

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

channel 2 "MEANS BUSINESS!"
In the Land of Milk and ~~Honey~~^M!



ATTENTION: WATCH THOSE TV GROUPS

They are carving out new roles of influence in programing and as spokesmen for tv spot

Page 27

Peter Pan (bra) is back with tv spot special

Page 32

Spot radio reps air new pitches for the medium

Page 34

The handsomest reps in town— i. e., New York

Page 36

the Land of Milk and ~~Honey~~^M!

WBAY-TV
GREEN BAY, WISCONSIN



WeeReBel has GEORGIABAMA* COVERED

**Rich 75-county
area in the South's
Heartland*

March '61 ARB Survey for Columbus, Georgia, shows that WRBL-TV covers 75 counties in the South's Heartland with 357,300 TV homes. This is Georgiabama, a large and growing area that demands a place all its own in any marketing strategy to sell the South.

What's more, ARB also shows that Columbus sets-in-use have *increased a whopping 25.6%* since March '60!

Naturally, WeeRebel's got the drop on competition. According to ARB, Channel 3 delivers *54.4%* more homes (Avg. qtr. hr.) *daytime* and *12%* more homes (Avg. qtr. hr.) *nighttime . . . seven days a week!*

Sharp-shootin' WeeRebel delivers:

- 5 Top Once-Per-Week Shows
- 7 of the Top 10 Once-Per-Week Shows
- 12 Top Multi-Weekly Shows
- 18 of the Top 20 Multi-Weekly Shows

When you aim for sales in
Georgiabama use the medium that
hits the bullseye . . . WRBL-TV.

COLUMBUS, GEORGIA
WRBL CS **TV** **3**
Channel ..



Represented by
GEORGE P. HOLLINGBERY COMPANY
Affiliated with WRBL AM and FM



INTRODUCING

Beautiful

WRYT

Music

DIAL 1250

THE **WRYT** SOUND AT THE **WRYT** TIME



REPRESENTED NATIONALLY BY

DAREN F. MCGAVREN CO., INC.

WRYT IS RIGHT

FOR PITTSBURGH!



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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ALL

are on

WDBO-TV
 in
CENTRAL FLORIDA

ARB* reports

WDBO-TV
DELIVERS

35.4% more homes
 than sta. "B"

65.4% more homes
 than sta. "C"

from 9am to midnight
 in CENTRAL FLORIDA'S
 BILLION DOLLAR MARKET!

NIELSEN* reports

HOMES REACHED

STA.	MON. - FRI.		SUN. - SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH. 6 - CBS - ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

KVTV, SIOUX CITY, IOWA, WAS ONE OF A VERY FEW TV STATIONS TO WIN A GEORGE WASHINGTON MEDAL FROM FREEDOMS FOUNDATION AT VALLEY FORGE. THIS MEDAL WAS AWARDED FOR KVTV'S LOCAL PRODUCTION, "THE AMERICAN WAY". THE PROGRAM DEALT WITH OUR NATIONAL PURPOSE AND METHODS TO COMBAT COMMUNISM. IT IS AN EXAMPLE OF KVTV'S CONTINUING LEADERSHIP IN PROGRAMMING AND PUBLIC SERVICE TO SIOUX CITY.



KVTV CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC PEOPLES BROADCASTING CORPORATION
KVTV, Sioux City, Iowa; WGAR, Cleveland, Ohio; WRFD,
Columbus & Worthington, Ohio; WTTM, Trenton, N. J.;
WMMN, Fairmont, W. Va.; WNAX, Yankton, So. Dakota

KRIZ



blankets
the
Phoenix
area

KRIZ reaches
more homes in the Phoenix
metropolitan area
in the course of a week than
any other station.*

Based on seven days
a week, 24 hours a day,
KRIZ reaches 43.7%
of the total radio homes in
the nation's fastest-
growing city.

*Cumulative Pulse Audience—Phoenix,
Arizona (Metropolitan area),
November, 1960

KRIZ

phoenix

call robert e. eastman & co., inc.

NEWSMAKER of the week

Norman Strouse, who is president of J. Walter Thompson agency, New York, and several key executives have scored an advertising coup in snagging the \$10 million-plus billings of Liggett & Myers Tobacco Co. as of 18 August. The account shift is from McCann-Erickson which has had the Chesterfield, Oasis and Duke branded cigarette portions of the account for the past five years in the New York office.

The newsmaker: Norman Strouse is an effective behind-the-scenes operator as well as one who works openly in the fore-front of agency activity. In the past few weeks, Ad Row observers have noted a close-in battle for billings between him and Marior Harper of McCann Erickson. Box score as of now: a billing gain of some \$16 million for J. Walter Thompson, a loss of about \$19 million for McCann-Erickson.

One reason for the M-E defections: the insistence of Harper that the various Interpublic divisions are non-competitive, and the suspicion of some clients that they're still inter-linked although working on competitive accounts.

Total L&M billings are split between JWT, with about \$11 million in billing on Chesterfield, Duke and Oasis, and Dancer-Fitzgerald-Sample, with an estimated \$16 million annually for L&M Filters.

All of these brands are heavily involved in air media, and new advertising and air themes are expected to emerge from account plans sessions at JWT.

Move is especially notable in the general swing-shift of cigarette brands among the top agencies as well as in the fact that JWT hasn't had a cigarette account for 16 years when it serviced Old Gold for P. Lorillard and Co.

Despite McCann's billings losses, morale rose last week as agency management announced that staffers (excepting top brass) would get a week's salary as a bonus. In the meantime, an inter-office memo from Robert E. Healy, chairman of M-E, noted:

"One of the most difficult feats is to turn around a downward sales curve. We have been successful in accomplishing this for L&M's Chesterfield. When we acquired the account in '56, published figures showed that we also inherited a major sales decline. Chesterfield sales losses have been steadily decreasing in each of the last four years . . . in the face of an over-all decline in the market for non-filter cigarettes. . . . This excellent record was achieved. Although Chesterfield's total advertising expenditures were less than comparable expenditures for any other of the 10 leading brands. ✓"



Norman Strouse

STATE OF MAINE TELEVISION

WCSH-TV/PORTLAND NBC CHANNEL 6
WLBS-TV/BANGOR NBC CHANNEL 2

NOW REPRESENTED BY



THE KATZ AGENCY, INC.

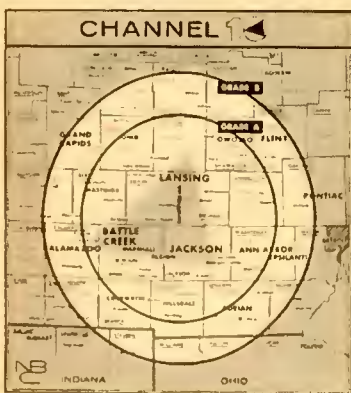
NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ATLANTA
ST. LOUIS • MINNEAPOLIS • DALLAS • SAN FRANCISCO • BOSTON

ONE SHOT TAKES ALL THREE

LANSING
JACKSON
BATTLE CREEK



A solid play in Michigan's Golden Triangle stakes you to a lively market—Lansing, Jackson and Battle Creek! WILX-TV cracks all three with a city-grade signal and scores big in a lush outstate area.



Operating with a 1,008 foot tower at 316,000 watts. Let this one outlet give you all three markets.

Represented by
VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION
WILX **NB** **TV** **CHANNEL 10**

by Joe Csida

Sponsor backstage

Portent of things to come

When I walked up to the desk at the Mayflower in Washington, D. C., a couple of Sundays ago, to check in for the run of the National Association of Broadcasters convention, a rather grey complected elderly gentleman was talking with the clerk. There was a black look about him, which derived from the fact that he wore a Stetson-like jet black hat, a long black suit and coat, black shoes, and was talking in dark, glum terms and with a Russian accent.



"But I had a reservation for a suite," he said indignantly.

"I know, sir," the clerk said, "but all I can give you is a single. The broadcasters convention is in town and every room is gone."

"Who needs it," muttered the man.

"The broadcasters need it," I volunteered.

He turned to look at me. He obviously did not like what he saw. Managing an artful expression combining distaste and irritation in almost equal proportions, he said:

"Better they should put on some better programs. Nothing but cowboys and murders. Who needs their conventions!"

I peeked over his shoulder as he signed the XX card for his single room. He was Sol Hurok. And since he presently has the Moiseyev Dancers working Madison Square Garden, and has been known to import a number of other classy entertainments I suppose he has right to beef about tv programs. (Though come to think of it, he didn't produce anything I can remember, when he was tied up with Matty Fox's Skiatron operation a while back.)

At any rate, as it turned out the impressario was not the only one who was planning to do a little complaining about television programming in the next couple of days. As a matter of fact, it was just a couple of hours later that I met a very bright, pleasant, companionable young man named Newton Minow. Johnny Hayes, head of the Washington Post Stations and a beloved member of our VII group, had brought the new Federal Communications Commission chairman to our annual reunion dinner as a special guest. We were all honored and delighted to have him. He laughed in all the right places at the stories, told a few himself and well, too, and all in a comported himself in a fashion which won my heart, and I'm positive the hearts of my colleagues.

I don't know how many other broadcaster hearts he won two days later, at the Tuesday luncheon at which he made his "Improve programming or get off the air" speech. I've thought a great deal about the chairman and his speech since then, and I've talked to many broadcasters about it. I still can't quite make up my mind how I feel about Newton Minow professionally. I think he is a quite bright

liant man, and I do not question at all his genuine desire to serve his country and its people in the job he has. I also do not doubt that he would prefer to accomplish this job without hurting good, conscientious broadcasters and/or initiating censorship over programing.

Government control—no!


He said quite plainly that he was flatfootedly against government control over programing, but when he says in the next breath that unless a television broadcaster does better with his programing he will lose his license, Mr. Minow is exercising the most meaningful and fearsome kind of censorship. Apart from this, wittingly or otherwise, he did broadcasting a tremendous public relations disservice by the content and the tone of his speech. It so happened that in the days immediately following the Convention I had business in Philadelphia, Atlanta and Miami Beach. In every single paper in every one of these cities, and I'm sure in every paper across the land, big headlines screamed the TV PROGRAMING IS VAST WASTELAND, SAYS FCC CHAIRMAN story. Mr. Minow is much too bright a man not to have anticipated that this would happen. Perhaps he felt this kind of public censure and "exposure" was necessary to shock broadcasters into doing more of the kind of programing he feels they must do in the public interest. I believe he should have made his feelings known more privately, and given broadcasters a slightly longer opportunity to respond before taking their pants down and applying the hairbrush in the public prints.

He talked of public hearings of a broadcasters fitness to have his license renewed, and he talked of the need for the broadcasters to editorialize in the public interest with the vigor of the best newspapers. He cannot be unaware that the more forcefully a station editorializes in many issues, the more likely it is that some most powerful local sources will be displeased, and they will raise their voices against the station's license renewal in any public hearing.

Points of view

After the Chairman's speech I discussed Minow's remarks with a number of broadcasters. One runs a station in New Orleans, which has put up a most valiant, imaginative programing battle for adherence to the laws of the land in the question of segregation. This station, doing one of the outstanding public service jobs in the nation at large cost to itself would encounter some extremely important and fierce detractors in any public hearing having to do with whether or not the station's license should be renewed.

There are many other points in the Chairman's speech about which I have very serious reservations. My feeling at the moment is that as earnest broadcasters with proved records of public service meet with Mr. Minow, and explain to him the impracticalities of some of his approaches to "uplifting" tv programing in America, and making it work more in the public interest, he will revise those approaches. No serious broadcaster, no broadcaster interested in the welfare of the nation as well as in the profits he makes with his stations is in disagreement with Mr. Minow's desire for more "blue ribbon" (to use Governor Collins' phrase) programing. Broadcasters differ only with his approach to the problem's solution.

And the big danger, of course, is that Mr. Minow may manage irreparable damage to the whole cause of free broadcasting, and may knock some of the industry's and the nation's best broadcasters out of business before he realizes the impracticalities of some of his approaches. It is up to Governor Collins and the business's leaders to see that this does not happen. 

GOOD NEWS!

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

Review, please,
the latest
accepted survey
of your choice:

ANY or ALL!



The unbelievable Family
audience in the
Louisville Metro Area
belongs to **WKLO**

Need we say more?

Call Bill Spencer
or



robert e.
eastman & CO., INC.

Other Air Trails Stations:
WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

Timebuyers at work


Charles Woodruff, Sullivan, Stauffer, Colwell & Bayles, New York, asks copywriters to be sensible with their messages, especially when aiming for a kiddie audience. "One-sixth of a child's waking hours," says Woodruff, "from the age of three on, is spent watching tv. Until the age of seven, tv is virtually the only mass medium children use. This large, loyal, and attentive audience is a sitting duck for the timebuyer. And the child's influence on mama's purse strings is formidable. Unfortunately young children can be taken in by the most transparent metaphor such as—"our shoes will make you run faster," or "our cereal will make you grow taller." Let's hope that copywriters will be sensible with their sales stories. After all, for the right product, who can resist the 30 million red-eyed children in America's tv homes sitting on their living room floors singing *our* jingles."



George R. Garrett of Werman & Schorr, Philadelphia, queries, "Is timebuying an art." His reply: "Yes, and a science. All production and marketing combine art and science. In our agency we wish to efficiently persuade consumers spending money in a market place. Media buying is unique in the quest by representing the end of



Phase I (commitment) and the start of Phase II (return). Hopefully, the stage is well set for Phase I, with product packaging, pricing, testing, distribution, etc., correctly accomplished. Bringing Phase I to successful conclusion and launching Phase II is the media buying job. Timebuying necessitates ability to use station price/time structures, audience measurements, special market information, station data, programing and client objectives. Little remains constant. The extent of change determines the degree of art required. Science presumes control, art implies uncertainty. Phase II is the campaign test, and dollar returns are counted. The outcome depends upon coordinating many complex elements. Research and experience narrow creative timebuying. Eventually valid qualitative audience data will be gathered. Eventually broadcasters will adopt uniform pricing. Still, superior timebuying will be primarily an art of great value to broadcast advertisers."



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

"How do they feel, Peggy?" Her mother in the background is one of the nation's adults, who receive and control 98% of the U.S. income. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money... and WBT Radio has the largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more of the adult listeners... **WBT RADIO CHARLOTTE.** Represented Nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company

49th and Madison

All about color tv

This is to call your attention to a series of serious omissions in SPONSOR's "List of Facts on Tv Stations Equipped to Originate Local Color" as published in its 13 March 1961 issue, which deserve correction.

In the New York market SPONSOR fails to list WOR-TV which, since October 10, 1960, has been telecasting in color. Since that day, Channel 9 has presented an average of 10 hours of color a week and some weeks has telecast as high as 30 hours of color.

We are currently telecasting approximately 5 programs a week in color. In addition to color films on *Million Dollar Movie* and other Channel 9 motion picture programs,

we are broadcasting such programs as "Kingdom of the Sea," "High Road to Danger" and "Treasure" in color. The station is equipped with two color cameras for film.

Similarly, in the Los Angeles market, SPONSOR fails to list KHJ-TV which has also been telecasting in color since last Fall. You will, I'm sure, receive details on this from Mal Klein, vice president and general manager of KHJ-TV.

These omissions are particularly disturbing not only because the facts were widely publicized in newspapers and business publications last year (SPONSOR itself carried the WOR-TV news in its August 1960 issue), but also because both readers of that issue of SPONSOR and of reprints of the

feature circulated by RCA have been denied this information.

I am sure you will want to take appropriate steps to correct this situation so that SPONSOR's many readers will know that Channel 9 in New York and in Los Angeles is in color.

To push the point just a little further, I call your attention to the 20 February 1961 issue of "Broadcasting" in which a feature on color singles out both WOR-TV and KHJ-TV for the color programming that both initiated last October.

Martin S. Fliesler
vice president
WOR
N. Y. C.

• As Mr. Fliesler predicted, KUL-TV, Los Angeles, wrote us about the station's color facilities, inadvertently left out of the listing, as was WOR-TV.

Statistics not meant to be comparable
Television does not need the use of distorted charts as on page 33 of SPONSOR's 1 May issue to demonstrate its superior penetration or coverage to magazines. A beginning timebuyer knows that television "circulation" and magazine "circulation" are not statistically comparable.

Warren B. Wiethaupt
media group supervisor
Gardner Advertising Co.
St. Louis, Mo.

• Reader Wiethaupt is correct in saying that tv circulation is not "statistically" comparable to magazine circulation. Technically speaking, there is as yet no way to statistically compare the weight of an ad in one media (copy aside) with its weight in another. However, the figures shown are meant to provide a measure of reach, even though crude. SPONSOR is not implying that a home reached by a television station is exactly equivalent to a home reached by a magazine.

All straightened out

As you can imagine, I've gotten much ribbing from the mix-up on the photo. Your 1 May issue ought to clarify everything and convince my friends that I have not visited a plastic surgeon—although most of them felt your switch was a decided improvement.

In the same issue, on page 58 "Sponsor Hears" lists stations which have left the network representative firms. At the same time Blair TV Associates took on KSL-TV. John Blair & Co. took over KSL radio.

Arthur H. McCoy
executive vice president
John Blair & Company
N. Y. C.

• McCoy's letter arrived before the listing of KSL, Salt Lake City, from CBS to John Blair appeared in "Sponsor Hears," 15 May. The mix-up on the photo referred to above, occurred in the 24 April "News-maker of the Week."



WAVE-TV sells 28.8% more Soft Drinks and Confections

— to 28.8% more men, women,
teenagers and children!



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

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

CAPITAL TYPES #9

TOURIST

Hasn't missed a cherry blossom festival since the NRA. Gets lost often, but speaks the language like a native. Member of the species of money-bearing homo sapien, closely related to money-spending native types who listen to WTOP Radio, the station *important to people* in the Greater Washington area.

**WTOP
RADIO**

Washington, D. C.

