, Ga., for the station's "contribution to the religious life of our nation." . . . KNOE-TV, Monroe, La., station owner James A. Noc, presented with Outstanding Award by the Northeast Louisiana Football Assn. for his "utmost cooperation and high interest in the association's work and principles."

PEOPLE ON THE MOVE: Keith G. Dare from sales manager WHCT, Hartford, Conn., to sales manager, WBNF-TV, Binghamton, N. Y. . . . Donald R. Powers to manager WCSH-TV, Portland, Maine, and Bruce C. McGorrih to sales manager, that station . . . Sidney P. Allen to national sales manager, CKLW Radio and TV, New York City office . . . Gordon H. Ritz from manager, Time magazine, Minneapolis-St. Paul, to staff assistant to the general manager and station manager, WTCN Radio and TV, that city . . . John A. Dobson, sales manager, WCAX-TV, Burlington, Vt., elected v.p. of station's operating company, Mt. Mansfield Television, Inc.

RADIO STATIONS

Keystone president, Sidney J. Wolf, foresees 1961 as a banner year for national radio buys.

(Please turn to page 59)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE® RADIO

delivers more for the money



Sacramento is \$100,000,000-payroll U.S. rocket and missile center

Well served by Beeline Station KFBK, modern Sacramento is one of the nation's leading agricultural centers as well as a growing industrial community . . . the rich, bustling hub of an independent inland California market with \$1,953,322,000 annual retail sales.* It is also the State capital.

Here KFBK leads regularly in listening and programming, is No. 1 rating station most of the time. Farm programs,

news, sports, good music, home economics, school and religious programs are presented in balanced format typical of *all 5* Beeline stations.

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

**Sales Management's 1960 Survey of Buying Power*



McClatchy Broadcasting Company

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

WASHINGTON WEEK

2 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The NAB issued an optimistic year-end statement, carrying the implication that the worst is over for broadcasting on the Washington front.

Prospects are for an end to probes of alleged wrongdoing by broadcasters. Certainly, none are planned as of the present time, though these things sometimes get going quite unexpectedly.

On the regulatory side, however, the NAB view is surely overly optimistic: there are several unresolved and disquieting straws in the wind. For instance:

- Although the Landis Report did nothing more than weave together a good many ideas previously discussed and not acted upon, it still sticks out like the proverbial sore thumb.

Congress is likely to block or to oppose many of the major recommendations. However, the report will inevitably lead to tighter regulation and to lessened cooperation between the FCC and the broadcasting industry. This is so because the gist of the report is that the FCC has been subservient to both Congressional subcommittees and to the networks.

The effort of the Kennedy administration will be to appoint men who will draw back from the industry, while probably playing it safe and resisting outside influences.

- Appointments of two new FTC commissioners and one new man on the FCC must be awaited for a clue as to the precise attitude of the new administration.

- Much has been said about the gratitude of president-elect Kennedy for the Great Debates and the part they played in his victory. On the other hand, much has been said about attitudes in favor of rigid regulation said to be held by some of his closest and most trusted advisers.

Guessing is that appointments to the FTC and FCC will be "strong" ones. Meaning selection of men who believe in cracking down. If so, the regulatory agencies will be on the necks of advertisers and broadcasters, regardless of whether Kennedy is happy or unhappy.

- The FCC has been putting the squeeze on broadcasting throughout 1960, gradually but surely. Even without a "strong" new commissioner, this trend is certain to continue.

Present indications are that before 1961 is over, the screws will be tightened considerably by the FCC. The FCC has tightened its own ground rules about as far as it had intended, and with fairly consistent support from the ad industry. Here a new chairman might not lean so much on industry cooperation, and things could get tougher.

- Things can only get rougher with the regulatory agencies, but Congress is a completely unknown quantity. One and probably two Senate probes of regulatory agency procedures are in the cards.

In view of the Landis recommendation the following staff report out of the House Legislative Oversight subcommittee will likely not be adopted: A permanent congressional group to keep a watchful eye on the regulatory agencies.

On the other hand, the subcommittee is certain to adopt a recommendation for hearings on licensing and/or regulation of television networks. It may or may not accept the staff proposal for an investigation of rating services.

No matter which way this is sliced, it means lengthy hearings on network regulation, at the minimum. This could lead Harris back into radio-tv probes.

The NAB has good cause to look with pride on the accomplishments of the industry and the association's role in defending and guiding it.

But one thing can't be overlooked: broadcasting as well as advertising are still walking on eggshells in Washington and it will take months before it's clear whether the two industries are to have a breathing spell in 1961.

FILM-SCOPE

2 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Production investments in animated cartoon shows will rise from \$20 million in 1960-61 to \$30 million in 1961-62.

That's the prediction of Henry G. Saperstein, head of UPA, who has put \$1 million into Mister Magoo and \$2 million into Dick Tracy currently.

The two UPA cartoon shows, both handled by Saperstein's Television Personalities, Inc., began in syndication in 1960 with these results:

- Mister Magoo grossed \$1.2 million through 40 station sales by 15 December.
- At year's end, WGN-TV, Chicago, was the first station to purchase the 156-episode five-minute Dick Tracy series, paying a total of \$250,000 for both the detective series and the 104-episode Mister Magoo show.

Many real possibilities for an upbeat year in syndication in 1961 seem to depend on growth and new markets that weren't predictable a year ago.

For instance, no one could have anticipated that:

- 1) National spot film would boom with new adult advertisers such as Studebaker-Lark and Shulton.
- 2) Syndication would get a boost from regional campaigns tied in to network spending, like Michigan Bell (see FILM-SCOPE, 26 December).
- 3) New program types like sports—relatively less expensive to produce—would prove a source of new profits, and other types like animated comedy—more long-lived than live-action programming—would attract major film investments.
- 4) The distribution business—**programs that don't require production investment—would take on added breadwinning chores:** post-1948 feature films, off-network reruns, foreign distribution of syndicated shows, feature films, plus network properties not available through syndication here.