Represented by CBS Radio Spot Sales

Operated by

THE WASHINGTON POST BROADCAST DIVISION:

WTOP RADIO *Washington, D. C.*

WTOP-TV *Channel 9, Washington, D. C.*

WJXT *Channel 4, Jacksonville, Florida*



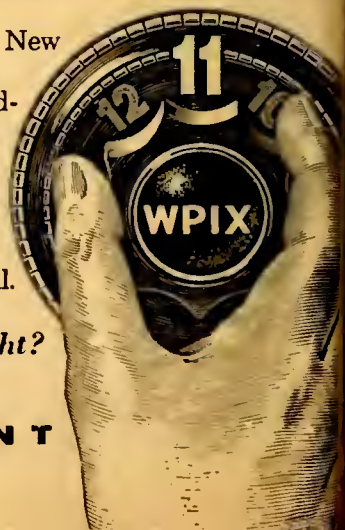


Stuck
on
us...

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

Where are your 60-second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

29 MAY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

The anti-trust actions, in particular, may prove somewhat costly for agencies with accounts in the appliance field.

Some of these advertisers are telling their agencies that **they've got to have new thinking** on both copy platforms and media uses.

The consequence: the agencies have to provide double creative service, with **no extra stipend** to cover the work already done.

Additional pain: it cuts down the profits.

Spot radio's again faced with an overabundance of riches (in certain time periods) from the cigarette field.

Where the abundance actually comes in is the fact that the latest customer for an extended campaign, namely, Liggett & Myers (D-F-S), is putting the timebuying stress on **traffic time**.

Right now that **traffic section is crowded** with several brands from R. J. Reynolds, Pall Mall and Lucky Strike from American Tobacco and Viceroy and Kool from Brown & Williamson. And they **all insist on 15 minutes protection**.

L&M's schedule covers 10 weeks, **starting 5 June**.

Beech-Nut's Stripe gum (Y&R), which has been on test, will be buying spot tv in a rapidly expanding list of markets, with the initial schedules starting 5 June.

The specifics: 26 weeks, five spots per week, kid shows or adjacencies with the minute commercials done by local people.

The same agency's questing for I.D.'s in behalf of **Jack Frost sugar**, mostly daytime and late night. They'll run for four weeks in June.

Campbell (BBDO) will be taking its first dip into daytime tv, according to plans just consummated.

As a daytimer starter, the canner has evinced interest in the ABC TV 1:25-30 p.m. **news strip**.

The spot radio schedules (a la flights) will run about the same in length and intensity as in recent seasons.

Incidentally, Campbell is one account that **shies away** from any station offers of **merchandising support**. Obvious reason: it doesn't want to spotlight the fact that its share of the canned soup business is around 85% and, as such, it's **in a position to get plus attention**.

A couple of the upper-crust agencies are getting inquiries from their industrials about getting into network tv by way of public service programs.

It'll be good news to CBS TV and NBC TV: they haven't been, what you might say, exactly deluged with sponsor interest in this type of programing for the 1961-62 network season.

Incidentally, one of these agencies noted that an industrial nabob indicated to his agency contact that he was **very much impressed** with the kudos **Hallmark's** been getting for its specials.

A Lexington Ave. (New York) agency has come up with a wrinkle for tv network spot carriers that would increase the number of commercials without impairing the rule limiting six commercial minutes to an hour's program.

The idea: back-to-back two 40's at four points in the body of the program and allow a 20-second commercial at the opening and the closing.

The result: participating advertisers could divvy up 10 commercials among themselves instead of six, with fewer breaks into the show.

The rumor about Shell Oil's return to air media persists.

The latest one (this out of the midwest): Shell ad people are scouting around the country, preliminary to setting up a batch of test markets, 16 for radio and another 16 for tv. And all this without benefit of the agency, Ogilvy, Benson & Mather.

As for the reason, it's the same, often part and parcel of these rumors: Shell dealers are unhappy about the Shell newspaper campaign and the copy therein; they think that radio and tv did a much better job for them; they feel isolated without them.

JWT continues to be the hot agency of the year: with Chesterfield, Oasis and Duke coming in it's racked up over \$20 million in new billings since December.

The others: added Lever products, Congoleum-Nairn and Chunky chocolate.

On the debit side for McCann-Erickson is the like period: the three Liggett & Myers brands, Colgate's Ajax and Bulova. Pillsbury balanced out the Ajax loss.

The national spot tv gross time figures as released by the TvB will show a fractional drop for the first quarter of 1961.

The parallel period for 1960 showed \$161,981,000. For 1959, \$151,414.00

Spot sellers express themselves as puzzled by the inactivity so far of the Standard Brands beverages in the way of warm weather promotions.

In other words, it's about the only one of the leaders in the coffee and tea field that hasn't made a seasonal gesture yet.

It looks like relatively skimpy takings for network tv this fall out of Detroit.

The investment in time and programing at the moment is about \$20-25 million less than it shaped up just a year ago.

Yet to be heard from are such network regulars as the Plymouth and Dodge makes.

There's a probability that some of the manufacturers will fill out their fall needs with a spurt of network participation buying along in late July or August.

Following is how the Detroit investment* picture roughly shapes up as of this week:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL
Autolite	\$5,300,000	-----	-----	\$ 5,300,000
Buick	-----	-----	\$ 3,500,000	3,500,000
Chevrolet	6,500,000	\$6,500,000	9,000,000	22,000,000
Chrysler Inst.	-----	-----	500,000	500,000
Ford	-----	-----	15,500,000	15,500,000
Gen. Motors Inst.	-----	-----	-----	-----
Lincoln-Mercury	-----	-----	7,000,000	7,000,000
Oldsmobile	-----	6,500,000	-----	6,500,000
Pontiac	2,700,000	-----	-----	2,700,000
United Motor Ser.	-----	-----	500,000	500,000
Total	\$14,500,000	\$13,000,000	\$36,000,000	\$63,500,000

*Estimates based on 52-week runs.

Revlon had two of the top 10 specials (Peter Pan and Ingrid Bergman) from the beginning of October to the end of May.

The ratings and homes for these leaders:

SPECIAL	RATING	HOMES
Peter Pan	33.4	15,097,000
Wizard of Oz	32.7	14,780,000
Bob Hope (Buick)	31.3	14,148,000
DuPont Show of Month (Feb.)	30.5	14,305,000
Bob Hope	30.0	14,070,000
Bob Hope	29.8	13,470,000
Debbie Reynolds	29.7	14,424,000
Ingrid Bergman	29.2	13,695,000
Circus (U.S. Time-Shulton)	28.6	12,927,000
Purex March special	28.0	13,132,000

Gulf Oil (Y&R) is pleased with the interest it's been getting in the NBC TV public affairs programs but it would be happier if it could find a way to lick a particular problem connected with the sponsorships.

The fly in the ointment: not being able to get enough advance promotion and merchandising.

The programs are of the short-notice type and it's pretty hard to get spotlight ads in the newspapers to fatten up the audience quotient.

Lincoln-Mercury (K&E) would like to sell off half of the Alfred Hitchcock show for the 1961-62 season so that it can use the savings to buy a second half-hour for a fourth car it's putting on the market in the fall.

The sell-off, if it materializes, would provide \$3.5 million.

The newcomer would be priced between the Comet and the Mercury. Some in the trade have termed it a dolled up Comet.

At the rate that the concept is going, the number of prime night hours devoted to spot carriers by the tv networks will be well over 50% by the 1961-62 season.

Come this fall the ratio, collectively, will be 41%, and it'll break down this way by network:

NETWORK	TOTAL PRIME HOURS	TOTAL SPOT-CARRIER HOURS	%
ABC TV	26½	15	58%
CBS TV	26	4½	17%
NBC TV	26	12½	48%

The percentage of spot-carrier time in recent years: 1960, 25%; 1959, 15%; 1958, 11%.

The time isn't far off when the Hollywood suppliers of tv network film will come in for a rude economic awakening.

They've been in position to play one network against another with their prices, but the networks indicate that the skein is beginning to wear out.

The dawning reevaluation stems from the fact that the networks, in order to make the package cost of minute participations at various times of the season appetizing, have had to absorb a goodly share of the program cost.

Note the efficiency dollar eagles at the network: the Hollywood packagers can't expect to ride the gravy train forever; they'll have to make some adjustments in their relations with the networks and eat some of the bill.

WNEW's reason for parting with Robert Eastman is that as the No. 1 radio billing station of the country it can have more elbow-room in going after sales outside of New York by the use of its own regionally-stationed people.

WNEW, now owned by the Kluge interests, last year billed \$7 million, with \$1 million of it sold away from New York.

With the break from independent representation WNEW general manager Jack Sullivan has set for himself an **over-all goal of \$8 million.**

His substitute set-up will consist of three salesmen in Chicago, one in Detroit and one in San Francisco.

Question posed by reps: will WNEW be able to give these salesmen **enough availabilities** to reach the 25-30% quotient that Sullivan figures ought to come from outside New York.

Madison Avenueites with a special interest in news programming have a suspicion that CBS TV has ambitions of developing an 11 or 11:15 p.m. news package for network channeling, a la ABC TV.

A CBS TV move that apparently triggered the suspicion: assigning Doug Edwards to handle the 11 o'clock news on WCBS-TV, N.Y., in addition to his network stint.

As these admen see it, a late evening network news undertaking would serve the twin purposes of (1) **allaying some of the criticism** anent public service programming and (2) help buttress the affiliates' position against the Jack Paar show.

If you dig around Nielsen's March 1961 tv data you'll find that large families do **64% more viewing over-all than 1-2 member families.**

Also, tv's ability to reach large families between 4-5 p.m. is as extensive as that of small families at peak prime evening hours.

Here's a statistical collation that bears this out:

PERIOD	3 & OVER MEMBER FAMILY HOMES	1-2 MEMBER FAMILY HOMES
12-1 p.m.	10,400,000	4,000,000
4-5 p.m.	11,808,000	4,186,000
6-7 p.m.	17,568,000	7,100,000
7-8 p.m.	19,872,000	10,192,000
8-9 p.m.	21,888,000	11,102,000
9-10 p.m.	21,888,000	11,102,000

Outside of Goodyear, not much has been heard from the major tire makers about their tv plans for the fall.

Goodyear's fall commitment: continuation of an alternate week of Pete and Gladys.

During the 1960-61 season Firestone spent some money on CBS TV's Eyewitness to History and Goodrich was among the missing.

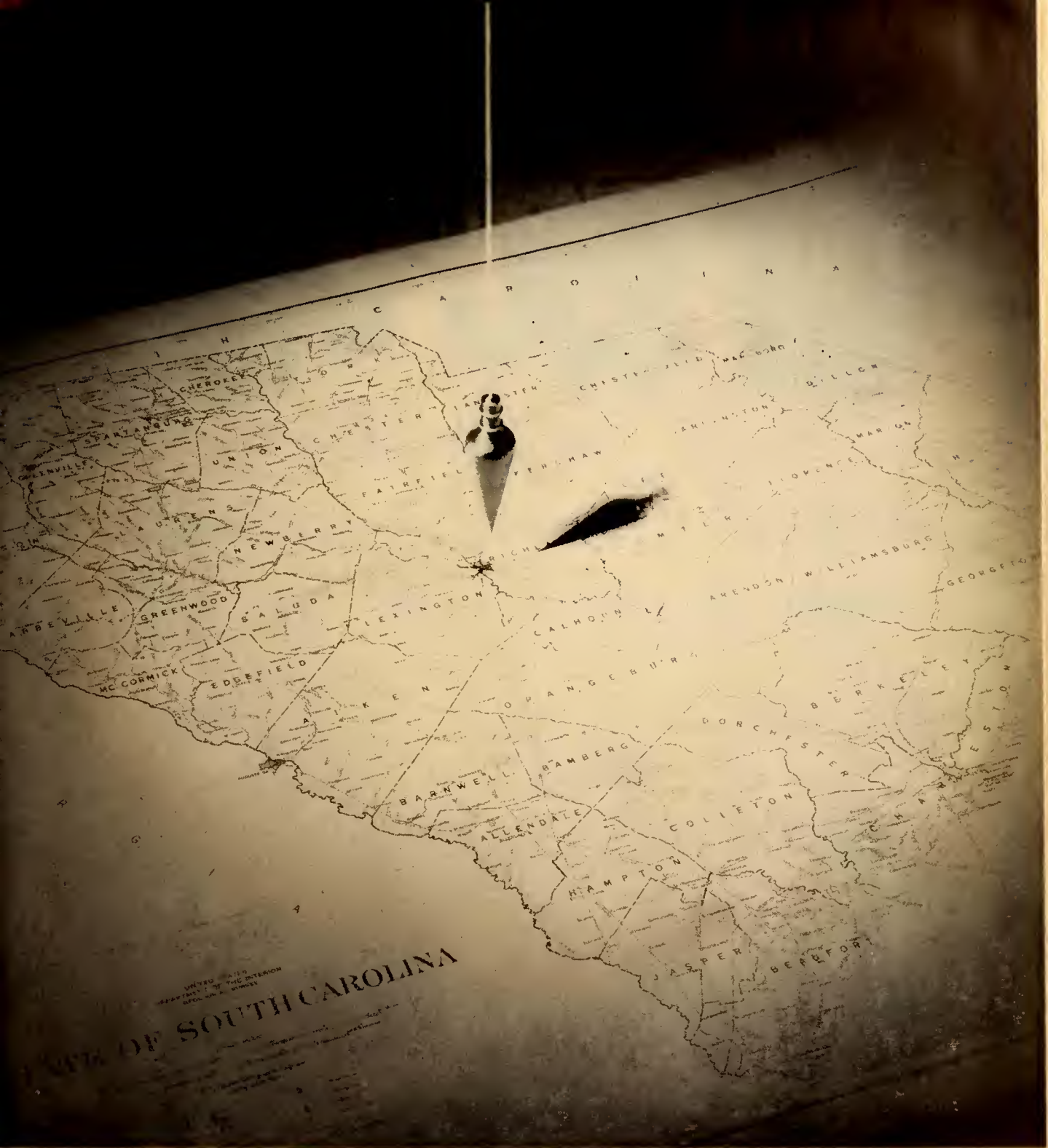
The tire industry as a whole seems to have cut back, due to (1) Detroit's steep production dip and (2) the price of tires for the small cars aren't what the manufacturers used to garner when the big units were in clover.

Credit tv with revolutionizing the pattern of booking films by theatre.

In the old days it didn't make much difference when a first-run film was scheduled by theatre within a 50-or-so-mile radius. It was all in terms of newspaper coverage.

But now it makes a difference. To make it economical for a film producer or distributor to use local tv on a saturation scale it's imperative the new release be penciled in simultaneously in the multiple playing towns reached by the station.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Sponsor-Week, page 21; Sponsor Week Wrap-Up, page 60; Washington Week, page 51; SPONSOR Hears, page 54; Tv and Radio Newsmakers, page 67; and Film-Scope, page 52.



PLUM: Almost as precisely as with a builder's plumb bob, Columbia is centered geographically in South Carolina. Hub of the state, it's the center to which all eyes (like all roads) turn. And people! Total of 257,961 in the 1960 Census, making it the state's largest metropolitan area, and second only to Charlotte in *both* Carolinas, and still building. □ Add WIS-television, with its 78.7% share of the home market audience, according to Nielsen . . . add WIS-television's central 1526-foot tower that delivers (in this strategic central location) more of the state than any other station can reach . . . and you come out with a real PLUM of a buy. □ South Carolina's major selling force is

WIStelevision NBC/ABC—Columbia, South Carolina
 Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**
 G. Richard Shafto, *Executive Vice President*



WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

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



29 May 1961

Latest tv and
radio developments of
the week, briefed
for busy readers

SPONSOR-WEEK

Network tv time billings rise 6.2% in first quarter

Tatham-Laird's Kanter proposes do-it-yourself therapy

Broadcast newsmen in Alabama show inventiveness, courage

SCHACHTE: 'TV CRITICS MAY BE RIGHT'

Public and professionals—including station and network people, FCC Commissioners and sponsors—agree that tv programming must be improved, Henry Schachte, executive v.p. of Lever Bros., said in Boston last week.

Their conclusion, he said, is the same despite the tinkering and heated argument. Schachte's poser: What do we do about it?

Speaking to 125 members of the Broadcasting Executive Club, Schachte made thoughtful appraisals and penetrating recommendations.

Among them:

• "Nobody loves you broadcasters, except the people who live in 50 million American homes." But he reminded his audience that the American Revolution was fought and won with only five percent of the colonists ready to fight.

• In the past three years, "the time spent viewing dropped each year" from the previous year except for Friday, "which represents no victory," was already low and just stayed there.

• Everybody agrees the industry needs better programming, yet "today we are trying to build major league talent without any minor league."

• Viewers don't want "different subjects. They do want and are demanding interesting, professional, engaging, talented presentations done with skill, taste, showmanship, artistry."

• But talent is in short supply and "the industry with few exceptions (mostly on the network level) is doing almost nothing to find and develop" talent.

• Tv "must build its own talent if it is ever to rise above the three R's: repeats, re-runs and residuals, that producing more money for a few people and more

boredom for millions than any other scheme ever perpetrated in America."

• "Most of the program and people development can and must be done by local stations. The major failing in local program improvement rests squarely on the shoulders of local station management."

Station management needs to have and to develop a "real sense of mission in creating long-range opportunities—thousands of them—for minor league talents to practice.

"Until there is undertaken some such broad attack on development of program skills it is fatuous to believe that tv programming will be tremendously improved."

ARB MERGES STOCK WITH CEIR

ARB has entered into a merger with CEIR, a computing corporation which specializes in industrial and economic research.

The wedding, strictly an exchange of stock, will make available to ARB the sort of computer facilities it requires for its service. ARB will operate as a separate entity.

PARKHURST TO ASR PRESIDENCY

Leslie E. Parkhurst is president of the newly formed American Safety Razor Co. which last week was re-established as a division of A.S.R. Products.

He is former executive v.p. of A.S.R. and has been with the company since 1953. He's also been associated with National Biscuit and Emerson Drug.

A.S.R. is a division of Philip Morris and directs activities of three concerns: American Safety Razor Co., Supreme Products Corp., and Lightfoot Co.