A year-end flurry of off-network re-run business has given CBS Films its start on sales of Heckle & Jeckle.

The 104-episode cartoon series, being made up into 26 half-hours, has already been sold to WNBQ, Chicago; KLZ-TV, Denver; WNDU-TV, South Bend; WCCO-TV, Minneapolis; WMCT, Memphis; WSIX, Nashville, and KGPX, Salt Lake City.

Incidentally, CBS Films also reported a 19 per cent increase in grosses for its Newsfilm service, adding 38 new subscribers in 1960.

Two important technological advances contributing to speedier Newsfilm service in 1960 were new uses for TVR (kinescope) and VTR (tape), saving up to 24 hours over previous methods.

Cost accounting considerations are working toward some syndication changes.

Syndication's strongest quarters have become fall and winter, thanks to added revenue from September and January starts.

The softer quarters are now spring and summer—especially summer.

There have arisen both an optimistic and a pessimistic solution to the summer problem: selling sports shows during the summer season to increase income, or laying off some personnel in July, rehiring in fall, to cut expenses.

It's understood that the year-end reports now being compiled for at least one syndicator will show a better picture for 1960 than 1959, largely through profit in diversified side-lines.

Despite an uncertain profit picture in domestic syndication, these other sources of income will show a marked annual improvement:

- Merchandise licensing to manufacturers.
- Foreign network and syndication sales.
- Domestic network business.

Furthermore, two other factors should prove of great fiscal advantage during 1961: (1) more business previously written to go on the air and commence payment in early 1961 than early 1960, and (2) **more realistic amortization policies on current and recent production investments.**

However, the weakness in such a profile as this comes in the place that used to be a syndicator's strength: **domestic syndication.**

Ziv-UA added three new sponsor and five new station sales to Case of the Dangerous Robin and seven new buyers including two advertisers to Miami Undercover.

The shows are now sold in 189 and 92 markets, respectively. (For latest sales details, see **FILM WRAP-UP**, p. 61.)

U. S. Gypsum Company will expand the coverage of its half-hour information show, Builder's Showease, from three to 26 markets in 1961.

Already set for Kansas City, Detroit, Boston, St. Louis, Houston, Omaha, and Milwaukee, the series provided to builders by local non-competitive sponsors, will be produced again by Ray-Eye Productions of Kansas City.

The year 1960 ended with a rush of co-production blueprinting in preparation for the 1961-62 season.

ABC Films will go ahead on a pilot of **The World and Lisa Boston**, starring Ruth Roman, and co-produced by ABC Films and Herts-Lion International.

Raymond Junkin of Program Sales, Inc. and George Richfield signed a distribution and co-production agreement for **Wally Bear cartoons**, expected to run to 130 five-minute and 39 half-hour episodes, to be produced at Bill Sturm Studios in New York.

Video tape commercials producers expect more of an increase of business from present clients than new clients in 1961.

Videotape Productions discovered that more than half its estimated 70 per cent increase in business for 1960 over 1959 came from clients already in the shop.

John Lanigan of Videotape Productions predicted another 40 per cent rise in 1961, basing his estimate on a seven-agency study in which twofold to threefold increases in tape commercials spending by present users was expected.

For the first time in three years some commercials producers reportedly suffered a serious fall-off of business in December of 1960.

Two explanations were: the after-effects of a threatened strike, plus a degree of uncertainty as to which way business in general is headed.

SPONSOR HEARS

2 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

There's a persistent report that P&G is contemplating including money for public affairs programming in its next budget.

If it does happen, P&G will be lifting a page from the tv book of one of its smallest competitors, Purex, thereby, for the first time, linking itself to something that might turn out to be of a controversial nature.

Things you can bet won't happen in 1961:

- One network congratulating another for a distinguished piece of programming.
- A timebuyer admitting he's paid as much as he deserves.
- A rep refusing to expand his list of stations even if offered one located in the top 10 markets.
- An ad manager telling his boss not to blame the agency for a campaign that misfired.
- An agency account executive giving credit for holding the account to the creative and media departments.

As would be expected, ABC TV will have a second nighttime cartoon show along the line of the clicksome Flintstones. The new one under contract will be titled Top Cat and produced by the same shop.

Watch for a reshuffling of top management in an important house agency.

There's been a change in the corporate setup of the client organization and the new powers-that-be have some business intimate they'd like to install in the agency.

Any one making up a list of opinion-makers in advertising and air media could be off-track by not including these names.

ADVERTISERS: Charles Mortimer, Henry Schachte, Max Banzhaff, Don Frost.

AGENCY MANAGEMENT: Charles Brower, Barton Cummings, John Cunningham, Norman Strouse, Marion Harper, Ernest Jones, David Ogilvy, Walter Weir, Leo Burnett.

MEDIA DIRECTORS: William E. (Pete) Matthews, Leonard Matthews, Newman McAvoy.

BROADCASTERS: Frank Stanton, Robert Sarnoff, Leonard Goldenson, Don McGannon, Clair McCollough, Bud Rogers, Richard Shafto, Joe Hartenbower, Merrill Lindsay.

RESEARCH: Peter Langhoff, Hugh Beville, Sidney Roslow.

People in the commercial-making trade confess themselves perplexed by this: Within recent months two agencies fired men on the commercials staff for being on the take but the agencies went on doing business with the producing firms involved.

A tv network's plans to do some midseason schedule juggling was temporarily thrown for a loss because someone overlooked telling one of the accounts involved.

The account's ad manager happened to be in New York and he first got wind of what was in prospect when he overheard a conversation at an adjoining luncheon table.

Sequel: He informed his agency he was against any switching.

WRAP-UP

(Continued from page 53)

His prediction factors:

- A steady rise in national business for Keystone throughout 1960 resulted in a 25% sales increase over the year before.