ASK

your national representative

You're on the verge of a decision, and
a problem. What trade papers to
pick for your station promotion?

It's no problem to kiss off, for
your choice can have a
telling effect on your national
spot income. But where to get
the facts? The answer is simple.

Ask your national representative.

He knows. His salesmen get around.

They learn which trade papers are appreciated, read
and discussed by buyers of broadcast time.

His is an expert opinion.

Don't overlook your national representative.

SPONSOR

For Buyers of Broadcast Advertising

Kansas, Pennsylvania state broadcast groups oppose FCC reorganization plan

Two large state broadcast groups in Kansas and Pennsylvania last week voiced ardent opposition to President Kennedy's Plan No. 2 for reorganization of the Federal Communications Commission.

Eight "whereas" clauses preceded the conclusion of the Pennsylvania Assn. of Broadcasters that members vigorously disapprove and urge the broadcast industry disapprove" the proposed plan.

The Kansas Assn. of Radio Broadcasters, of which Ed M. Sandstrom is president, approved his wires and letters to Congressmen in which he strongly opposed the reorganization plan.

Broadcasters contend the proposed revision would put too much power in the hands of the chairman, that program censorship would be implicit if not explicit, that the chairman—specifically—should not be permitted to assign individual commissioners, hearing examiners and other FCC personnel to cases.

Last item concerns FCC's attempts to streamline the processing and cut down on time of all commissioners, who now sit en banc in proceedings.

HOPEFUL TREND IN MEETINGS?

The Pennsylvania Assn. of Broadcasters in an annual meeting last week set a speaking pattern which, hopefully, will become more popular with other managers of such chicken-and-pea circuit sessions.

They invited a distinguished group of guest "talkers" rather than "speakers," asking these panelists to discuss matters in answer to questions rather than preparing canned and hard-to-digest lectures.

New CBS Radio Spot Sales report shows prospects how 6 media plans mix, sell

CBS Radio Spot Sales is showing agencies and clients what happens when six spot radio campaigns are analyzed in combination with other media in the basic marketing plan.

Four major conclusions: Spot radio adds substantially to the unduplicated audience reached by net tv and greatly increases the frequency of impression; multiple spot radio impressions are delivered within a week, every week, a normal marketing cycle; net tv and spot tv show similar patterns of reaching a majority of their total audience with only one impression each week; spot tv schedules range from two to four times the cost of spot radio schedules.

NET TV BUSINESS UP 6.2% FOR QUARTER: ABC GAIN BIGGEST

Biggest first-quarter network tv billings gains, reported last week by Television Bureau of Advertising, are seen in gross time sales for ABC TV and in daytime, Monday-through-Friday investments.

In the first three months of this year, gross time sales (based on Leading National Advertisers and Broadcast Advertisers Reports) moved 6.2% ahead of the same period last year, from \$171.8 million to \$182.4 million.

Specific patterns:

Network: ABC TV's total billings for the first quarter have moved ahead 20.3%, the largest recorded gain, followed by NBC TV with 10.0%. CBS TV is down 5.1%.

Day parts: Daytime billings, up 19.7%, most of them Monday-through-Friday, with nighttime up 0.3%.

Months: March billings were about \$2 million ahead of January, \$6 million ahead of February, for a total of \$63.5 million.

Month-by-month growth in gross network time billings this year for January, February and March, by networks:

ABC TV, from \$15 to \$14 to \$16 million; CBS TV, from \$22 to \$20 to \$23 million; NBC TV, from \$23 to \$21 to \$23 million.

5 KEY EXECs IN 4 AGENCY SHIFTS

Five key agency jobs filled last week involve executives at four shops in New York.

They are Earl T. Rowan, named business manager for the tv and radio department at Cunningham & Walsh; Harold L. Mooney, research director of Mogul Williams & Saylor; Silvio Ciancio as v.p., Albert Frank-Guenther Law; Herbert A. Arnold and John S. Bowen, new Benton & Bowles v.p.'s.



Herbert Arnold

Rowan has worked in the tv-radio business area at C&W for two years, before which he handled the same kind of assignment at Benton & Bowles. Mooney is former research director at Gardner, Warwick & Legler, Paris & Peart and Maxon.



John Bowen

Ciancio, associate art director of AF-GL, has been with the agency since 1925. Both Arnold and Bowen are account supervisors.

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

Working with many elements, the craftsman creates an object of beauty . . . as in this Chief's head dress. In the Industrial Piedmont, WFMY-TV has proven its ability to work with many elements to create greater sales and profits for you among

2.3 million customers who have 3.2 billion dollars to spend annually.

In the nation's 44th market*, depend on WFMY-TV to sell your customers . . . call your H-R-P rep today.

*Source: Television Magazine, 1960 Data Book



wfmy-tv

GREENSBORO, N. C.

"NOW IN OUR 12TH YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.

New York Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit



Katz and Petry station reps release new spot tv and radio summaries for buyers

New spot television and spot radio summaries are being perused by agencies and advertisers this week after mailings and personal presentations by the Edward Petry Co. and The Katz Agency, both station representative firms.

The tv brochure from Katz is the Spot Tv Advertising Cost Summary in its 29th edition since 1953, with figures and tabulations designed to speed up and make more effective the estimating on a spot campaign.

Costs are included for 228 markets, individually and in total, with market-by-market rates for the basic divisions of spot announcement times and lengths.

The radio brochure, issued by Petry, delineates Spot Radio as "America's newest medium." Revitalization of the medium is outlined with sections concerning its flexibility in time, place and mood.

Both summaries are available to agencies, clients.

ANOTHER PERUSAL OF TV'S IMAGE

What promises to be one of the more probing studies of television's image was announced as being under way last week by the National Audience Board.

The firm has mailed several thousand questionnaires to "opinion leaders" and members of several national organizations to determine their reaction to programming and commercial types and to tv generally.

ALABAMA: SITE OF RISKY REPORTAGE FOR NEWSMEN

Life and limbs were the risk of broadcast newsmen in Montgomery, Ala., last week as they fought hostile crowds to get news of the racial violence on the air.

The most detailed report came from Ralph Allgood, general manager of WAPX, who fed the ABC radio network as well as 27 independent stations in 17 states news from on-the-spot and who extended his own station schedule by remaining on the air 43 hours with news of the white and Negro issue.

Among the measures which he, News Director Doug Burrows and other WAPX staffers took to get news of the violence on the air: They worked by telephone in the business office of a friend directly across from the besieged bus station, removed station news identification plates from cars to encourage freer movement, mingled with crowds and joined them in declamations to avoid being branded and rough-housed as news observers.

Cameramen from a local tv station, having seen cameras smashed and reporters roughed up, took to nearby roofs to work with telescopic lenses.

Only when martial law was established were remote control units able to park openly for broadcast originations from the church site where hundreds of Negroes had taken refuge.

Rx: DO-IT-YOURSELF PSYCHOTHERAPY FOR PROS ON AD ROWS

Psychoanalysis of admen continues, this time with a prognosis and prescription of Dr. Donald Kanter, director of creative research at Tatham-Laird, Chicago.

His prognosis: "Too many top-level agency people display obvious manifestations of self-hatred (which is) projected through our society. Admen should cease and desist from the obvious manifestations of their own cynicism and self-punishment."

His prescription: "Strident voices of the self-doubters can be silenced by their own inclinations. It is their responsibility to be quietly self-respecting."

One means: self-understanding, and "the beginning of re-education is understanding."

Why do ad people hate themselves? "The business attracts unusually talented and bright people who have many skills and diverse interests. It's only natural they could be doing other things" but many feel "other things" are "better things."

Kanter's theory: "If self-deprecators and critics want to do different things (that are not necessarily better things), they should get on with doing them if they are as pluralistically talented as they imply in their saloon broadcasts."

Americans generally, and therefore admen too, tend to be suspicious of certain things unconsciously. Among them:

"The luxurious, opulent life which advertising helps promote: producing ideas rather than things; salesmen. (We don't mind a sharp horsetrader but we do dislike a 'snake-oiler.')

"We assume 'the grass is always greener,' and believe that agency operations are different from other economic or academic activities. We're a nation of reformers, continuously postulating Utopian ideals. This high-mindedness is moral, but occasionally unrealistic and demanding."

The answer: "If we have the courage to look into ourselves and really examine some of our tacitly accepted values, we might find that being a member of the advertising fraternity is to be a useful, productive, moral and creative individual."



Dr. Donald Kanter



HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First
in the Southeast with 642,500 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"! **

* Television Magazine—1961
** ARB 1960 Coverage Study—
Average Daily Total Homes Delivered

Compare these SE Markets! *	
Charlotte	642,500
Miami	561,500
Atlanta	535,300
Louisville	420,200
New Orleans	366,900
Richmond	267,200

WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY**

Groups' influence is growing in four industry areas

Improved programing

By taking advantage of its multiple creative staffs, news departments, sets of personalities, programing departments, the station group has become a source of better programing. This could be a factor in the light of the current FCC deliberations on option time, programing.

Programing source

Following the lead of the leading group organizations, several of the larger groups are checking into the area of syndication of their best group-project programing to independent stations around the country, thus providing a new and varied source of improvised programing.

Spot spokesman

Television station groups, because of their new growth and increased stature (and also because of the rep activities of some), have emerged as an alternate power source and spokesman for the spot tv medium—a third voice (others: reps and stations) against the networks.

Challenge to reps

Some of the leading groups have, or are planning to, set up their own representative firms. The challenge to the established reps is, however, considered to be a limited one, as most group chiefs agree that only those with outlets in top markets could afford this luxury.

WATCH THOSE TV STATION GROUPS!

Station group heads see a moral responsibility to do a better programing job. Most call for a gradual dropping-in of uhf's as answer to allocations dilemma

In the continuing crossfire that has shaken the television industry in the weeks following Chairman Minow's "tv wasteland" remarks, and with the increasing suspense over the FCC's upcoming network option time decisions, the station groups are emerging as:

whose effect may tell on the present Washington atmosphere.

- An alternate power source and spokesman for spot.
- A challenge, if limited, to the station representative.
- A growing source of programing for independent stations.

In detailed answers to a SPONSOR

questionnaire, most station group heads were frankly proud of their contributions to the industry in the past few years, especially in the fields of local cultural and public affairs programing. But, as the president of one of the top groups noted, it is a moral obligation as well as a legal one that the owner of more than one

station contribute more to the community than the individual owner.

"Theoretically," said Corinthian's C. Wrede Petersmeyer, "groups have precisely the same responsibility as individual stations—to do the best possible job serving the community. But the group is in a position to do a *better* job. It has the responsibility to take advantage of its advantages."

What are its advantages? Obviously, most said, there is more money available and more opportunity to try new things. "But without imagination," said one midwest group head, "money means nothing. With it, you can take advantage of, say, five creative staffs instead of one, five sets of personalities, five news departments, etc."

Another group president, whose

stations are mostly in the southwest, agreed. "The group organization should cultivate exchange and cross-stimulation among its programing and news departments. We have an advantage over single stations because our program directors have four other program directors to talk to, and in this way an upgrading goes on all the time.

"Groups can also develop the highest possible standards by feeding material from one outlet to another, by examining and criticizing each other's shows, by sending tapes around. The group project has now become an important part of broadcasting" (e.g. convention and Inaugural coverage; special reports from Presidential trips, with one newsmen covering for the whole group), "and there will be more of this as the various

groups improve their present news organization."

As an example, the director of news and special events for the Metropolitan Broadcasting Corp., Martin Weldon, traveled to Israel for the early stages of the Eichmann trial. Metropolitan has produced, last year, a highly-praised (Emmy nominee) documentary called, *Remember Us* (showing actual films of the Nazi extermination camps).

A copy of the hour-long program has been left with Israel's assistant prosecutor for possible use as evidence. During his trip, Weldon also studied possibilities of another documentary, this dealing with Jewish resistance movements during World War II.

As one group's president pointed out, "An individual station wouldn't have the resources to support this kind of research, including the gathering of film from all over the world. When a group supports this kind of public affairs operation it is meeting its obligation."

Recognizing the need not only to abide by the rules, but also to contribute more than the individual station, one major station group has just set up a Department of Broadcast Standards.

Announcing the new concept, Storer Broadcasting Co.'s executive vice president for operations, Stanton P. Kettler, said, "The traditional general sales, program, promotion and engineering managership structure no longer is the complete answer to today's broadcasting. There are too many interlapping areas of responsibility, which, unless minutely defined and delegated, can lead either to duplication of effort, or worse, to neglect of important regulatory and programing considerations. Hence, we have established (the new department to) be a many faceted (one) whose responsibilities will cover a wide range of our operations.

"We have been studying such a plan," he pointed out, "for nearly a year. Frankly, it's an outgrowth of Storer's Quality Control department, which more than paid for itself in improved programing product, uniformity of rule and code interpretation, music control and other factors."

Upgrading standards: a 'responsibility'



THE LEGAL responsibility of each station in the nation is the same, the group heads noted, but just as the networks have the greatest 'moral responsibility,' so the groups have to continually raise their standards higher than the individual outlet can. As Corinthian's president, C. Wrede Petersmeyer (left), puts it: "Theoretically, as station owners, groups have precisely the same responsibility—to do the best possible job serving the community. But the group is in a position to do a better job. It has the responsibility to take advantage of its advantages." Storer Broadcasting Co.'s executive vice president for operations, Stanton P. Kettler (right), said that recognizing the need to contribute more, his group has established a Department of Broadcast Standards. "We have been studying such a plan for nearly a year. It's an outgrowth of Storer's Quality Control department, which more than paid for itself in improved programing product, uniformity of rule and code interpretation, music control and other factors."

The new department, as outlined by Kettler, will consolidate matters relating to program provisions of the FCC Rules and the Storer Program Manual. It will operate Quality Control and will review such matters as Storer's surveys of community needs and program interests in each market. It will be responsible for station procedures for clearance of program content and advertising copy. Other duties will include setting-up improved procedures for handling suggestions and complaints.

FCC rules were much on the minds of the station group heads who participated in the SPONSOR survey. All, except Westinghouse Broadcasting Co.'s president, Donald H. McGannon, refused any comment on the federal commission because, as one said, "This is a touchy time, and anything you say Mr. Minow might pick up and worry about." Most agreed that McGannon, in his position as head of the leading group operation, was certainly a satisfactory spokesman for them.

As a rule, the station groups have no quarrel with the present FCC rules limiting station ownership (to five vhf, two uhf). "While the present ruling is arbitrary," one typical comment went, "It's as good as any. You have to have clear guidelines, and there's a limit, as in any business, beyond which group operations become inefficient. With more than seven, it's quite possible that you couldn't give markets individual quality attention."

He added that a permanent ruling serves as a guideline for persons in the field. "It must be basic, and not depend on what a particular FCC feels."

Most station groups also concurred in their opinions of what should be done with the uhf channels. All agreed that there was a definite need for new channels, but that the "v's" should be maintained while building the "u's."

"I see no difference between having a "v" and a "u" operating in the same area and having a 50kw radio station operating alongside a little village station," was one comment.

New channels in new markets might work to the advantage of smaller groups, many noted, groups

Westinghouse's Don McGannon replies:



PUBLIC SERVICE conclave in Pittsburgh this April was cited by Don McGannon, Westinghouse B.C. president (left), as example of a group "extra." Above, at conclave, is Pierre Salinger

The following are statements by Donald H. McGannon, president, Westinghouse Broadcasting Co., in answers to SPONSOR questionnaire:

I. What is the outlook for the future growth of station groups?

The advantages inherent in multiple ownership would indicate that there will be a continuance of station group operations and possibly an enlargement upon their current numerical figure.

II. Do you think that FCC ruling on limitation on owned stations should be changed? If so, in what way?

The FCC has had to make some reasonable determination of the limitations on ownership of stations by a single individual or corporate entity. It is WBC's opinion that seven is feasible, workable and productive. This does not mean that eight can't also be productive but WBC recognizes the basic fairness and necessity for the seven limitation. In addition, it is our conviction that unlike chain stores or gasoline stations an inordinate number of radio and television stations cannot be handled effectively by a single individual and expect to have the advantages that flow from multiple ownership continue to obtain.

III. What do you think is the answer to the allocations dilemma, and what part could groups play in the event that many new channels become practical?

There would appear to be only two alternatives as a solution to the allocations dilemma:

1) All uhf; 2) drop-ins

Uhf should not be undertaken as the sole system of television in this

(Continued on page 49)

Call-letters and markets of the largest* of the television

*"Largest" designation was given to those tv groups that have at least three outlets, at least one of

AMERICAN BROADCASTING CO.

WABC-TV, N. Y.	Blair
WBKB, Chicago	Blair
WXYZ-TV, Detroit	Blair
KABC-TV, L. A.	Katz
KGO-TV, S. F.	Blair

CAPITAL CITIES BROADCASTING CORP.

WPRO-TV, Providence	Blair
WTEN, Albany †.....	Blair
WTVD, Durham, N. C.	Petry

COLUMBIA BROADCASTING SYS.

WCBS-TV, N. Y.	CBS Tv Spot Sales
KNXT, L. A.	CBS Tv Spot Sales
WBBM-TV, Chicago	CBS Tv Spot Sales
WCAU-TV, Philadelphia	CBS Tv Spot Sales
KMOX-TV, St. Louis	CBS Tv Spot Sales

CORINTHIAN BROADCASTING

KOTV, Tulsa	H-R
KXTV, Sacramento	H-R
KHOU-TV, Houston	H-R
WANE-TV, Ft. Wayne	H-R
WISH-TV, Indianapolis	H-R

COWLES GROUP

KRNT-TV, Des Moines	Katz
KTVH, Hutchinson, Kans.	Blair
WCCO-TV, Minneapolis	PGW

COX GROUP

WHIO-TV, Dayton	Hollingbery
WSB-TV, Atlanta	Petry
WSOC-TV, Charlotte	H-R
WCKT, Miami, Fla.	NBC Spot Sales

†WTEN satellite—WCTM, Adams, Mass.