- Reports from salesmen servicing ad agencies and advertisers from Keystone's five national offices.

- Estimates from executives of Keystone affiliates, currently numbering more than 1,100 radio stations.

The expected radio boom, says Wolf, indicates that national advertiser interest in smaller markets is beginning to perk up.

The 'Sing Along' idea, used last month by WABC, New York City, to trigger its new programing set-up, is spreading among radio stations.

Among those who have adopted the format: WEBR, Buffalo, N. Y.; WMNI, Columbus, Ohio, and WMIL, Milwaukee.

Ideas at work:

- **KOOL**, Phoenix, Ariz., combined a sales pitch for its own station selling potential with a tourist lure via a spot buy on New York City's WCBS. The copy, aimed at the tourist, goes, in part, like this: "With all this snow and cold weather we're having in our part of the country, it's easy to see why Phoenix is growing popular so fast. The temperature outside in the sun, beside all those swimming pools" etc. The station sell portion of the copy: "I'll bet all the timebuyers in N. Y. are trying to get out there right now. But if you are a timebuyer and cannot get to Phoenix, you can get the full Phoenix market story by calling" etc.

- **WAOK**, Atlanta, Ga., has area folks looking into their shoes with the station's current *Walking on Money* contest. The contest idea: the station announces three numbers each half hour and should the numbers match, in sequence, the first three in the serial number listed in the listeners shoe, he walks off with the prize. The jackpot builds up until a winning shoe is presented.

- **WJBK**, Detroit, is going along with the philosophy — a medium's greatest means of advertising is itself — by inaugurating a heavy self-promotion campaign. The station is air-

ing a saturation of ad's (to the background tune of cash registers). A sample of the copy: "ring up more sales with WJBK." "every businessman knows that he stays in business only when " (cash register), and "you can help insure the future success of your business by advertising on WJBK."

Attracting the teenage listener ideas: **WFYI**, Long Island, N. Y., invited high school students to do the 3:30 news daily. After a four-weeks

trial, the sponsor, Posture Lines Shoes., signed a 52-week contract. **WSB**, Atlanta, Ga., ran a *Musa Man* contest inviting high school students to send along entry cards. The school with the largest number of entries, received the prize of 200 top-teen tunes, suitable for playing at their school dances.

Thisa 'n' data: **WTAR**, Norfolk, Va., fed the CBS news department seven live reports on the Pine Ridge tanker rescue operations, 23 Decem-

NEW CREATIVE HANDS JOIN TRANSFILM-CARAVEL

We're proud to announce the acquisition of Klaeger Film Productions and the appointment of Mr. Robert H. Klaeger as president of our newly formed Film Production Division and a senior vice-president of our company.

The personnel and facilities of both companies will be consolidated to bring to you the finest and most complete service ever offered in the production of television commercials, films for industry, sales and training programs and business shows.

TRANSFILM - CARAVEL

INCORPORATED
35 West 45th Street, New York 36, N. Y.,

studios:

20 West End Avenue, New York 23, N. Y.



ber . . . **KNOR**, Norfolk, in an effort to promote January as *Buy a New Car* month, is airing 50 announcements a day, gratis, including quickies, 30's and minutes, which say "step out in a new car for the new year."

PEOPLE ON THE MOVE: **Charles R. Parker** from program manager to assistant general manager, **WDRG-AM-FM**, Hartford, Conn. . . . **James Grau** from sales promotion and advertising supervisor, **WABC**, to promotion and advertising manager, **WNEW**, New York City . . . **Norman S. McGee** to acting chief executive, **WQXR**, New York City . . . **Gordon H. Lund** from sales manager to general manager, **KOME**, Tulsa, Okla. . . . **Charles W. Loufek**, from manager, **KOME**, Tulsa, to v.p. and general manager, **WEW**, St. Louis . . . **James McQuade** from supervisor, CBS Radio network program clearances, to sales service manager, **WCBS Radio**, New York City . . . **Lee Gorman** from president, Gotham Broadcasting, to general sales manager, **WINS**, New York City . . . **Armand LaPointe** to **KHJ-AM-FM**

& **TV**, Hollywood, California, as director of merchandising . . . **Ray Edinger** to promotion manager, **KING**, Seattle . . . **Frank Arney** to associate farm director, **WOW** radio and **WOW-TV**, Omaha, Neb.

Station acquisition: **WEW**, St. Louis, bought by Franklin Broadcasting, from Barrington. Sale price: \$500,000.

New quarters: **WATV**, to top of Thomas Jefferson Hotel in downtown Birmingham, Ala., this week . . . **KALI**, from Pasadena to Hollywood.

More power: **WNOR**, Norfolk, Va., to 1000 watts.

Happy birthday: **WCAR**, Detroit, celebrating 21st birthday.

Kudos: **WNEW**, New York City, sports director, **Kyle Rote**, recipient of Westchester Rugby Club Award—America's Outstanding Athlete . . . **WWJ**, Detroit, recipient of Detroit Area Council, Boy Scouts of America, special award for its program *Boy*

Scout Reports . . . Cleveland Press radio/tv columnist Jim Frankel paid high tribute in his column to the great community service performed by **WGAR** in its 30 years of existence.

• **KABL**, San Francisco, Calif., sold its 24-hour Christmas Day programming to the San Leandro food brokerage firm of E. L. Roberts & Company, Inc. The company used the commercial time strictly for holiday greetings from its officers and sales staff to men and women of the Northern California food industry.

• **KORL**, Honolulu, is offering a new service to its listeners: a morning wake up service. To subscribe to the service, all a listener need do is call the station and give the name and place to be called. The call is placed at the given time and the listener aroused, as promised.

NETWORKS

Procter & Gamble (Grey) has bought one-half sponsorship of **ABC TV's** coverage of the Academy Awards ceremonies, 17 April.

The exclusive showing rights, in Canada as well as the U.S., went to **ABC** for a five-year period, after it outbid **NBC** and **CBS**.

The bid: \$561,000, a year.

Net tv sales: **NBC TV's** *The Americans*, 23 January, to be sponsored by Block Drug (**SSC&B**), Dow Chemical (**MacManus**, John & Adams and Norman, Craig & Kummel), Pan American Coffee (**BBDO**), Pepsi-Cola (**BBDO**), and Reader's Digest Services (**JWT**) . . . Ballantine (Esty) to sponsor new color series, *Sing Along With Mitch*, over **NBC TV**, beginning 27 January.

PEOPLE ON THE MOVE: **Edwin S. Friendly, Jr.**, from director, special program sales, to director, program administration, **NBC TV** . . . **Mrs. Elizabeth Bernard Harris** from media research department, **K&E**, to manager of research, **ABC Radio** . . . **Joe Charles Friedman** from copywriter, program, promotion and merchandising department, **CBS Radio**, to assistant manager, that department . . . **Fred Killian** to Mutual Broadcasting as director of sales service.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: Aerial view of historic Natchez, Mississippi, noted for its famous Pilgrimage.

This 'n' data: Mutual has set up a new department, commercial operations, to tie in with its expanding sales activities. Veteran staff executive, Herbert J. Cutting to head-up the department.

REPRESENTATIVES

Avery-Knudel's Lewis H. Avery has been elected president of the Station Representatives Association.

Other officers elected to service until 30 June, 1962: Daren F. McGavren, vice president; Eugene Katz, treasurer; Robert Gore, secretary.

John Blair was re-elected to the board of directors for a two-year term. Serving with him: H. Preston Peters, Frank M. Headley, and Adam Young.

Rep appointment: KTEX, Ada, Okla., to Weed Television, for national representation.

PEOPLE ON THE MOVE: T. Eugene Malane from account executive, WGN-TV, to senior account executive, H-R, New York City . . . Alan Sloan from account executive, WCBS-TV, New York City, and William Miller from account executive, KMOX-TV, St. Louis, to account executives, CBS Television Spot Sales, New York City.

FILM

CBS Films will gain office separation from KNXT, Los Angeles, this week, when it moves its Hollywood office to new and larger quarters.

The syndication unit will move to 6121 Sunset Boulevard. Included in the move are the programing, production, sales, and publicity departments.

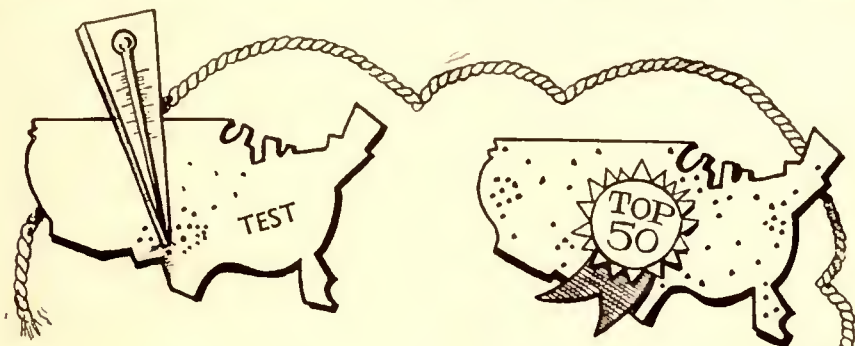
The CBS Films Hollywood office previously occupied space in the KNXT building.

Sales: Ziv-UA's *Miami Undercover* to Bell Tire on KGGM-TV, Albuquerque; Rodenberg's Super Market on WCSC-TV, Charleston; and to stations WHDI-TV, Boston; WDSM-TV, Duluth-Superior; WTVY, Dohan; KFDX-TV, Wichita Falls, and KEYT, Santa Barbara; also, *Case of*

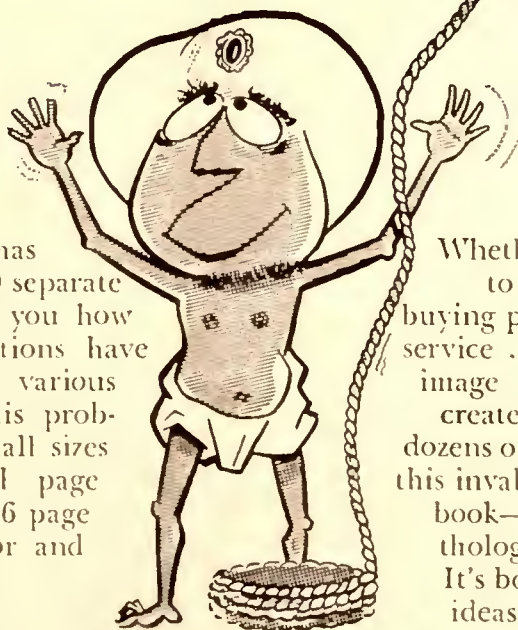
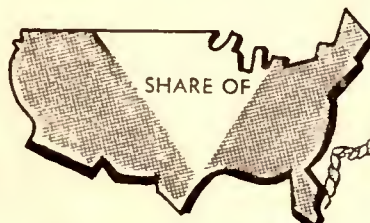
the Dangerous Robin to International Harvester on KSTP, Scottsbluff, and KEZI, Eugene; West End Brewing (DDB) and Brown & Williamson on WSYR-TV, Syracuse; Jim Walter Corp. on WSOC-TV, Charlotte, and to stations WROC-TV, Rochester; WAEX-TV, Richmond-Petersburg; WATE, Knoxville; KREM-TV, Spokane; WSOC-TV, Charlotte, and WSB-TV, Atlanta . . . I.P.A.'s *Dick Tracy* to WGN-TV, Chicago.