CROSLY BROADCASTING CORP.

WLW-T, Cincinnati	Crosley
WLW-D, Dayton	Crosley
WLW-I, Indianapolis	Crosley
WLW-A, Atlanta	Crosley
WLW-C, Columbus, O.	Crosley

CROWN STATIONS

KING-TV, Seattle	Blair
KGW-TV, Portland, Ore.	Blair
KREM-TV, Spokane	Petry

HEARST CORP.

WBAL-TV, Baltimore	Petry
WISN-TV, Milwaukee	Petry
WTAE, Pittsburgh	Katz

MEREDITH BROADCASTING CO.

KCMO-TV, Kansas City, Mo.	Katz
KPHO-TV, Phoenix	Katz
WHEN-TV, Syracuse	Katz
WOW-TV, Omaha	Blair

METROPOLITAN BROADCASTING

WNEW-TV, N. Y.	Petry
KOVR, Sacramento	Blair
WTVH, Peoria	Blair
WTVP, Decatur, Ill.	Blair
WTTG, Washington	PGW

NAFI CORP. (CROSBY-BROWN)

KCOP, L. A.	Petry
KPTV, Portland, Ore.	Petry
KTVT, Ft. Worth-Dallas	Blair

that don't have their limit of tv stations. As a spokesman for Meredith Broadcasting Co. put it, "We feel very optimistic about the future growth of (our group). This feeling is both in respect to the billing growth of the present stations and the addition of new stations to the extent the law permits."

New channels and new markets, others noted, would provide a shot in the arm for program syndicators as

well as for smaller station groups.

The latest trend, that of station groups setting up their own rep firms, "will not spread much further," according to the general consensus. It is a practice reserved only for the very top groups, those in the largest market areas. "Analysis will show," one spokesman said, "that there's a minimum market size below which it is not sensible to go into your own sales effort. A small sta-

tion group can't set up its own rep firm, and station representatives as we now know them will certainly flourish for a long time to come."

Latest to change to a do-it-yourself reping policy is the Storer Broadcasting Co. Peter Storer, who heads the sales organization with offices in New York, told SPONSOR that the original date for Storer to take over from its old reps (Katz had four stations; Blair one) had been 1 July,

station groups, shown here with their station representatives

which is located in one of the top 50 metropolitan areas. There are other important groups, however.

NATIONAL BROADCASTING CO.

WNBC-TV, New York	NBC Spot Sales
WNBQ, Chicago	NBC Spot Sales
WRC-TV, Washington	NBC Spot Sales
WRCV-TV, Philadelphia	NBC Spot Sales
KRCA-TV, Los Angeles	NBC Spot Sales

NEWHOUSE STATIONS

WSYR-TV, Syracuse †	HRP
WAPI-TV, Birmingham, Ala.	HRP
KOIN-TV, Portland, Ore.	HRP
WTPA, Harrisburg	HRP

RKO GENERAL, INC.

WOR-TV, N. Y.	H-R
WNAC-TV, Boston	H-R
KJH-TV, L. A.	H-R
WHBQ-TV, Memphis	H-R
CKLW-TV, Detroit	Adam Young

STORER BROADCASTING CO.

WAGA-TV, Atlanta	Storer ‡
WJBK-TV, Detroit	Storer ‡
WSPD-TV, Toledo	Storer ‡
WITI-TV, Milwaukee	Storer ‡
WJW-TV, Cleveland	Storer ‡

TAFT BROADCASTING CO.

WKRC-TV, Cincinnati	Katz
WTVN-TV, Columbus, O.	Katz
WKYT, Lexington, Ky.	Adam Young
WBRC-TV, Birmingham, Ala.	Katz

†WSYR-TV satellite—WSYE-TV, Elmira, N. Y.

TIME, INC.

KLZ-TV, Denver	Katz
WOOD-TV, Grand Rapids	Katz
WFBM-TV, Indianapolis	Katz
WTCN-TV, Minneapolis	Katz

TRANSCONTINENT TV. CORP.

WROC-TV, Rochester	Petry
WDAF-TV, Kansas City, Mo.	Petry
KFMB-TV, San Diego	Petry
WNEP-TV, Scranton	Petry
WGR-TV, Buffalo	Petry

TRIANGLE PUBLICATIONS, INC.

WFIL-TV, Philadelphia	Blair
WNBK-TV, Binghamton	Blair
WFBG-TV, Altoona	Blair
WLYH-TV, Lebanon	Blair
WNHC-TV, New Haven	Blair
KFRE-TV, Fresno	Blair

WESTINGHOUSE BROADCASTING CO.

KDKA-TV, Pittsburgh	TvAR
WBZ-TV, Boston	TvAR
KPIX, San Francisco	TvAR
WJZ-TV, Baltimore	TvAR
KYW-TV, Cleveland	TvAR

WOMETCO ENTERPRISES, INC.

WTVJ, Miami, Fla.	PCW
WFGA-TV, Jacksonville	PCW
WLOS-TV, Asheville, N. C.	PCW
KVOS, Bellingham, Wash.	PCW

‡Storer's own rep firm takes over in June.

but that things had moved along much faster than had been expected and Storer would take over a month earlier.

Don McCannon of Westinghouse (the first group to set up its own rep firm on a national scale) agreed that this type of selling was only for the largest groups (see box on page 29). "It was necessary," he said, "in order to secure qualitative salesmanship at the national level. This is automatic-

ally predicated upon top-flight manpower but also important research, the use of video tape, limited lists of stations, and strict and aggressive attention to the problem of securing the maximum national dollar." He added that "it is doubtful that this practice will spread beyond its current confines."

What happens if the FCC abandons network option time? Generally, most group heads whose sta-

tions are network affiliates said that they would still take most of the web programming, but the move would open up more time for local prime time programming, too, and might—if the local programming were of a high enough quality—force network quality up for it to compete.

A detailed study of where radio station groups stand in today's industry picture will appear in an upcoming issue of SPONSOR.

PETER PAN RETURNS

✔ Bra and girdle firm, out of tv for past year, came back this May with a 60-minute spot special on Valentino

✔ Agency Ben Sackheim cleared show in 24 markets, expects to run it again in subsequent months in 25 more



NEWLY-PRODUCED commercial for Peter Pan's Inner Circle bra features squeeze technique with infant, teenager (above) and adult model (below). Jingle says, "a gal has to wait about 18 years for a silhouette like this"

NATURAL for bringing in female audience is the late Rudolph Valentino, termed the greatest screen idol ever. 'The Legend of Valentino' depicts the actor's life, films, funeral



Last week one of the greatest motion picture idols of the century was called on to get and hold the attention of female tv viewers. Peter Pan, manufacturers of bras, girdles, and swimwear, presented in 24 markets (see accompanying chart) an hour-long special titled *The Legend of Rudolph Valentino*.

The event also marked the company's return to tv after a year's absence.

Buying a local special is not unusual for Peter Pan. Although it is a first for them in tv, they have concentrated on specials in their print advertising. Ben Sackheim, Inc. is PP's agency.

As a matter of fact, a major reason for leaving spot tv last spring, was the plunge into an all-out magazine special campaign in the fall, which took up most of the company's budget. PP's ad manager, Mary Saladucha, said, PP's advertising is planned on six-month bases.

The Legend of Rudolph Valentino, produced by Sterling-Wolper Productions, features film footage and stills of the actor's life, as well as excerpts from his most popular movies. Sterling-Wolper is also producer of the successful ABC TV series *Silents Please*.

"The ability of Valentino to pull a mass female audience is still unmatched," was the feeling of most Peter Pan executives before the show. Results will be measured in two ways. One will be by a Trendex which PP has ordered in the 24 markets.

The other is by sales at retail stores which bought fringe time tie-ins in about half of the markets. Among these stores was The Broadway, Los Angeles; The May Co., Cleveland; Shillito's, Cincinnati, and the Bon

Marche, Seattle.

The show was heavily promoted by these, and other retailers, as well as by most of the stations which carried it.

Peter Pan sent out extensive promotion kits, suggestions and aids to stores, for window and floor displays. Included were sheik costumes, life-size cut-outs of Valentino dressed in his classic sheik outfit, counter cards, car-cards, newspaper, and *TV Guide* ad suggestions.

Clearances, which are often a problem when an hour-long special is involved, were made by Ben Sackheim's radio-tv director Joe Bataglia. Glenda Sullivan is account executive.

Peter Pan's budget wouldn't permit a network time slot although "we consider the show to be of network calibre," said Bataglia. As it is, time charges in the twenty-four markets selected totaled \$33,000.

The entire project, promotion, clearances, and production, cost Peter Pan about \$300,000 according to Miss Saladucha. They declined to comment on actual cost of the program.

Bataglia only ran into one instance in which, close to air time, a station decided not to carry the show. This was WBBM-TV, Chicago, a CBS o&o, which was to run it in place of its *Late Show* on 22 May. Bataglia quickly cleared an hour with Chicago's only independent, WGN-TV.

Most stations were very cooperative with on-the-air and other promotions, as indicated in the chart. Here are some outstanding examples:

- WPIX, New York, supplied forty on-the-air spots, a half-page in *TV Guide* and 300 lines in the *New York Daily News*.

- KTLA, Los Angeles, ran a minimum of 20 on-the-air spots per day

TO TV WITH LOCAL SPECIAL

for seven days, plus spots on live shows, a half-page in *TV Guide*, listings in all four local newspapers.

• WIIC, Pittsburgh, had a minimum of 16 on-the-air spots, a half-page in *TV Guide*, ads in *Pittsburgh Press* and *Post-Gazette* and thirteen radio spots.

Virtually all stations bought space in *TV Guide* local issues and in local newspapers. At least seven stations had radio spots on several local stations.

Six commercials were shown dur-

ing the program. Three featured bras, two girdles, and one Peter Pan's newly-introduced swimwear. The agency for the latter is Altman-Stoller.

The swimwear commercial marked a significant breakthrough in this category for tv. Swimwear is rarely, if ever, advertised on tv.

Altman-Stoller has no definite plans for additional spot tv this year for the swimwear line.

Of the bra and girdle commercials, only one was newly-produced for the show. This was the inner-circle spot

which Bataglia produced. It features an upbeat jingle, and a squeeze technique showing a baby girl (Bataglia's infant daughter), a teenager, and then the adult model featuring the bra.

The jingle, to jazz background, goes as follows:

"A gal has to wait about 18 years, more or less that is . . . for a silhouette like this

"But it takes five minutes of a lady's time to buy it and own it.

"Inner Circle's the answer—Inner (Please turn to page 49)

Here are Peter Pan's spot clearances for Valentino special

City	Date	Channel	Time	Promotions*
Atlanta	May 24	WLWA	9-10 PM	1-2-3
Birmingham	May 24	WAPI-TV	10-11 PM	1-3
Boston	May 24	WBZ-TV	10-11 PM	—
Chicago	May 24	WGN-TV	10:30-11:30 PM	—
Cincinnati	May 25	WCPO-TV	10-11 PM	1-2-3
Cleveland	May 26	KYW-TV	10-11 PM	1-2-3-4
Denver	May 22	KTVR	10-11 PM	1-4
Detroit	May 22	WWJ-TV	10-11 PM	1-2
Ft. Worth-Dallas	May 21	KTVT	9-10 PM	2-3
Houston	May 22	KHOU-TV	10:15-11:15 PM	—
Indianapolis	May 22	WTTV	10-11 PM	1
Kansas City	May 22	KMBC-TV	10:15-11:15 PM	1-2
Little Rock	May 24	KARK-TV	9-10 PM	1-2-3-4
Los Angeles	May 22	KTLA	10-11 PM	1-2-3
Miami	May 22	WTVJ	10-11 PM	1-2-3
Milwaukee	May 21	WITI-TV	10-11 PM	1-2
Minneapolis	May 26	WCCO-TV	9-10 PM	1-2-3
New York	May 24	WPIX	10-11 PM	1-2-3
Pittsburgh	May 22	WIIC	10-11 PM	1-2-3-4
Richmond	May 23	WRVA-TV	10-11 PM	1-2-3
St. Louis	May 22	KPLR-TV	9-10 PM	1-2-3-4
San Francisco	May 23	KTVU	9-10 PM	1-2-3-4
Seattle	May 25	KIRO-TV	10-11 PM	1-2-3
Washington, D. C.	May 22	WTTG	10-11 PM	1-2-3

*Key to promotions: 1—tv spots; 2—space in *TV Guide*; 3—newspaper ads; 4—radio spots.

Share of tobacco money in four media*

	Tv	Magazines	Newspapers	Outdoor	Total
1960	\$112.6	\$26.2	\$35.0	\$2.2	\$176.0
Share	63.9%	14.9%	19.9%	1.3%	100%
1959	\$106.7	\$27.4	\$41.5	\$3.5	\$179.0
Share	59.5%	15.3%	23.2%	2.0%	100%

*Dollar figures are in millions. Tv sources are: for spot, TvB-Rorabaugh; for network, TvB/LNA-BAR. Magazine figures are from Leading National Advertisers. Newspaper figures are from ANPA Bureau of Advertising. Outdoor figures are from Outdoor Advertising, Inc. Ad billings are gross (one time), do not include program or commercial costs in tv or production costs for other media.

TV SHARE OF TOBACCO ADVERTISING UP IN 1960

Television gained a clear vote of confidence from tobacco advertisers last year.

It received a rising share of billings in the major measured media while competitive media, in a year of rising tobacco sales, dropped.

Actual tv expenditures are even greater than indicated in the box above since programing and commercial costs are not included. While print media production costs are also not included in the figures, they represent a considerably smaller proportion of space costs than tv programing and commercials represent in comparison to time costs—even taking into account the time discounts.

Noted TvB, which released the tobacco figures: "The efficiency of television advertising in selling products is again shown by the example of the tobacco industry. In a product such as (tobacco), which is dependent on daily 'voting' by consumers, advertising must reach the vast majority of smokers each day. Television does just this—with great effectiveness—in all types of homes."

Cigarette consumption rose 4.8% in 1960 with a total of 475 billion units. Cigar volume was up 3.5% with an estimated 7.2 billion units (the highest figure since 1923).

Tv's gross time billings break down as follows: network—\$76,912,694 in 1960 compared with \$75,169,190 in 1959; spot—\$35,686,000 in 1960 compared with \$31,490,000 in 1959.

Nine tobacco firms were included in the TvB tally. In order of their ad expenditures in the measured media they are: R. J. Reynolds, American Tobacco, Brown & Williamson, P. Lorillard, Philip Morris, Liggett & Myers, Bayuk Cigars, Consolidated Cigar, General Cigar.

Bayuk led the group in percentage of billings to tv—93.2%. Among the cigarette companies Brown & Williamson devoted the largest share to tv—81.1%. Brown & Williamson also led in the amount of dollars devoted to tv—\$20,319,349. Reynolds was just behind B&W. In network tv alone, Reynolds led the group in spending. The top spot tv client was Lorillard, whose Kent was backed by more tv dollars (both network and spot) than any other cigarette or cigar brand.

Other brands with heavy tv investments behind them are, in order of total tv spending, Winston filters, L&M filters, Viceroy filters, Camel, and Salem filters. Phillies was the No. One cigar brand in tv. ◆

REPS GET

◆ Latest techniques include emphasis on 'emotional' values, intricate programing diagram by station category

New presentations of spot radio's advantages saw the light of day at the recent NAB convention. Among those giving presentations: Edward Petry, Weed Radio Corp., and Robert E. Eastman & Co.

For its contribution, the Petry Company steered clear of the numbers and concentrated on the medium's "emotional" dimensions. The representative firm issued a 19-page brochure entitled, "Get close to your customers with America's newest medium." It compares yesterday's radio, "an impersonal entertainment medium," with the "personal companion" radio is today.

Among the main points in this presentation:

- Radio's handy presence outside the home as well as in, at all times of the day or night—e.g., just before leaving for the store or while on the way.

- The warmth of the human voice and its appeal to the imagination when heard by itself.

- Audience preference for certain radio personalities, and willingness to follow their advice as to product selection.

- Tie-in with programing readily available for advertisers, such as automotive product sponsorship of traffic reports.

Weed Radio Corp. put together a booklet describing the four types of station most prominent on the current radio scene, and intricately diagramming the program schedule likely to be encountered on each. For instance the "modern" station is characterized by "well-programed popular music, amusing disk jockeys, imaginative handling of news, and frequent community service features."

This type of station, which airs current musical releases almost ex-

NEW PITCHES FOR SPOT RADIO

lusively, carefully strings out its sections to maintain balance among top ten singles and album cuts, new release singles and album cuts, etc. The 'modern' station identifies itself frequently, and consistently engages in on-air promotions and contests. It aims at good national news coverage

and places heavy emphasis on exciting rendition of local news.