More sales: Colorama Features has 33 station leases of 22 recent Para-

mount Pictures features, totalling \$1.25 million in sales, and including WKBN-TV, Youngstown; WFBC-TV, Greenville; WBRE-TV, Wilkes-Barre; WRBL-TV, Columbus, Ga.; KGI-TV, Tucson; WVEC-TV, Norfolk; WHEN-TV, Syracuse; KFVR-TV, Bismarck; WSM-TV, Nashville; WHBQ-TV, Memphis; WBBM-TV, Chicago; KMOX-TV, St. Louis; KMSP-TV, Minneapolis; WSB-TV, Atlanta; CKLW, Windsor; KHJ, Los Angeles; WMAL-TV, Washington, D. C.; WFBG-TV, Altoona; WNBZ, Binghamton; KFRE-TV, Fresno; WLYH-



want
to talk
market?



SPONSOR has assembled 80 separate ads showing you how different stations have tackled the various phases of this problem. Ads in all sizes from a full page down to a 1/6 page in both color and black and white.

Whether you want to talk markets, buying power, public service . . . whatever image you want to create—you'll find dozens of examples in this invaluable source book—the only anthology of its kind! It's bound to spark ideas of your own.

YOU'LL BE SEEING IT SOON

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

TV, Lebanon; WNHC-TV, New Haven; WFIL-TV, Philadelphia; KSL-TV, Salt Lake City; KUTV, Salt Lake City; KTVK, Phoenix; WKBW-TV, Buffalo; WKZO-TV, Kalamazoo; KBOI-TV, Boise; KHSL-TV, Chico; WFLA-TV, Tampa; KKTV, Colorado Springs.

Commercials: Videotape Center reports a 67 per cent increase for the first 11 months of 1960 over 1959.

PEOPLE ON THE MOVE: Joe Trentin appointed v.p. and general

manager of Sponsors Film Service of Union City, N. J.

PUBLIC SERVICE

Tv and radio's contribution to the public services operations of the Advertising Council is generously related in the Council's report for the 1959-60 season.

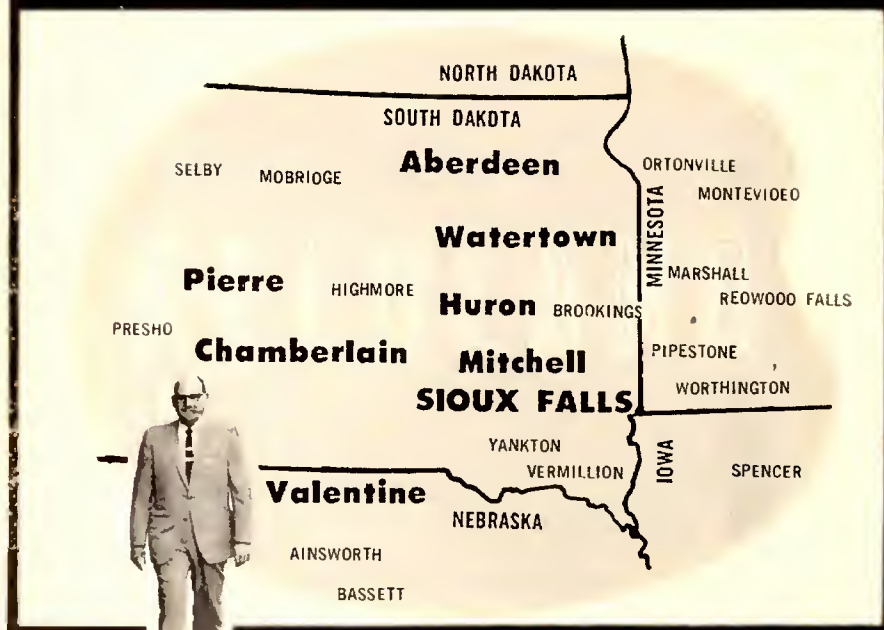
Report notes in the preamble that during that period almost \$182-million worth of free advertising was contributed to the Council's public

service campaigns. And that "in effect, the contribution 'in kind' makes the Council the world's largest educational foundation.

In radio advertisers, stations and networks alone ran up a circulation of 1.5 billion impressions for causes initiated by the Council, while in tv the count for seven campaigns only totalled a billion home impressions each.

Public service in action: WNBC, AM, FM and TV, Binghamton, N.Y., general manager George Dunham, and WEJL, Scranton, Pa., general manager, both state radio/tv chairmen of the Radio Free Europe campaign, met in Binghamton to discuss their state promotions for the 1961 fund campaign . . . NBC is distributing, nationwide, some 250,000 discussion guides, each week, for use in connection with the network's debate series, *The Nation's Future* . . . WNBS-TV, Columbus, Ohio, program, *Birth by Appointment*, has been honored in the 15th annual Blue Cross and Blue Shield Public Relations competition in Dallas . . . National Professional Products and Radio Center extended its contract with Ampex Professional Products to purchase recorders to equip the next 25 non-commercial educational tv stations that go on the air and become affiliated with NETRC by the end of 1962.

only KELO-TV LAND covers this 103-county market completely! simultaneously! no gaps!



KELO-LAND is a 73,496 square-mile market, charted by natural distribution flow of consumer goods. No piecemeal "package" of two or three unrelated stations can begin to cover it — not without leaving countless untold, unsold families. Only one television facility — KELO-TV SIOUX FALLS and its KELO-LAND booster hookups delivers the whole 103-county spread to you — completely, simultaneously, no gaps!

CBS • ABC

265,490 tv households in 5 states:
(South Dakota, Minnesota, Iowa,
Nebraska, North Dakota).



General Offices: KELO-LAND TELEVISION CENTER, SIOUX FALLS, S. D.

JOE FLOYD, President • Evans Nord, Gen. Mgr. • Larry Benton, Vice-Pres.

Represented nationally by H-R In Minneapolis by Wayne Evans & Associates

TRADE DATES

The New York Chapter of the Broadcast Pioneers will formally establish its Broadcasters' Foundation at a dinner 26 February, at New York City's Latin Quarter.

At the same time, the group, who instituted an annual Mike Award, will make its first award presentation to Crosley's Cincinnati stations, WLW radio and tv, for "pioneering in the field of entertainment, leadership in engineering development and advancement of careers of performing artists."

Other trade dates:

- 12-13 January, NAB's radio board meeting, Washington, D.C.
- 6-7 April, Ohio Association of Broadcasters, spring meeting, White Sulphur Springs, W. Va.

Tv and radio NEWSMAKERS



Marvin L. Shapiro (left) and **Howard H. Marsh** (below right) have joined the expanded New York City sales staff of Harrington, Righter & Parsons. Both come to HRP from CBS TV Spot Sales in New York. Shapiro, who spent four years with CBS TV Spot Sales, was, prior to that affiliation, national sales manager of

WCAU-TV, Philadelphia. Before that, he was on the sales staff of WSYR, Syracuse. A graduate of the University of Syracuse, he received the 1960 Annual Outstanding Alumni Award given by the University's radio and tv department. Shapiro is married and the father of three children. Marsh spent five years with CBS TV Spot Sales both in New York City and Chicago. Prior to that time, he was with Peters, Griffin, Woodward in Chicago. A graduate of Northwestern University, Evanston, Ill., Marsh's early sales career included the Hart, Schnaffner & Marx Co. where he was assistant to the sales manager in 1955 and a position on the sales staff of H. L. Welles, a toy outfit, both in Chicago. Marsh is married and the father of two children. He is a member of the Beta Gamma Sigma National Commerce Honor Fraternity.



Kelso Taeger has been named vice-president and manager of the media department in the home office of McCann-Erickson Advertising (U.S.A.). He replaces William C. Dekker, one of the best media men in the business and a pioneer timebuyer. Taeger has been with McCann-Erickson for 15 years, most recently as a vice president and media director of the Detroit office.

In his new position, he will report to H. Nevin Gehman, v.p. and manager of the media services division. Taeger was born in Canada.

Thomas J. O'Dea joins WXYZ-TV, Detroit, this week, as national sales manager. He replaces Ralph Dawson who has been appointed manager of WXYX-TV's newly formed tape commercial department. O'Dea comes to the Detroit station from H-R Television Representatives, New York City, where he had been senior account executive. Prior to his association with H-R,



O'Dea was timebuyer and network planner with SSC&B for Carter's Products and Whitehall Laboratories. Earlier he was with Esty.

BUSINESS OUTLOOK

(Continued from page 30)

be more than 5% above the average for 1960.

Thus, we expect 1961 all media advertising (local and national) to be fractionally above or below the estimated 1960 figure of \$11,395,000,000. Statistically we don't expect total 1961 advertising to exceed \$11,450,000,000 or to fall below \$11,190,000,000. Take your pick within this range: the general 1961 economic outlook doesn't lend itself to more definite conclusions.

However, should an inflationary induced business recovery be generated, total 1961 advertising could rise as high as \$11,600,000,000.

Logical expectations lead us to believe in a "so-so" 1961 general business picture with further dwindling recession followed by a modest and gradual recovery during the last six to seven months of the year.

Should this be the general business pattern, we expect 1961 tv revenues to shape up as follows:

Source	1960 Estimated (millions)	1961 Forecast (millions)	% 1961 Over '60
National (Net and Spot)	\$1,357	\$1,465	+8%
Local	283	290	+2%
Total	\$1,640	\$1,755	+7.3%

There are two imponderables in the 1961 tv outlook. One of these is the regional advertising practice of national magazines. It is too early, in this practice, to know whether this new technique will attract advertising dollars from spot tv—or how many dollars. During 1961 we should find the answer.

Another unpredictable force is the recent increase in talent costs brought on by the latest union contracts. The increased talent costs could have an adverse effect on spot tv advertising allocations.

Neither regional magazine advertising nor higher talent fees will alter the basic trend of tv. But, in combination, they might side-track several millions of dollars away from tv.

For editorial comment on the forecasts of management consultant Doherty and for an appraisal of what the current state of economic affairs can mean to the individual agency, advertiser, stations, and network, as well as to the radio and tv industries as a whole, see "Sponsor Speaks," page 66. We will welcome your comments.

ABC TV

(Continued from page 35)

be influenced by its management attitude toward manpower is in programming.

Treyz says flatly, "The real tv heroes of tomorrow will be the individual producers. The men who can bring in creative new programming will be television's key figures—the Bill Orrs, the Roy Huggins, the Bob Leonards, the Bob Drews."

This ABC insistence on the importance of the creative individual may come as a surprise to some outsiders who have thought of the network as "formula-ridden" with its action-western-adventure programming.

There's little doubt, however, that the Treyz statement gibes with the convictions of most real tv program pros.

As one Top 10 agency tv head put it to SPONSOR: "When you first come into this business you're almost always dazzled by program ideas and program formulas. Gradually you learn, though (often the hard way), that ideas are worth less than a dime a dozen. What you really have to look for is the talented individual, the guy who has an idea and knows how to put it together."

Evidence that ABC's program thinking focuses on the creative individual was contained in the recent signing of Bob Drew of Time Inc. to do a series of public affairs specials. (*Yanki-No!* was the first.)

Conversations at ABC reveal that Drew's special abilities, rather than the *Time-Life* label was the principal reason for the deal, even though it has been widely reported that former ABC News chief John Daly resigned in protest over the bringing in of an outside organization.

So much for a brief summary of the ABC management attitude toward manpower which, in the opinion of most observers, must be rated the prime factor in any assessment of the network's future.

On judgment this ABC "intangible" looms as a very formidable weapon, and one that will provide plenty of competition for NBC and CBS in years to come.

Ollie Treyz himself says, "The biggest problem of all is how to stay young. The best way to do this is to build men . . . particularly young men."

SPOT RADIO

(Continued from page 36)

a lesser role in advertising. They consider the ideal balance as being 80% print and 20% tv and radio."