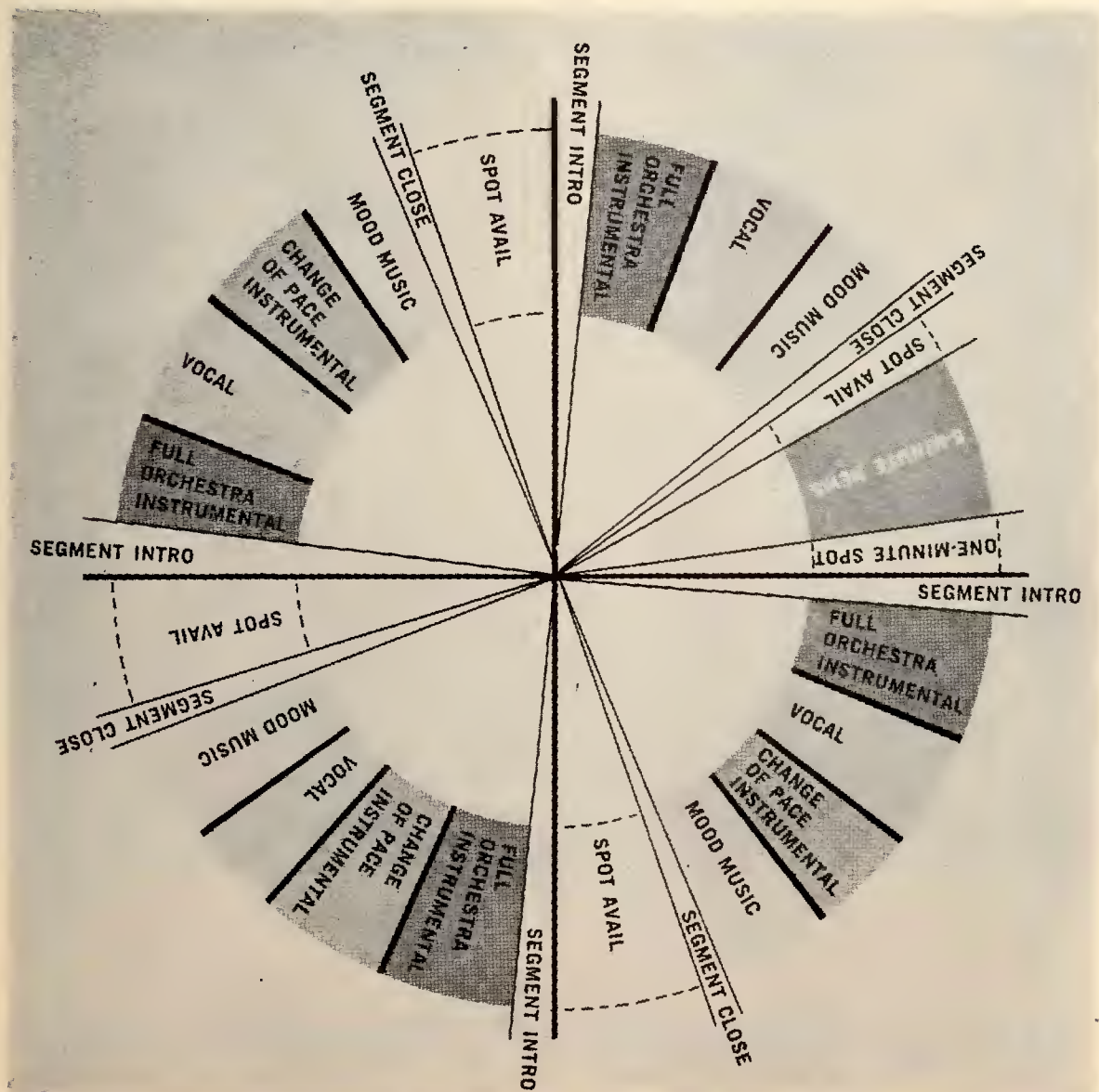
The "personality" station "bases its appeal on people rather than music," according to the Weed booklet.

The "good music" station's format is a "smooth and sophisticated blend of music programed in uninterrupted segments." (See diagram.)

The "classical" station, which appeals to a selective audience, "develops extreme loyalty."

Eastman related its presentation to existent and anticipated economic growth patterns of the country. It points up spot radio advantages in marketing an expected 60% hike in national output. ◆

How one representative spells out the medium's benefits



AID in selection of a radio station is offered by Weed Radio Corp. in a presentation which intricately details the program content associated with four major types of station. In addition to the 'good music' station outlined here, brochure includes 'modern,' 'personality,' and classical music station analysis



BY POPULAR VOTE of secretaries in 75 agency media departments, here are the handsomest reps in town: (left to right) Bob Lewis, salesman, Edward Petry Co.; Alan Klamer, v.p., Jack Masla Co.; Fred Nettere, account exec., CBS TV Spot Sales; Bob Brokaw, salesman, Robert

The handsomest reps in town

The eight gentlemen depicted on these pages were voted "The Handsomest Reps in Town" in a phone poll taken by SPONSOR of secretaries in the media departments of 75 New York agencies.

On the level! We checked about 200 gals at these agencies, with the question "Who is the handsomest station rep that calls on your boss?"



Eastman Co.; Fred Nassif, account exec., CBS Radio Spot Sales; Don Staley, salesman, The Katz Agency; Nick Madonna, salesman, AM Radio Sales; Frank McNally, account exec., The Bolling Co. Bill Sanford, Crosley Broadcasting, who is not shown, made it a nine-way tie

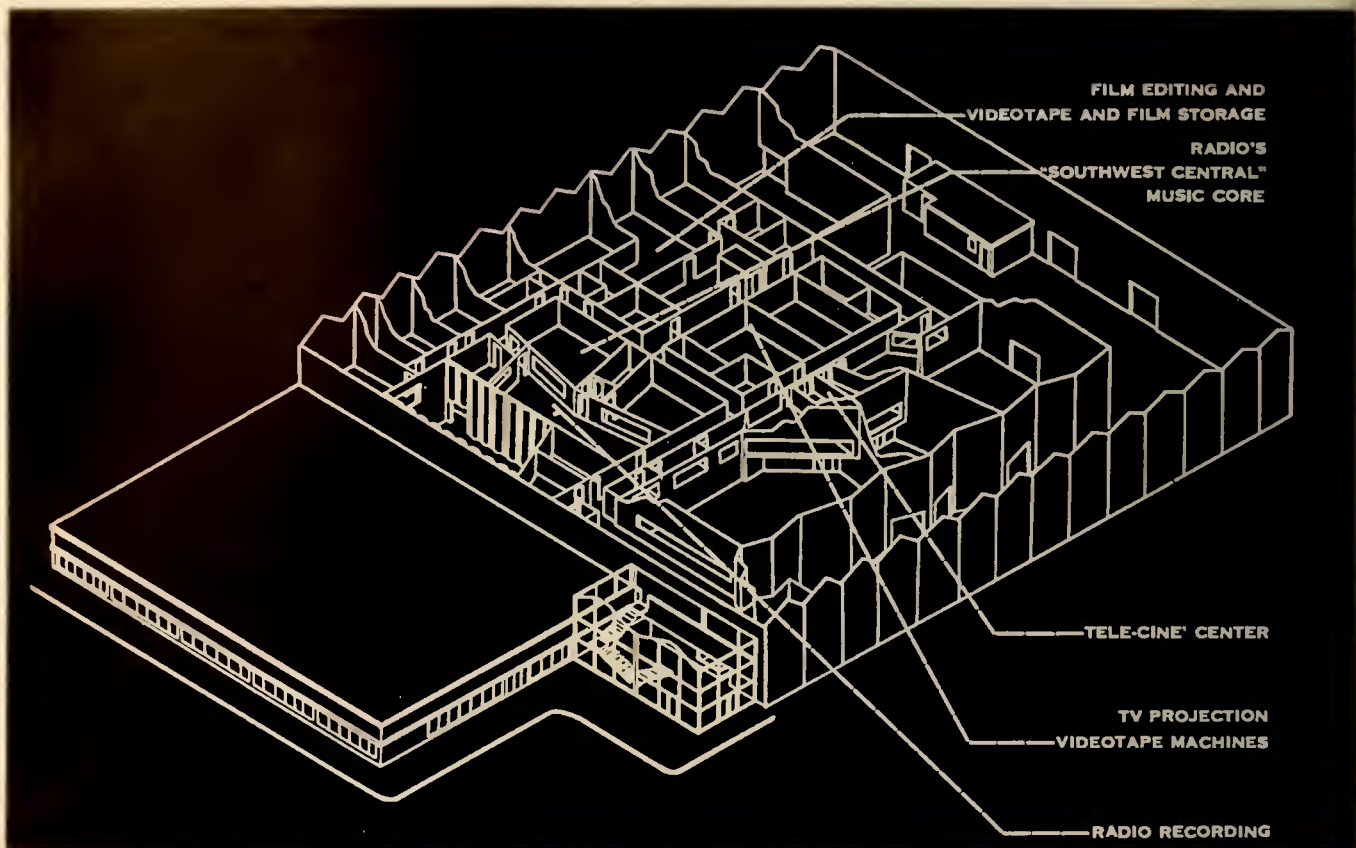
About thirty-five different salesmen were mentioned in the vote. Of this number, these eight, plus Bill Sanford of Crosley Broadcasting (who wasn't available for shooting) received the most votes, in a virtual 9-way tie.

We figured that nobody would run away with it because (a) there are so many handsome reps in town, and (b) most reps only call on one, two, or three agen-

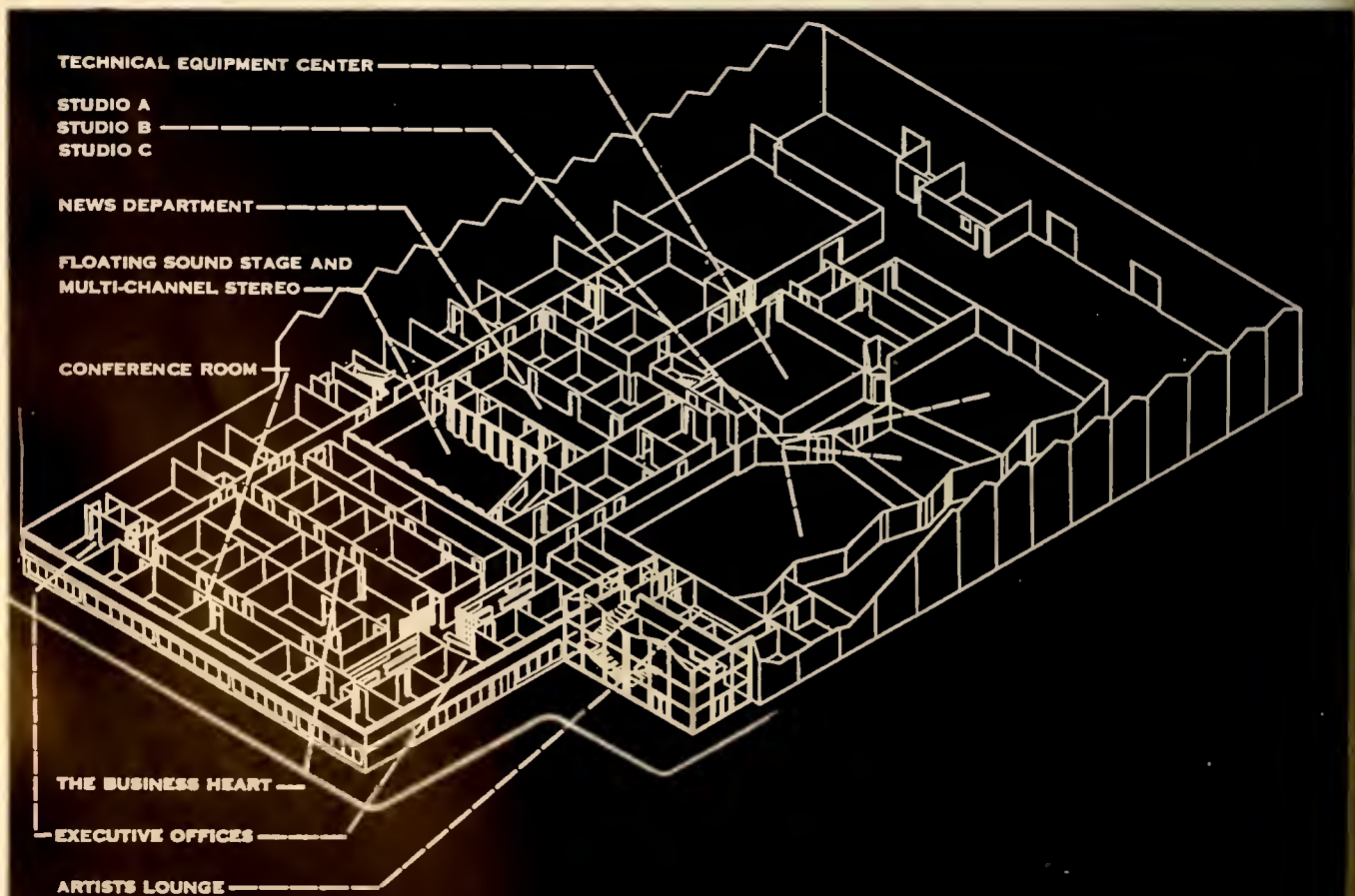
cies at the most. And, we were right, they do!

Along with Bill Sanford, the winners were (in alphabetical order): Bob Brokaw, Robert Eastman Co.; Alan Klamer, Jack Masla Co.; Bob Lewis, Edward Petry Co.; Nick Madonna, AM Radio Sales; Fred Nassif, CBS Radio Spot Sales; Fred Nettore, CBS TV Spot Sales; Frank McNally, Bolling Co.; Don Staley, Katz Agency. ◆

RADIO/TV CENTER PLANS FOR



SKETCH of first floor plan below shows WFAA's three tv studios, the floating sound stage, technical center, conference room, executive offices and the enlarged news department. Above sketch points out the radio section as well as the videotape and film departments and tele-cine center



FUTURE

Three-and-a-half million dollar radio/tv center has four-channel stereo consoles and floating recording stage

In Dallas, early last month, WFAA took the wrappings off its new \$3.5 million communications center, and let thousands of Texans see what goes into the makings of modern-day broadcasting.

One of the costliest of radio/tv set-ups, the new home of the *Dallas Morning News* broadcasting properties, embraces some 68,000 ft. of sprawling, contemporary architecture, and over \$1.5 million worth of electronic equipment.

The innovations housed within the *avant garde* structure are many. Among them, the realization of a long-time station goal: stereo quality broadcasting.

To make this possible, a four-channel stereo audio system (the largest ever installed by an individual station, according to WFAA general manager Mike Shapiro) was designed and custom built.

The all-transistorized system means WFAA is able to record, tape and cut stereo disc under one roof—a service first in the Southwest.

Prominent among the other innovations is a "floating" recording sound stage completely isolated from the rest of the building by a felt padding. The studio floats in mid-air with this padding completely eliminating, in this way, any possible vibrations from by-passing vehicles.

WFAA's new television section features three studios overlooked by separated video and control rooms. The studios are designed in such a manner as to facilitate the setting up of a variety of set designs, for camera freedom; and to accommodate an audience of some 300 persons.

The studios boast 4" thick oak walls and electrically operated and soundlocked doors.

Complete live color tv equipment has also been installed.



WMAL'S Bill Trumbull, Frank Harden and Jackson Weaver (l-r) can't wait for the ice to melt to find out what advice the Electric Institute is dishing out in the letter frozen inside. The Washington ice-choppers learned, via the letter, about a home freezer promotion.

'REVERSE PAYOLA' PAYS OFF FOR RADIO SPONSOR

There are some who might call it "payola" when an advertiser gifts a disk jockey with something like a cake of ice: the Electric Institute of Washington, however, calls it "merchandising." It's merchandising they'll tell you, with a built-in charm for getting the most mileage out of a ten-second spot campaign.

The Electric Institute's disk jockey merchandising plan is having a successful run over 15 radio stations (four of them are fm'ers) in the Washington area. It was put into operation in January this year by the Institute's agency—Henry J. Kaufman & Associates—after it was decided to sink the electrical trade association's entire annual ad budget, \$60,000, in one medium—for radio. For maximum saturation, ten-second spots were chosen.

How best to inject a bit of announcer enthusiasm in spreading the Institute's doctrine, the advantages of electrical living, in a mere ten seconds—was the problem.

"You have to sell the announcer on your product first, you know," says Kaufman's Fred Pelzman, account executive on the Institute account. Pelzman told SPONSOR the d.j. merchandising scheme was conceived after a few other ideas, like/

first thought, having a cocktail party for the announcers, were kicked around, and then discarded. One of the early ideas considered had to do with sending the d.j.'s a sample of the product. In January, for instance, room heaters were scheduled. Here, the company decided, they could easily send each announcer a \$12 heater at a cost of \$8. This idea was thrown out for two reasons: first, it was sure to bring up that nasty word—payola; second, what would the company do when they were promoting electric ranges, food freezers, or central air conditioning?

It was at this time, the agency came up with the current promotion plan.

Two days before the first promotion (electric room heaters) began early in January, a startled group of disk jockeys received pocket hand-warmers. With the gadget came a letter which said, in part—"if the boss has been trying to cut down on the heat at the station, ask him how he expects you to put your heart into your work when you're nearly frozen stiff. Better still, walk around with the hand warmer and maybe the boss will catch on that what you need is a portable electric heater."

(Please turn to page 56)



Steve Libby, tv dept. mgr., CCI, is author of piece below

'There aren't any tricks to promoting a video program'

❖ Veteran publicist, in giving tips on tv show promotion, says only hard work and specialized knowledge will do the job of boosting program ratings for advertisers

Steve Libby, who provides a wealth of tips on program promotion in the story which follows, has been with CCI four and a half years, has been television department manager more than two years. CCI (the letters come from its old name, *Communication Counselors Inc.*) is a division of *Communications Affiliates Inc.*, which, in turn, is a division of *Interpublic Inc.*, parent company of the *McCann-Erickson*, *McCann-Marshall* group.

Libby's department handles only program promotion and during the past few years has done work for such clients as *Buick*, *Coca Cola*, *Revue Productions*, *Chrysler* and *Pacific Coast Borax*.

Before coming to CCI, Libby worked on special projects for *Y&R*, spent five years directing publicity for *Fred Waring's Pennsylvanians*, spent another five years on promotion and publicity at *WIS*, *Columbia*, *S. C.*

With the start of the fresh season's race for ratings now only a few months away, more than one sponsor is beginning to learn that a tv program in New York has a rougher fight for votes than a politician in a national election.

Each politician has one or, at most, two candidates to fight for a national ballot of around 70 million votes. By contrast, a tv program in prime time in the 17-county New York metropolitan area alone is competing with six other channels airing 30 shows between 8 and 11 p.m., all bidding for the attention of 4,263,000 tv homes with some 2.5 viewers apiece.

A tv program, then, struggles for something over 300 million individual "votes"—for it is not just competitive with the show opposite it. It competes with all other shows in any three-hour evening period. For a dominant show that has seized viewer anticipation will make them do other things at other times so as to be free for the anticipated show.