Most advertisers expressed a genuine interest in spot radio and in seeing forceful presentations. "I would use radio when we have the right presentation. It would not hurt if radio salesmen come around with valid research findings that proved they have been successful selling products like ours," was one comment. Others included: "We would like more information on the medium." "I could be interested if somebody showed me how I could use it effectively to sell my products." "Tv doesn't have to be sold, it sells itself."

Following are several responses to the question: "What have been your chief 'gripes' about radio?":

- "I think the rates situation in a great many markets may be a factor. I would like to be able to make my own deals."

- "Lack of consistency as to billing local or national."

- "We are increasing our expenditures in spite of lack of information about radio."

- "The daytime audience is not exactly the best for a given product."

- "Lately programming is directed at young groups to the exclusion of a broad audience."

In commenting on the results of the study, Carl L. Schuele, president of BTS, offered the following program which, "if embraced by most national radio salesmen, would increase spot billing by hundreds of millions of dollars."

1. Triple client calls and those on upper-echelon agency men.

2. Salesmen should not only play up the mass-appeal aspects of their stations but point up how they reach specialized and segmented groups.

3. Sell more with sales results . . . documented success stories in clients' own product or service field.

4. Show what a tv or magazine budget would buy in spot radio.

5. Retail vs. general rates encourage accounts to deal in cooperation with distributors. A firm stand on rates would discourage such client activity.

6. Let's not sell time as such, but ideas, programs, complete campaigns.

HESS BROS.

(Continued from page 32)

ren-East Stroudsburg, Pa. Other major cities besides Philadelphia, include Trenton and Camden, N. J.

And now for results.

Within a week after the show, WFIL-TV reported that over 50,000 letters were received in response to the home viewer contest.

Within 10 minutes after the show, post offices in the coverage area reported that a heavy traffic of people were trying to get the earliest possible postmark on their entries.

While people were supposed to send their letters to the station, over 1,000 entries went directly to Hess', proof of sponsor identification.

Here are the Arbitron ratings for Philadelphia, 10 December, 7-7:30 p.m.:

WRCV-TV (movie spectacle and cartoons) 6 rating (16% audience).

WFIL-TV (Hess' spectacular) 20 ratings. (56% audience).

WCAU-TV (football scoreboard and part of *Seahunt*). 10 rating. (28% audience).

The telecast was the first in a series of specials Hess Bros. plans to present on WFIL-TV.

49TH and MADISON

(Continued from page 25)

idental Campaign" which appeared in your issue of November 7, 1960. This is, therefore, a request for permission to reprint the article, with appropriate credit. Should you be in a position to reprint for us, please let us know the cost of purchasing five hundred copies of the article.

Richard Ellison
CBS TV
N.Y.C.

• If reprinted by SPONSOR, 500 four-page, black-and-white copies on 60 lb. stock would cost \$50.

Dissemination

As always, I found several items of keen interest in the latest issue of SPONSOR. One, the article on "Why Food Brokers Like Spot Tv" is of such timely interest. I would like permission to reproduce it, suitably documented, of course, for distribution to representatives in this field who may not have seen it.

A. Richard Robertson
promo. & mdsg.
KROV-TV
San Francisco

• SPONSOR is happy to grant reprint privileges providing requests are made in writing and suitable credit is given this publication.

The seller's viewpoint

The current emphasis by station men, advertisers, and agencies on public service programming and truth in advertising and promotion is hardly a new idea, states G. Max Kimbrel, station and general sales manager of W-GTO, Cypress Gardens, Florida. It is part of broadcasting's original rule that "A radio station shall operate in the public interest, convenience, and necessity"; a rule that has been much abused by these same men who, today, are finally realizing the value of it. Sighting what he believes to be infractious of public service, Kimbrel offers some practical advice to clients, agencies.



Watch out for the fast buck operator

Facts would currently seem to reveal that, of a far *too* great percentage of station men, advertisers, and agencies alike, many of the suddenly "budding" theories regarding "the value of public service material," "quality operation," "the sins of overcommercialization," "truthfulness in advertising and promotional claims," etc., represent a revolution within the industry, opening vast new fields of exploration, and, if not followed, perhaps condemnation. Forsooth, where were all these folks when the rules were originally passed out—"A radio station shall operate in the public interest, convenience, and necessity"?

The formula would seem very simple and straightforward: know the people you will serve, determine their interests, needs, desires, then provide same in your best professional manner. Of course, if there are those interested only in a fast buck, as has been profusely illustrated by many in the past decade, we must note that in any business, with well-directed sham, pretense, and noise, this dollar sign can be temporarily created in volume, with little or no attention to the basic justifiable qualities of operation. Actually, in the archaic days of the '30's and early '40's, most radio stations subscribed and operated by the basic theory, first set forth, and the return of such thinking today is merely the return of the cycle, brought about by the very misuse of their privilege by so many people.

To wit, on a recent auto trip, from Florida through the Midwest and return, I must have listened to more than 100 radio stations, yet I heard only three that I would consider as serving the public, as well as the advertiser's interest. Granted, I do not pretend to be an authority on the subject, but neither do I carry a narrow-minded, biased brief for any particular type operation. By any definition, this was a rather poor batting average.

The major difficulty, if these operations can be judged by comparable standards of personally better-known operations, are ridiculously low rates, brought about possibly by too much irresponsible competition and constant rate

cutting for fear the business will go elsewhere. In short, the fast buck operators neither know, nor care, what their product is worth, so long as the ultimate P&L shows a profit. Volume is the only prerequisite, hence, the public be hanged! (Incidentally, this is the same "public" who is supposed to be influenced to buy clients' products.) If this were not the case, why can you find stations anywhere, at the twirl of the dial, running three-four-five- and six-minute spots, back to back, in a so-called musical show, between every number? I recall one case where I logged and listened for 25 minutes and heard two musical numbers. The spots were always five in number, sandwiching local and national, and I would defy anyone to name two of the five after each session was over. So, someone will say, "well, they are top-rated, therefore they must be good!" It's high time adult, mature people awoke to the fact, that, while it is entirely possible for ratings and actual response to be purely identical, it is just as possible to have the two at poles apart. Such stations will vociferously tell you how much more effective their station is than the local newspaper, yet, you can't buy a one-line classified in the newspaper for the price of their going minute rate. Actually, by their very operation they are reducing themselves to a *classified column of the air*, with just about as much impact for the client, who thinks he is getting display.

The moral of this story, while seemingly directed in the main to irresponsible station operation, could be briefly stated by advising advertisers and agencies alike to know what they are buying, and thus better determine the type results to be achieved. All radio stations are no more alike than all women are alike—and some of the former are just as promiscuous as the latter.

We, at W-GTO, gear our entire thinking and operation to serving and pleasing the listener, hence, client sales, and pleasure, always follow. No, we are not perfect, but we do recognize our responsibilities and attempt to live up to them.

SPONSOR SPEAKS

1961—Prospects and challenges

In the calm, reasoned business analysis provided by management consultant Dick Doherty (see pages 27-30) there is little cause for exuberant over-optimism about radio/TV progress in 1961.

Doherty expects total U. S. advertising to be close to 1960 levels, and while TV can probably look for a modest rise, he predicts that radio's possible gains will not be more than 3% over last year.

We respect Dick Doherty for laying it on the line in this thoughtful, expert, and unemotional way.

But at the same time we want to point out certain things about economic forecasts which are often forgotten.

1. Regardless of the general business outlook, *the opportunities for individual growth* (by a station, network agencies, advertiser, etc.) *are not limited by averages.*

2. Any industry which, in 1961, can find *new creative answers to the challenges which face it* can confound all predictions and forecasts.

3. Television's real challenge in the coming year is to find ways of becoming *even more attractive to advertisers than it has been in years past*, and in our opinion this can only be done by *substantial creative improvements in all types of TV programming.*

4. Radio's greatest challenge in 1961 will be to devise *new ways of translating into meaningful terms for regional and national advertisers the medium's tremendous power, importance, and sales successes at the local level.*

If radio and TV can face up to these challenges and can find really bright, new, original, imaginative, and creative answers to them, then we are certain that 1961 can be a better air media year than Doherty predicts.

If, on the other hand, radio and TV men in 1961 are content to use old methods, old formulas, old habits of thinking, then the future looks pretty gray.

It's entirely up to the industry, and to the individuals who work in it. But as the youngest, healthiest, and most vigorous of all advertising media, we believe that radio and TV can meet the challenges and confound the prophets. ■

10-SECOND SPOTS

Letdown into a pit: Viewers who knew the music asked, "How could Bernstein let them do it?" But there it was on the home screen, the Prologue to *West Side Story* behind striking photography of a crowded city—trains, ball parks, streets. The exciting music reached a crescendo; *WSS* fans became enraptured. And then the TV hit them with something like: "In crowded places, be confident. Use our roll-on underarm deodorant and you'll smell good." *We think it's a stinking trick!*

Dome's dame: Mrs. Erwin Ephron, whose husband toils for the A. C. Nielsen Co., endears herself to every guy who's finding most of his hair on the comb these days with her line, "You can't rump up virility!"

E's O.K., that boy: The Treasury Dept. has an ad among the rock 'n' roll "singers." On the *Dick Clark Show* recently the TV star introduced a new teenagers' favorite, *and his name, no fooling, was U. S. Bonds.*

Tardy Teddy: "There was no point in rushing the boy into show business," said Mickey Rooney, as he prepared to co-star on a *GE Theater* show with his son, Teddy. "I held the boy back until he was ready." Teddy, now 11, *made his debut as a performer at an advanced greying five.*

Whither radio? Channel Master Corp. discovered heavy listening in oxygen tents and tree houses when it ran a promotion of its portables. Some other results: one guy listens to WGMS, Washington, on his analyst's couch. A Brooklyn veterinarian got to WABC *through a stethoscope applied to a dog's stomach.*

Language-wise, the latest: The following, marked "Correction!" came in the other week: "THE NAME'S NOT THE SAME . . ." This will come as no surprise to Margaret Truman, but her married name is Mrs. E. Clifton Daniel—not Clifford Daniel, as erratumed in our release announcing her week-long appearance on CBS Radio's new daytime information feature, *Personal Story*. Our apologies to the Daniels and the Trumans." *Oh, don't apologize; anyone could have erroneously done.*

QUALITY TELEVISION*
SELLS
RICH, RICH
SOUTHERN NEW ENGLAND



QUALITY IN ART IS PORTRAYED BY THIS EIGHTEENTH CENTURY PORCELAIN GROUP, REPRESENTING THE JUDGMENT OF PARIS. MADE IN THE MEISSEN FACTORY, GERMANY, IT IS PART OF THE FABULOUS J. PIERPONT MORGAN COLLECTION WHICH MAY BE SEEN AT THE WADSWORTH ATHENEUM, HARTFORD'S ART MUSEUM.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC  **TV 3** HARTFORD, CONNECTICUT

***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**



KEITH GUNTHER, PROGRAM MANAGER
KSD-TV, ST. LOUIS, MISSOURI

why KSD-TV bought Warner's "Films of the 50's"

Says Keith Gunther, "The main reason we bought Seven Arts' first release of post-50's is a matter of simple arithmetic.

"We figure to come out OK on Warner's "Films of the 50's" because features of this high calibre have far greater re-run value than ordinary productions. Our long-term contract with Seven Arts enables us to work out more re-use in prime time.

"Actually there's another reason. We have a good feature film sponsor to consider and we want to give him

"nothing but the best"

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



NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
LOS ANGELES: 11358 Elderwood St. • 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)