That figures of 300 million choices each program must influence applies just to prime time in New York: the boxcar figures multiply as you add cities and hamlets and viewing hours across the country and through the day. And that still doesn't count the strong contending bids for viewer attention: from newspapers and books and magazines through canasta and talk and letters-to-write, to sports events or the contents of an executive briefcase or homework or the urgent call of dishwasher or home workshop.

No modern self-respecting politician would venture on a speech at election time without a covey of specialized p.r. men—politically astute advance men and contact men, experienced release writers and audience researchers, and still others. Their work ensures maximum impact on the widest audience for the politician's speech.

Equally, no sponsor can afford today to rely just on program content and star, however, carefully selected, to ensure the most effective visibility for his program and product message. Unless the audience knows about the show and the star, unless they've got a carefully manufactured "want-to-see" attitude, the show won't do the job the sponsor rightly expects.

Here enters—stage left with fanfare—the specialized tv public relations man: the sponsor's tv publicist, flanked on either side by p.r. men representing network, star, producer and station, each working together as a team with the sponsor's publicist.

There is no exact yardstick to the effect of p.r. in building a program rating. Some pundits have suggested that a program with everything "just right" still improves its audience anywhere from 20% to 55% with effective p.r. Others have argued

that a brilliant program with all components equally fine would earn a top rating without any publicity at all. But no program can ever be 100% "right" for 100% of the audience. Audience promotion is always necessary.

Then, too, the job of manufacturing a better rating is the most important, but only one part of a tv publicist's task. Almost as critical are such jobs as developing good will toward a program (and, with it, a sponsor's product) among network and station personnel who can play a large role in a program's success, and in other collateral areas.

As television has grown over the past decade so has television audience promotion. Some 75 television public relations organizations will be giving their all in the coming season in the quest for ways and means to persuade viewers to watch their programs. Based primarily in New York and Hollywood, the major tv production centers, but with numerous counterparts in almost every city, they'll be concentrating their major efforts on a thousand top-rated tv editors and columnists in newspapers, magazines, *Tv Guide* and locally-distributed tv publications, week-end newspaper supplements and the trade press and the like.

The increasing press coverage of tv, reflecting public demand for information, is itself a measure of growth of the new medium. Increasingly over the past 10 years highly rated writers, often veterans from radio pages, have been assigned full-time responsibilities as television editors. In time, many newspapers added special television supplements. Dozens of them brought full color to their pages for the first time in these week-end tv magazines and supplements. Circulations soared. Newspaper tv pages and supplements became second in readership popularity only to the comic pages. And the ranks of tv publicists increased rapidly to feed information about their clients to these daily papers.

Tv Guide, which grew from a relatively small regional publication to a national magazine of major significance, today is published weekly in 10 regional editions, with a total cir-



'SKY KING' promotion by CCI includes personal appearances by star (sometimes unpaid) and kits to stations running show. Kirby Grant, star of Nabisco's 'Sky King,' spent two days in Tampa visiting schools. He also appeared on WFLA-TV's 'Romper Room,' talked on safety with teacher, Miss Kay (above). Cookies served on the show were Nabisco, of course. Kirby himself doesn't push cookies since taint of commercialism might hurt p.a.'s



ulation of something over 7.5 million. Every wire service and major syndicate has at least one full-time television writer-columnist today. Some have several. One major syndicate circulates a color mat service to 20-odd newspapers. Another services a weekly wrap-around to half a dozen major newspapers, each in a top market. One newspaper prints a wrap-around, also in color, which it syndicates to two other major newspapers, who are also in top population cities.

These millions of words, the miles of galleys set each day by the nation's

ing information on programs they represent.

A warm working relationship between publicist and editor is vital. But each must also have respect for the other, for few editors will print a press release as mailed. Story ideas or prearranged interviews with true editorial meat alone will earn space. There must always be a *reason* for a story or a photo to reach print—a stronger reason than is represented by the hundreds of other pieces of press-agentry crossing an editor's desk each day of the year.

The need for television program

accompanied by a wire-service photographer and writer. Nationwide news space resulted, including several page one breaks. Program title and sponsor identification appeared in many of the captions and stories.

Since the best ideas stem from program content or the performer, with news breaking fast, our clients almost always give us a free hand to develop ideas as they arise.

Thus, during the advance publicity planning on *Coke Time* for The Coca-Cola Company on ABC-TV last summer, we learned that Anita Bryant was to be married in Tulsa, two days before the live telecast. Then, she would fly at once to New York with her new groom to continue rehearsal for the show. A carefully planned photo story won national newspaper coverage—often front-paged—with credit to the program.

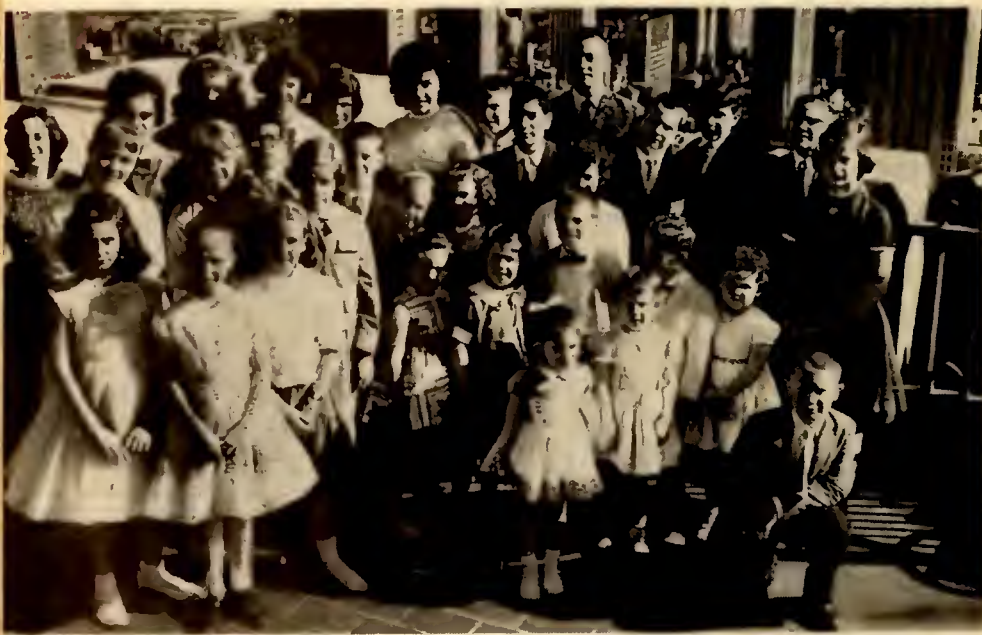
Advanced arrangements were essential, alert p.r. people realized, for effective coverage. Eventually, Miss Bryant's favorite photographer worked, through the p.r. firm, with the two major wire services to hit the nation's press the day before and the day of the *Coke Time* telecast.

Whether a program is produced on location or in a studio, the conscientious sponsor's publicist is also constantly on the set—in touch with the performers and the technicians—to pick up behind-the-scenes features and items.

For tv pages are not the only publicity outlet. Women's editors, sports editors and the city desk can all be interested in news breaks or planned events which tie in a tv show.

Thus, when the *Bob Hope Buick Show* presented awards to the nation's sports greats, newspaper, tv, and radio sports reporters were alerted well in advance by the publicist.

Spot news is just one publicity vehicle. When time and budget allow, major magazine opportunities are explored. So are opportunities for color—which must be conceived and made as much as four months in advance of publication. Column items, story-line material, features and photos on each show, highlight listings for tv periodicals (of major importance)
(Please turn to page 56)



TO INTEREST tv editors in 'Coke Time' show, CCI had Annette Funicello (center, rear with necklace) invite children of editors to see movie, have lunch. In photo above, Miss Funicello (ex-'Mickey Mouse Club' star, who appeared in show) poses with kids atop New York's RCA Bldg.

linotypists, are an ever hungry maw constantly clamoring for more, better, brighter, fresh material from the knowledgeable publicist.

Television editors, trying to keep informed about several hundred major programs and thousands of good minor shows each month—and with just a column of space each day—need the good television publicist today almost as much as the publicist needs the tv editor. To serve their readers adequately, editors rely on specialized publicists who know the field, know their needs, can come up with *legitimate reasons for publish-*

publicity is clear. Tv is competitive with many other forms of entertainment. Perhaps more importantly, it is also in competition with itself. In some cities, as many as 10 stations boom into a single metropolitan area.

Program publicity is essential to achieve a maximum audience, to influence the viewer to *want-to-see* a particular program. The routes to this goal are many:

Some years ago, for example, one of our programs dramatized the story of the first man into space. We put a Russian-speaking actor in a space suit on the streets of Los Angeles,

FOUND: \$140,180,440 paid to personnel at military bases in the Providence, R.I. market area (Quonset, Davisville, Newport, New London and Otis Air Force Base). This is a plus not listed in any census breakdown of the rich, growing Providence market — a juicy bonus waiting to be picked up by advertisers on WJAR-TV, the only TV station that puts a grade A signal into all these bases. To claim, contact Edward Petry & Co., Inc. WJAR-TV • NBC • ABC.

SPONSOR ASKS

WHAT MAKES A GOOD TV PRODUCT SPOKESMAN?

Donald C. Porteous, *vice president and general manager, Gardner Advertising Co., New York*

Effectiveness of the selling effort is the principle criterion for judging a television product salesman. How this effectiveness is achieved depends upon a variety of factors including



A personality compatible with the product and who relates to potential buyer

personality, compatibility, familiarity, rapport, product, medium, buyer and even on the time of day.

The problem is not unlike a comparison between the young boy fishing with a pole, string and bent pin and the accomplished angler who goes after his catch with a complete array of scientific store-bought fishing equipment. Often the young boy comes home with the most fish.

In selecting the spokesmen for our clients, we at Gardner look for the following qualifications which we believe make up an ideal profile: compatibility with the product; a personality type which relates to the potential buyer; believability in delivering the commercial message; the right combination of dignity and humility which imparts a personal, conversational tone to the delivery; and, importantly and the most difficult qualification to define, salesmanship.

Spot placement is a factor bearing on the commercial effectiveness of the product spokesman. Here we evaluate the salesman in relation to the commercial carrier or the program backing up the sales message. Incompatibility of program content to commercial often dilutes or destroys an effectiveness that could have been realized at another spot on the dial. While *Route 66* offers strong program backing for the sales message carried by Chevrolet, the same series might destroy a message

from another manufacturer or product for whom Arthur Godfrey or Art Linkletter might be the ideal spokesman.

We believe, too, that the strength of the salesman's message must be as strong or stronger than his personality. We try to develop a strong copy idea which enhances and strengthens the image of the salesman. Then we give him as many props and production aids as he can use effectively.

If we can reduce this elaborate complex of factors which make a good television product spokesman down to three generalities, I should say that they are: (1) Compatibility with both product and potential buyer; (2) Familiarity, which includes the requisite of being generally well-liked; and (3) Rapport, which is often more quickly established by newcomers who work harder to overcome their unfamiliarity to their audience.

Arthur Bellaire, *vice president in charge of tv copy and production, Batten, Barton, Durstine & Osborn, Inc.*

It is elementary that careful casting to satisfy the image of the product and the profile of the audience is a vital first step. But hasn't this medium and the people who work in it matured to the extent that this step should no longer be difficult? Good talent is plentiful. So why waste time here belaboring this phase?

To my mind, the biggest single factor in making a good product spokesman "come off"—yes, *sell*—is *good copy*. A shrewd, direct, well-written piece of copy can make a hero of a spokesman. A trite, stilted script can make him a bum—and the commercial along with it.

By copy I mean two things: the basic advertising idea and the words that express this idea. No longer can personal charm carry the major burden. Viewers are commercial-hardened. Godfrey himself has to give some strong "reasons why" before his loyal followers fly out and buy.

Based on the proposition that *no* advertising can sell a bad product, *no* spokesman can sell a product with a weak copy story. The average viewer, we estimate, sees over 900 commercials a month. Mr. Spokesman needs more to help him than his own personal powers of persuasion.

A sound basic selling idea—the proper words in the proper order—these are the first two requirements of the copy a spokesman needs. There is one more: simplicity. A spokesman should not—and cannot—be expected to give every reason, or almost every reason, for buying a product or service in the space of one minute. He is human. He needs a "throw-away" sentence here or there to keep his copy natural and flowing.

The principal attribute of a spokesman is confidence. His principal enemy is over-confidence. The cocksure attitude sometimes comes out as phoniness.

The idea balance of confidence with intelligent delivery of sound



Effective copy, with simple theme, is most important; tv talent plentiful

copy is achieved by the spokesman who takes the trouble to find out what he is talking about. The better ones are curious enough to ask for background information on their product. Somehow this knowledge has a way of showing through. It gives the spoken words an authority and a persuasive force that could be attained in no other manner.

Julia Meade, *tv spokeswoman, New York*

I believe that to be successful as a product spokesman or spokeswoman on television, the following are necessary:

1. Acting ability. The viewing public and—alas—even the trade

often loses sight of the fact that considerable acting know-how is involved in the performance of product commercials on tv. If you were to study the backgrounds of persons such as Rex Marshall, Betty Furness, myself and the others who have achieved success, you would discover a solid acting background.

2. Ad-libbing ability. Anything can, and usually does happen, par-



The trick is to emerge as a personality, yet not detract from the product

icularly in live tv. I have lost count of the number of times that I have had to ad-lib an entire or a portion of a commercial.

3. Sincerity and integrity. It would be pretty impossible for me to deliver a commercial on a product in which I had no belief. I have always found it helpful to withhold my signature from a contract until finding out for myself first whether or not I would like to be identified with the product.

4. Ability not to detract. The trick is to emerge as a personality, yet not to detract from the product being sold. The successful spokesman must never over-shadow the merchandise. For example, if I were to wear a sexy dress, it is possible that no one would bother looking at the camera, wristwatch, or whatever products I was trying to sell. Or, if I were to "overbubble," or use too many acting tricks, I might similarly make the play away from the product. Not detracting from the product is a technique in itself. I am a completely different personality when I deliver a commercial than when I do a straight acting job.

5. Ability not to offend. The successful tv spokesman must not grate upon either the male or female viewer. Both women and men have to feel friendly towards the personality delivering the commercial.

6. Ability to work well. It almost goes without saying that to be a successful spokesman or spokeswoman on television one must be able to work well with the agency, network personnel, and everybody in
(Please turn to page 57)

CREATIVE TV DIRECTOR FOR MAJOR ADVERTISING AGENCY IN GERMANY

Position offered in Dusseldorf. Attractive opportunity. Applicant should be thoroughly experienced in agency production of I.D.'s, breaks and minute announcements. Write in detail, stating experience, salary requirements and other pertinent information, enclosing samples of work, etc. Reply Box 106, SPONSOR, 40 E. 49, N. Y. 17.

KVOO★TV

NUMBER 1 IN QUARTER HOURS

6 p.m. to 10 p.m.

MONDAY THRU SATURDAY

TULSA'S

Finest

QUARTER HOURS

According to the latest Tulsa ARB survey (March, '61), KVOO-TV takes the honors in top-rated quarter hours in 3 different periods: sign-on to noon; 6:00 p.m. to 10:00 p.m.; 10:00 p.m. to sign-off. Viewer preference confirms the fact that this is Tulsa's finest station.

2

KVOO★TV

NB

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

RADIO RESULTS

HEATING UNITS

SPONSOR: Boostair Heating Aid Corporation AGENCY: Direct

Capsule case history: "WMAL radio reached the market I needed," said Jim Farrell, sales manager of Boostair Heating Aid Corporation. Boostair bought 24 one-minute spots on a four per day, Monday to Saturday schedule, using WMAL, Washington, as their only radio outlet. The spots were run in the Jerry Stroug and Herb Davis shows, 4 to 6:30 p.m., for one week. Boostair wanted to reach the home owner who could afford their heating unit, priced at \$29.95. Boostair advertised with two of the area's largest hardware chains. The units moved so well that three of the stores had to reorder, and sales were up in all stores. The chain featuring a phone order service was flooded with calls from WMAL listeners. Boostair felt this spot program gave them a broad institutional effect and created a great deal of traffic for an expensive item. The end-of-season campaign was launched without a pre-set budget. This year's ad budget provides a sizeable allowance for radio and intensified use of WMAL.

WMAL, Washington, D. C.

Announcements

INVESTMENT COMPANY

SPONSOR: The Marshall Company AGENCY: Direct

Capsule case history: The Marshall Co., an investment house in Milwaukee, puts the largest slice of its ad budget into radio, and the radio budget is used exclusively on WEMP. This has been so for 10 years. In 1951, the company bought the 7:55 a.m. five-minute newscast, and still buys it. The 4:55 p.m. news has since been added, for a total of 12 newscasts a week. The company believes the news format and the institutional sort of message has helped greatly to establish the firm's image as reliable, reputable, and friendly, and set the stage for community service, and sales. Radio produces more sales than any other medium used by the firm, to people not usually reached otherwise. Over 50% of the radio inquiries result in purchases of stock. The Marshall Co. says sales from radio leads go up into six figures annually, using a \$300-a-week radio budget. The investment firm has renewed with WEMP for over 10 years, a testimonial to the medium's continual positive pulling power.

WEMP, Milwaukee

Program

AUTO TIRES

SPONSOR: Firestone Tire & Rubber Store AGENCY: Direct

Capsule case history: The Firestone store of Watertown, New York, bought *Sports Scoreboard*, a series of five-minute programs broadcast on WWNY following the conclusion of all day and night New York Yankee baseball games. It was the first time the Firestone outlet has used a radio schedule on a continuing basis, and the baseball program seemed like a good test of its pulling power. Advertising a specific service only on this show, Firestone's front end inspection, results were consistent from the first announcement. So effective was the advertising throughout the season that each time the team was idle inspection fell off the next day. It picked up as soon as the Yankees played again. In addition, traffic increased substantially in other store departments. "Our sales jumped considerably over the previous year and we are now using *Sports Scoreboard* for the 1961 baseball season," said store mgr. C. Mertz. "No other advertising in the past has been able to produce for our store these results.

WWNY, Watertown, N. Y.

Program

SPORT PARACHUTE TRAINING

SPONSOR: Sport-Chutes, Inc. AGENCY: Direct

Capsule case history: Sport-Chutes, Inc., wanted to alert the public to their new and exciting sport, and decided the best bet would be to use radio. They bought a 20-minute segment of *Musical Showcase*, the Sunday morning show on WEBR, Buffalo. The problem unique to this service was that it couldn't actually be offered for sale, since everyone is not eligible to buy. Only those who have had military parachute training or were willing to take lessons could qualify. So Sport-Chutes' WEBR message was really an invitation to the public to come out to their training site to observe the jumping activity. Hundreds of people did come, and many inquired about lessons. David Coon, Sport-Chutes' president, reported that it was "the most effective advertising we ever had. As a result of one week's program we received over 12 new students. They all mentioned that they heard about our organization on WEBR radio." Sport-Chutes, Inc. is now planning to use the station on a more regular basis.

WEBR, Buffalo

Program

Be it a stray dog

"Please accept my warm thanks for your action in broadcasting the disappearance of George Washington, my wandering Springer Spaniel pup. He has now been returned to us, and I am sure your prompt publicity was a great help."

HOWARD BEALE, Ambassador
Australian Embassy, Washington, D. C.



"On behalf of the residents and staff of D. C. Village, I wish to thank you for the entertainment you made possible during the Christmas season for our residents and for each of them to

... or an extra Yule log

receive an individual Christmas gift. The service rendered to D. C. Village by the publicity given by WWDC has interested the public in the welfare and happiness of the residents of this institution. The brightest spot for our residents during the Christmas holidays is the wonderful entertainment put on by your staff, and the gift you have made possible for them each year. They look forward to your visit and appreciate it very much."

JAMES J. BURR, Superintendent
District of Columbia Village,
Department of Public Welfare,
Government of the District of Columbia

... the station that keeps people in mind

Even to hard-bitten "pros" like ourselves, the magic of radio never ceases to amaze. Here we are—the only mass advertising medium operating without the sense of sight. Yet here we are again—the medium with which most people feel the closest kinship and *prove* it day in and out.

It's really not as perplexing as all that. Our guess is that the very *absence* of pictures *conjures up*

pictures (there's the magic)—provides people with a sense of *intimacy and participation* that far outweighs any of the physical senses. The art of "friendly persuasion" never had it so good.

Note that PEOPLE is the key word of the above. It is also the key to sales success for countless WWDC national and local advertisers. That's why *you* should keep *us* in mind.



WWDC

Radio Washington

Member of the Blair Group Plan

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

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

WPTF

Raleigh-Durham



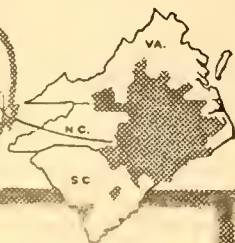
has **TWICE**
as many
adult listeners

THAN any other station in
the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	55.1%
Station B	24.1
Station C	5.2
Station D	9.2
Station E	6.4

NATION'S
28th RADIO
MARKET
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliates for Raleigh-Durham
and Eastern North Carolina

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

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

WPTF 32-County Area Pulse Ad. Comp., May, 1960

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati: Schedules for Duncan Hines Early American Mixes begin about issue date in 25-30 markets. Placements run through the P&G contract year, using day, fringe and late night minutes. Buyer: Mary Porter. Agency: Gardner Adv., St. Louis.

Toni Co., Div. of Gillette Co., Chicago: Its Chicago agencies are buying heavy schedules in about 100 markets for several Toni products. Campaign starts the second week of June for 10 weeks, with night minutes being used primarily. Buyers: Mary Alice Cris and Pat Burke, at Clinton E. Frank, Inc.; Pat Chambers, Foote, Cone & Belding; Betty Laverty and Elaine Pappas, North Adv., Inc.

Helene Curtis Industries, Inc., Chicago: Going into about 30 markets in early June with schedules for its Spray Net. Buys are for six weeks, about 70% night and the rest daytime plans. Buyer: Ruth Leach. Agency: McCann-Erickson, Inc., Chicago.

St. Regis Paper Co., New York: A three or four week campaign prior to fall school opening is planned for Nifty notebook binders, in about 140 markets. Minutes in shows with 9-12 year-old appeal will be bought weekdays, 4 to 7:30 p.m., and on weekends. Adventure programs are first choice, with a possibility of some cartoons. Buyer: Rudy Baumohl. Agency: Cunningham & Walsh, New York.

Malt-O-Meal Co., Minneapolis: Thirty-market campaign for Malt-O-Meal cereal will start about mid-September for 26 weeks. Thirty-second avails for live and film commercials are being requested. Product protection is insisted upon where live announcements are used. Agency: Campbell-Mithun, Inc., Minneapolis.

Welch Grape Juice Co., Inc., Westfield, N. Y.: Summer schedules for Welch grape juice will kick-off in early June in 126 markets. Day and late night minutes are set for 10 weeks. Buyer: Shirley Weiner. Agency: Richard K. Manoff, Inc., New York.

RADIO BUYS

Rival Packing Co., Chicago: Campaign on Rival dog food starts the early part of June for six weeks. Schedules of day minutes are being used in 10-12 top markets. Morrow is the buyer; Needham, Louis & Brorby, Chicago.

United States Rubber Co., New York: About 25 markets get schedules for Keds starting 17 July. Placements are for late afternoon minutes to reach a teenage audience; one- and two-station buys. Buyer: Jim Kelly. Agency: Fletcher Richards & Calkins & Holden, New York.

General Motors Corp., Detroit: Schedules for A. C. sparkplugs begin 12 June for 12 weeks in 79 markets. Traffic minutes and 20's are being lined up, heavy on news and sports adjacencies, using a minimum of two stations in most markets. Hoffman is the buying contact; D. P. Brother & Co., Detroit.

McGANNON REPLIES

Continued from page 29)

country until it is conclusively proven that a comparative and competitive transmitter and receiver can be developed and that the resulting service can be at least equal to or better than the current vhf service in all localities and geographical areas. The public of this country has invested billions of dollars in receiver equipment and broadcasters have put millions into transmitting gear. These should not be destroyed or diminished for minimal results. The concept of the overlap of operation can be costly and unless some method is achieved to produce the desired result without public disadvantage or discrimination on a day certain, then such overlap should not be pursued.

The drop-in question has all of its technical problems relating to interference, etc. It would appear that on a limited and pre-calculated basis, this is the most expeditious method of securing a third commercial channel in all markets of the country and such educational outlets as are considered desirable.

Group owned stations have very little opportunity to do more than any other broadcasters in working out this problem. It obviously cannot be done without some sacrifice on the part of everyone. But the sooner the industry achieves a broad stability of technology, the better for the overall industry.

IV. Do station groups have a greater responsibility? If so, how are you meeting it?

When I testified before the Federal Communications Commission on April 11, 1958, in answer to the Barrow Report, I made the following statement:

"All of the strengths of local ownership are equally possessed by multiple owners who in our opinion have the opportunity or correspondingly the obligation, to render a higher degree of service than the single owner." WBC still feels, therefore, that station groups have a greater responsibility in serving the public. This flows from its ability to have important and creative manpower, the opportunity for creative and productive thinking, and all of the attendant resources that exceeds any other form of entity within the broadcasting industry.

WBC has met this opportunity and challenge, as well as responsibility, by the establishment of a Washington news bureau that endeavors to cover national news from the local station's point of view; by the formation of a European news bureau which transmits regularly to our stations; by covering and carrying presidential press conferences and similar meetings of national importance live; by having on-the-spot reports for our stations from presidential primary areas, 20 hours of live broadcasting from each of the Conventions, a reporter with each presidential candidate who traveled over 100,000 miles and transmitted almost 1400 individual broadcasts. Beyond this, by production and development of documentaries from all parts of the country.

The opportunity available to a group broadcaster is also that of entering into an international television project such as WBC has done with "Intertel." In this WBC has joined the CBC, the Australian Broadcasting Commission, Associated Rediffusion (UK) and the National Educational Television and Radio Center in producing a series of ten documentaries for television, with one participating nation looking at another, in an effort to promote better understanding among the nations of the world.

In addition, there is the production of group public service projects. Many of the WBC projects have been aired in prime television time going back over four years.

In addition, WBC stations dedicate a segment of their staffs to public affairs and public service programming. This of course includes news, which in our modern society must be oriented to its great potential of immediacy. Therefore, news gathering cannot be a sedentary thing but rather must go forth to where the news is being made and utilize the devices that make electronic journalism live.

Finally, for the past five years, we have editorialized in excess of 600 times on all our stations with substantial frequency and a rewarding, significant impact. Editorialization still looms as the great opportunity for the future of broadcasting.

VI. What do you feel has been the outstanding advance made by group in the last year or so?

The most outstanding advance

made during the past year has been plural rather than singular. It is represented in a higher level of professionalism in our programming, by the increased coverage and maturity of our news, by the most monumental coverage of presidential campaigns ever undertaken by a station group, by a greater dynamism in editorialization and by the conduct of a successful Fourth Conference dealing with the problem of creative Local Public Service Programming, attended by almost 400 radio and television stations in Pittsburgh, in April of 1961.

VI. What about the current trend to station groups' setting up their own rep firms?

WBC was the first station group to set up its own representative firm in the national sense of the word. This was necessary in order to secure qualitative salesmanship at the national level. This is automatically predicated upon top-flight manpower but also important research, the use of video tape, limited list of stations, and strict and aggressive attention to the problem of securing the maximum national dollar. It is doubtful that this practice will spread beyond its current confines.

PETER PAN

(Continued from page 33)

Circle I said—the Peter Pan bra that keeps its shape forever.

"The secret's in the lining of the Inner Circle cup. . . ."

The jingle goes on to describe the fabric and the features of "the bra that keeps its shape."

According to Bataglia, this is the first time a bra has been photographed "flying." The bra was suspended in front of a black back drop and then shot.

In producing commercials on personal products there are always difficulties to consider from the standpoint of taste and acceptance. Bataglia played it safe by submitting a storyboard to the NAB code office, and following this up with submission of a final print for approval.

Peter Pan had a spot tv campaign running last spring, and at the same time had participations in ABC TV's *Who Do You Trust* starring Johnny Carson. While the company was in spot, TvB made a study of its cam-

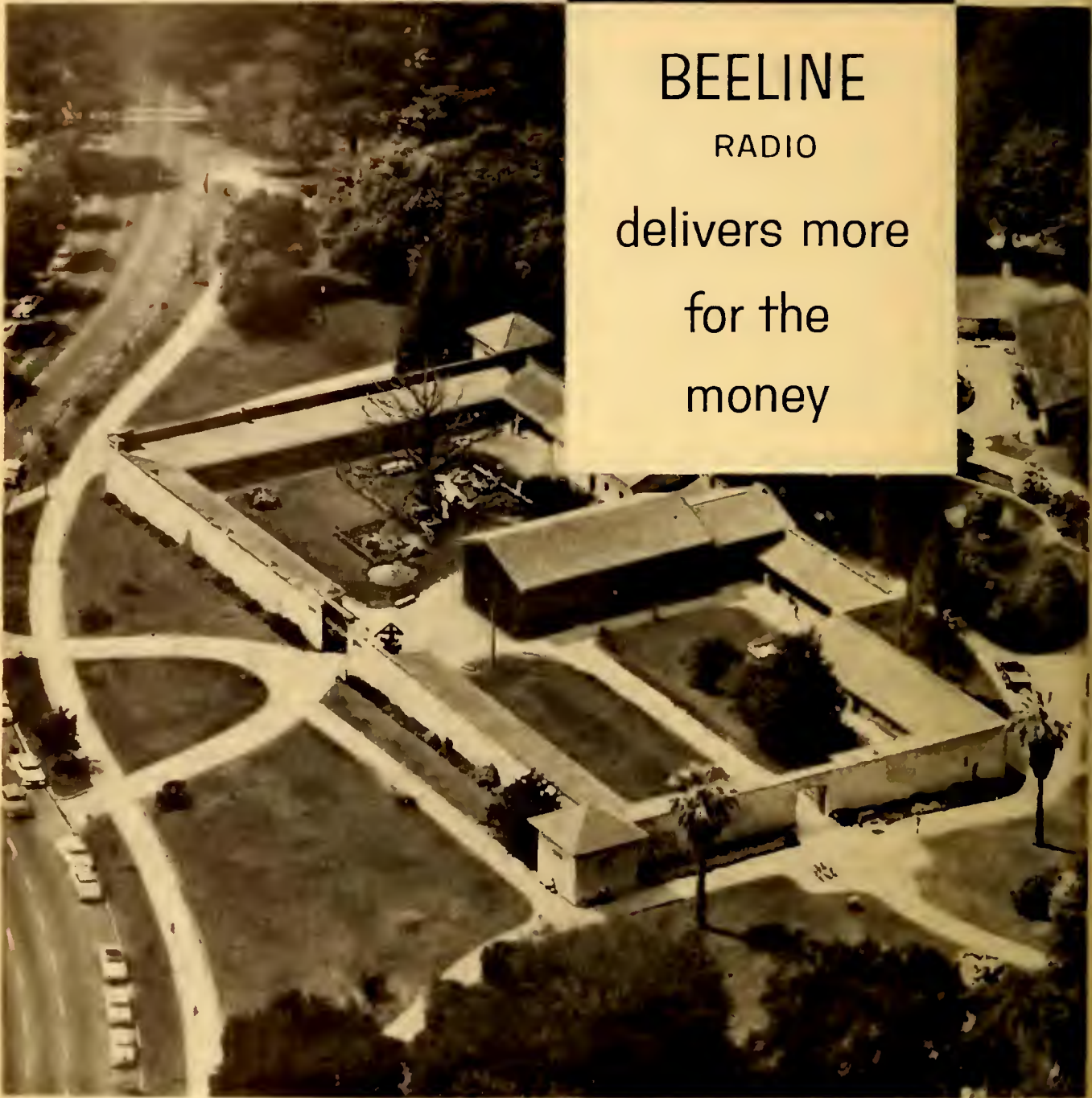
(Please turn to page 56)

IN INLAND CALIFORNIA
(AND WESTERN NEVADA)

BEELINE

RADIO

delivers more
for the
money



Sutter's Fort, today an historical monument, is visited annually by more than 300,000 persons

Sacramento always has been a leader in California history and development. Even in the pioneer days of Sutter's Fort it was the center of an area obviously destined for a great future. Sacramento, today, has fulfilled that early promise and is one of California's most prosperous markets. KFBK, the Beeline station in Sacramento, reaches the listeners who do the biggest share of the buying in this market.

Sacramento is one of the *five* important markets in Inland California and Western Nevada where Beeline stations reach more radio homes than any other combination of stations — *at the lowest cost per thousand*. (Nielsen, SR&D)

Better check the Beeline stations for your next campaign in this vital area.

McClatchy
Broadcasting
Company

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



WASHINGTON WEEK

29 MAY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

House Speaker Sam Rayburn (D., Tex.) and House Commerce Committee chairman Oren Harris (D., Ark.) appear to have killed the FCC reorganization plan: this would be a very big victory for the broadcasting industry, and a very rare one in Washington in recent years.

There is little doubt that broadcasting industry dissatisfaction with FCC chairman Newton Minow can be credited with the expected defeat for President Kennedy. Three other reorganization plans for Federal agencies, all very similar to the doomed FCC plan, appear to be sliding through easily.

The FCC reorganization had a peculiar history, aside from this demonstration that a **much-buffed industry can still muster powerful influence on the Washington scene.** It was watered down from the original Dean Landis recommendations in order to secure approval by Harris and Senate Commerce Committee chairman Warren Magnuson (D., Wash.), and it obviously got the green light.

There was **considerable opposition to the FCC plan among Republicans,** but it took the **sudden Harris turnabout** to promise enough Democrat votes to carry a disapproval resolution.

Testimony before the House Government Operations Committee on the Plan resulted in a lineup of Commissioners which will probably never be repeated. It was Minow, Craven and Cross for the reorganization and Lee, Hyde, Ford and Bartley against. Bartley and former chairman Ford have been consistently aligned with Minow, as they will be in the future. Craven and Hyde have been in consistent opposition, as they will also be in the future.

Two Republican Congressmen (Springer, Ill.—Avery, Kans.) testified before Harris. They were the only ones to mention the Minow NAB speech, and they **cited it as a threat of censorship if Minow is given more power.**

Minow was obviously nettled; offered to put his speech in the hearing record to correct "misinterpretations." Commissioners Bartley and Hyde raised the possibility that under the Plan Minow could "exile" a commissioner of opposing views to Alaska. Excuse? To hold on-the-spot hearings.

The Harris testimony will keep the industry guessing.

He was not opposed to the Plan because of added powers given to the FCC chairman, he indicated, but because it would **make changes in the basic Communications Act.** Such changes should be made in ordinary legislation, not by the reorganization route, he testified. He said his own committee was unanimous in this belief.

A few days later Harris promised to introduce reorganization legislation, which would thereafter be handled like any other bill in Congress. And this is the point on which the industry will be kept guessing.

Harris could push such legislation, and if he does it will undoubtedly pass with fair speed. On the other hand, **he could handle it as he has done with most legislation carrying any kind of tougher regulation for broadcasting.** He has introduced bills, held highly controversial hearings, made all sorts of threats, and then has quietly pushed the measures under a rug.

The reorganization bill could be handled in this fashion, like the ethics bill and network regulation. Or it could be handled like the payola-plugola bill, which overruled the FCC's

(Please turn to page 53)

FILM-SCOPE

29 MAY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

An era has ended at NTA: The resignation of Oliver Unger this week as board chairman, preceeded only recently by the exit of Ely Landau, marks the final phase of what was at one time the most controversial and colorful independent management in the syndication field.

Charles Glett, with NT&T blessing, takes over as NTA chairman/president/chief executive. With Glett's ascendancy to the NTA throne it's understood that NT&T—owner of 38% of NTA stock—will for the first time have the controlling voice in NTA policy-making.

Ziv-UA's Ripcord reports nine more station sales for a total of 32 markets and the same distributor's King of Diamonds sales have reached 145 markets.

Latest Ripcord stations are WWJ-TV, Detroit; WTVN-TV, Columbus; KXTV, Sacramento; WKRG-TV, Mobile-Pensacola; WLOS-TV, Asheville-Greenville-Spartanburg; KTVK, Phoenix; KLAS-TV, Las Vegas; KERO-TV, Bakersfield, and WTVT, Tampa.

On King of Diamonds, regional advertiser Jax (DCS&S) announces stations KOTV, Tulsa; WKRG-TV, Mobile; KRDX-TV, Wichita Falls; WKY-TV, Oklahoma City, and KALB-TV, Alexandria.

Latest station sales of King of Diamonds are WTOP-TV, Washington; KOLD-TV, Tucson; WLBT, Jackson; WTVN-TV, Columbus, and KIRO-TV, Seattle.

NBC still hasn't found the right formula for its film arm, CNP.

The latest of a series of NBC-originated upheavals to affect CNP over the seasons is now in process of taking place and it may be the heaviest of all.

Major personnel changes will reportedly rock the syndication arm from top to bottom with wholesale transfers and switches.

Outsiders are commenting on the continuing failure of NBC's attitude of imposing too much policy and personnel from above—a contrast with some successful syndicators who have built themselves from the ground up.

CBS units such as CBS Films and the CBS o&o tv stations are setting quite a pace in international public affairs activity.

The film division has just concluded its third "first refusal" agreement with a foreign network, TBS (Tokyo Broadcasting Co.). Two other overseas networks which already have such agreements with CBS Films are BBC (Britain) and ABC (Australia).

This April, incidentally, was an extremely busy month at CBS Films on other overseas sales of public affairs shows. A group of programs including Eyewitness to History, 20th Century, and CBS Reports was sold in 20 countries with an aggregate coverage of about 30 million homes.

Then this week CBS Films' Ralph Baruch and CBS o&o's Hal Hough teamed up to negotiate an international tv program exchange starting in mid-June for the five CBS o&o's, to be called International Hour. This anthology of programs produced in other countries will be shown as a weekly hour. Given on the exchange is WCBS-TV's American Musical Theater series.

FILM-SCOPE *continued*

Robert W. Friedheim, 52, administrative v.p. of Ziv-UA and one of the best known figures in the tv film field, died of a heart attack 21 May in Fort Lauderdale, Fla.

He had served 11 years with Ziv, five as vice-president in the film operation and prior to that, for six years, as vice-president and general manager of the World Broadcasting System.

From 1937 to 1960 Friedheim was with NBC as sales manager and director of the The-saurus transcription library.

He started as a newspaperman and came into radio in 1932 via WMBH, Joplin.

Friedheim leaves his wife, Helen, a son, Stephen, in Washington, a daughter, Anne O'Dell, in Japan, and three grandchildren. Burial was in Elmira, N. Y.

An overseas tv film boom is leading U. S. companies to widen their foreign sales forces.

ABC Films, for one, is about to set up its own foreign sales offices, the reason behind Henry Plitt's European tour this month.

Hitherto ABC Films product has been handled in Europe by R. I. Films.

The last of the early Shirley Temple pictures have finally been released to tv by NTA.

The group contains eight films. NTA will also take over distribution of a group of 10 other Shirley Temple pictures for tv re-release.

The progress of Warner Bros. Films of the 50's handled by Seven Arts Associated has been steady and now reaches the 85-city mark.

Latest sales are WKST-TV, Youngstown; KSBW-TV, Elk City; KQTV, Ft. Dodge, and KMED-TV, Medford.

News feature and magazine-style programing for syndication is mushrooming.

Latest of the type is Biography, a series of 39 half hour fact films on actual lives to be co-produced by David Wolper and Official Films, and narrated by Mike Wallace.

Fred Raphael moves up at Filmways to become v.p. and general manager; he had been v.p. of client services.

Joseph L. Marone also comes to Filmways from B&B as creative and production director.

WASHINGTON WEEK

(Continued from page 51)

strict interpretation of payola along lines desired by the industry, but which also carried provisions for fining stations which violate FCC rules.

This is the difference between a reorganization plan, which goes into effect automatically unless disapproved by a majority in either chamber within 60 days, and a bill which must be pushed through all the legislative processes.

If Harris seriously wants FCC reorganization, **defeat of the President's plan will be a breathing spell rather than a victory.** But if he does, there is a question as to why he is seeking defeat only for the FCC plan from among the four almost identical reorganizations proposed by Kennedy.

The industry will be watching for the terms of the Harris bill, particularly **whether it confers additional power on the FCC chairman.** But it will also be trying to read his actual intentions for his bill.

SPONSOR HEARS

29 MAY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Reported as rather shaky as far as JWT is concerned: the Chesebrough-Ponds account.

It runs around \$4 million, Pond's association with the agency dates back to the 20's. Oldtimers will recall that JWT back there via Ponds pioneered in testimonials of a product by society women and originated one of the classic ad slogans of the cosmetic field: she's lovely, she's engaged; she uses Ponds.

You can lay this rumor to rest: ABC TV is not giving serious thought to setting up a rep firm for its o&o's.

Sweeping assurances of continuance of the status quo—independent reps for those stations—came to SPONSOR from Stephen Riddleherger, who heads up the o&o's.

Agency secretaries with ambitions of becoming timebuyers, did you know that you've got two strikes on you in quite a number of agencies?

The reason: because of the dominance of tv as a repository of the ad dollar, the importance of the tv media expert as a source for account people has soared and hence these biased agencies pick young fellows exclusively for open timebuying spots.

You girls have good cause to protest in light of the eminence achieved in this field such as the Ruth Joneses, the Vera Brennans, the Marge Flotrons, etc.

Have you noticed that the tv networks have got out of the practice of giving sponsor credits for the preemption of a special?

The reason is simple: with all these scatter plans in effect, it would take as much time to reel off the names of the preempted sponsor as to air the special.

Some agencies are perplexed by the inconsistency of CBS TV in applying the rule against the use of descriptive selling phrases in the hillboard of a program, which went into effect last September.

What puzzles them is that the taboo is strictly enforced in their cases but is honored in the breach with the clients of other agencies.

A couple cases in point during this month: (1) . . . brought to you by Pop-Ice, the frozen treat you freeze yourself; (2) . . . brought to you by Buitoni, makers of Wagon Wheels, 20% protein-enriched macaroni.

This may have rung a memory bell for those in radio in the fledgling days: efforts of a Little Rock pay-tv firm to force the phone company to lease it lines.

It happened between the founders of CBS and AT&T. The suggestion for AT&T's resistance at the time: a patent relationship with NBC's parent.

Commercial tv's Lebanese cousin has just issued a new ratecard which allows for any length of copy from 10 seconds or less to over 60 seconds.

The segments in between are from 11 to 15 seconds, 16 to 20 seconds, 21 to 30 seconds and 31 to 60 seconds.



Why is approximately 80% of the local TV money in the Des Moines market invested on **KRNT-TV**?

KRNT-TV makes cash registers ring!



The quality of our quantity of audience is apparent to local advertisers who live here and who must prosper here. Their cash register *must* ring — they have no alibis! Their cash register is their copy tester!

The believability of the exclusive KRNT-TV personalities (we have more than all other stations) is shown by the cash register and by the Central Surveys.

Month after month, year after year, KRNT-TV ratings are high. Highest Newscast ratings in the nation! Highest sportscast ratings! Highest local personality ratings!

If you want to find out more about this unusual station, we suggest you check any business man in your line of work in Des Moines. Ask him about KRNT-TV. You, too, can get outstanding results by advertising on . . .

KRNT ch. 8 TELEVISION
DES MOINES, IOWA

An Operation of Cowles Magazines and Broadcasting, Inc.
. . . and represented by The Katz Agency, Inc.

PETER PAN

(Continued from page 19)

paign on WOR-TV, N. Y. *Million Dollar Movie*.

The study was on "exposure effects" for PP bras and foundation garments when the company used its first tv participations in a movie on WOR-TV, N. Y.

Here are some conclusions:

- heavy viewers to the feature films (those who had seen three or four in the previous month) spontaneously mentioned Peter Pan almost twice as often as non-viewers (who had seen none of the films in the preceding month).

- heavy viewers knew more specific features of the product. Awareness of recent advertising was almost 50% higher among heavy viewers than non-viewers.

Neither the agency nor the client would comment definitely on future plans for Peter Pan. "But from all indications," Bataglia said, "we will run the Valentino special again in additional markets—depending of course on its success this time around." The markets he means are the twenty-six or so which would supplement the present market list, giving the show coverage in the top 50.

As far as new programs, this has not as yet been discussed. It's understandable though. Valentino is a hard act to follow.

'REVERSE PAYOLA'

(Continued from page 39)

Next, to push electric washing machines and dryers, each announcer found himself the possessor of a small washboard, a cake of old-fashioned laundry soap, and two dozen clothes pins. The accompanying note: "I'm not suggesting you should clean up your program, I'm merely hinting that some of your listeners are probably doing their laundry the old fashioned way."

To promote electric water heaters, the disk jockeys received immersion water heater gadgets, just big enough to heat a cup of water.

This message (all are signed by Kaufman's radio director, Jeff Abel, by the way) was brief and to the point: It read: "Note how compact this gadget is? An electric water heater (for any home) is the same. It can be tucked into a closet or under a counter."

The next promotion was air conditioning. For this, each announcer received, by special messenger, a cheap hand fan and a three-pound hunk of dry ice with this piquant teaser: "I know you're a hot announcer, but the purpose of our little gift is to make a simple point: some people will do anything to keep cool during a hot Washington summer."

The dry ice bit has also been used to throw the spotlight on freezers and refrigerators.

And there have been other things—like the official boy scout flint and steel fire-making kits to focus attention on the modern mode of cooking, the electric range.

The residual effect of the plan is being felt in a number of ways. For one thing, the enthused disk jockeys are having fun with the gimmick, hence a good portion of their ad-libs are directed to the campaign, all of which gives the product a quasi personal endorsement.

Letters received from the announcers also relate bonus, off-air excitement for the campaign which they themselves spread around.

"We're getting twelve times our money's worth out of spot radio" reports account executive Pelzman, while the Electric Institute's executive director William G. Hills has this to say: "This most unusual approach has succeeded in getting extra mileage from our campaign by bringing our spots forcefully to the attention of local air personalities."

Statistically, a report from the Institute claims that there has been a 25% to 30% increase in the number of people who come in asking for each promoted product. This, they point out, in the face of the fact that the spots do not direct the listener to the Institute's showroom—they suggest instead visits to the listener's favorite appliance dealer or department store.

The cost of the campaign: \$57,000 out of the \$60,000 ad budget money went to the purchase of some 15,000 spots. The rest of the money—\$3,000—was set aside for the merchandising. It averages out about \$300 apiece for each of the ten promotions.

The campaign which began in January is slated for a hiatus after this month, and will be resumed in September to run through November.

The Washington area stations involved in the buy: WWDC, WTOP, WRC, WOOL, WINX, WMAL, WGMS, WPGC, WUST, WQMR, WOL, and WMAL-FM, WASH-FM, WWDC-FM, WFAN-FM.

NO TRICKS

(Continued from page 12)

truce in the quest for high ratings—these, too, are all functions which are better done by specialized tv publicists.

Also essential are arrangements for and supervision of star interviews with wire services, syndicates and New York-Hollywood reporters, and for telephone interviews with the out-of-town press. Press conferences must be planned, engineered and supervised. Special projects must be arranged and supervised. (For *An Hour With Danny Kaye* we sent famed photographer Phillippe Halsman from New York to Las Vegas to produce a series of his "leaping" photos on Kaye.)

A single major press break can call for scores of telephone calls, personal visits, telegrams, teletypes, and letters.

A sponsor's tv publicist must first deliver audience volume through the consumer press. But that's not all he offers. It is difficult but often possible to link the stars with the client's product. It is essential to cover the product trade press, to relate sponsor and show in the minds of dealers and others. And it is crucial, also, even on network shows, to work closely with local station people. These are all services which only a tv publicist can perform.

Station promotion managers, for instance, are keys to successful local promotions. By working closely with each (and there are hundreds of them), by supplying promotional tools geared to their personal, localized needs, a competent, specialized tv publicist earns maximum visibility for his show clear across the land.

Station identification slides, as just one example, bearing the call letters of the station, the city and the channel number, can also promote upcoming shows. They are favored over non-ident slides because they use FCC-required identification to build a station's audience. But someone must create the show-promoting slide and get it used.

Local promotion managers also welcome help with merchandising letters for station release to local client wholesalers or retailers, printed materials for station and staff vehicles, decalcomanias for window display (we even developed a way to localize these), publicity mats for local placement, voice-tracks by stars for local civic- and fund-raising events, local audio promos, etc. Again, these materials have to be created with understanding of individual and localized tastes and conditions and their use encouraged by the specialized tv publicist, who, by the way, is surely an active member of the Broadcasters' Promotion Assn.

Continued personal contact with the television press is mandatory. If local station personnel rarely see or talk with tv publicity people working on national programs, this is also true of many local newspaper tv editors. The really alert tv publicist makes it his business to visit with tv editors and station promotion people across the nation as often as possible. Such friendly calls do more than establish or renew personal relationship; they guide the national p.r. man on how best to help the local press and station, thus on how best to serve his sponsor-client through these media.

We strive constantly for hometown features especially researched and written for local editors on an exclusive basis in various cities:

- A Columbus girl in a chorus line will earn a photo and a feature in any Columbus newspaper.
- A bit player from North-East Texas is a natural for a photo-story in the Dallas-Fort Worth area.
- A Detroit editor would certainly be interested in any performer who mails from Michigan.

Mailing lists get special care so as to rifle-shoot material instead of shot-gunning it to print media. They are carefully broken down in several ways—an "exclusive to you in your city" listing, a separate listing of newspapers publishing weekly television supplements, another listing locally-edited television publications, etc.—kept constantly "alive" by frequent annual surveys of editorial needs, staff changes, etc.

Selection of photos—in itself a specialized field calling for knowledge of what makes a good photo—is

specially tricky in tv promotion. To avoid double-placement of photos, network and talent publicist must meet with the sponsor's p.r. firm regularly to determine who will send what picture to whom. Similar coordination applies to all other publicity and promotion.

Every tv story we release on every show we handle includes sponsor identification not only in the text but by colorful release and caption paper specially designed for each of our shows to build editorial recognition.

Here, "gimmicks" can be of value—such as importing green neckties from Ireland to call tv editors' attention to a special St. Patricks Day program; building a 200,000-member fan club for a children's tv series (Nahisco's *Sky King*); a "Pink Shoe Laces" mailer when the young lady popularizing that song appeared on the *Bob Hope Buick Show*.

These devices ensure that little extra push a show needs for top ratings. Sometimes we resort to direct mail. To promote Standard Oil Company (New Jersey) sponsorship of *An Age of Kings*, we developed special mailings to Shakespeare Society members in viewing areas, and to members of the English Speaking Union, whose activities have long been supported by Standard Oil, and we worked with parochial and public schools to stimulate discussion of the series in English and drama classes.

Whenever stars from any of our shows go on tour, we guard the sponsor's interest by alerting cities in the itinerary well in advance, arrange for on-the-spot air and newspaper interviews and for taping or filming local promotion. Star Kirby Grant of our *Sky King* program has been notably cooperative, along with his co-stars, Gloria Winters and Ewing Mitchell. Such cooperation—which includes taping local station spots for civic or fund-raising purposes—is one of the more gratifying rewards of the television p.r. business.

These results spring from specialized effort. But there are no secrets, no tricks, few short-cuts. The tools of the trade are available to all. Only specialized knowledge and hard, professional work achieves the superior results that have marked the successes of professional tv publicists in the manufacture of ratings for tv sponsors.

SPONSOR ASKS

(Continued from page 15)

the studio. In part, this means being punctual and untemperamental.

Bud Collyer, moderator of *To Tell The Truth on CBS TV*; *Number Please on ABC TV*

In my opinion sincerity is, perhaps, the most important quality of all. If you familiarize yourself with the product, and you are called upon



Don't rely on tricks and be yourself, not a salesman: keep the sell simple

to ad lib some time when you may least expect it, you may welcome the acquired knowledge you can call upon easily. It may also help to read the prepared copy better, with the advantage a full understanding of the merchandise involved.

Enthusiasm is vital because it is contagious, but it should never be overdone. In fact, never use too many tricks, keep the sell simple, try to be yourself and you'll usually come across like a real person instead of a salesman.

Try to refrain from any unnecessary movement, so as not to divert attention from the product. The aim is to present the product and not yourself—you are secondary. Make the copy as interesting as you can. Avoid any editorializing.

Always remember the importance of your voice. In television, the voice crystalizes what the eyes see. There is a tendency among viewers to move away from the television set during commercials, and the only thing you may have going for you is your voice. That's why your voice is such an important ingredient. It is the eyes and the ears of the viewer.

Which brings me to the "top" quality, in my opinion, that will help to make a successful tv product spokesman. Remember, whenever Mr. & Mrs. America switches that dial and you come on the small screen, you are invited as a guest in their home. And after awhile they think of you as part of the family, and you must act accordingly or you'll soon outlive your welcome.

The simple facts about business magazine advertising and readership are these:

- 1.** In the 20 years since 1940, advertising dollars invested in trade publications have increased from \$64,000,000 to almost \$600,000,000 annually—a rate of growth second only to television.
- 2.** Readership of business publications, according to McGraw-Hill study, is up sharply since 1950. The reason: Greater demands on the knowledge and ability of business executives who must keep up with the pace and competition of American business.
- 3.** Today a great need exists for alert, courageous, professional business publications in every field — publications that reach their fields.
- 4.** The top book in the average trade field, according to a widely-quoted McGraw-Hill study, delivers 66% of the executives allied to that trade category. The top three publications deliver 92%. It was noted that an increased-cost-per-qualified reader and a reduced-degree-of-influence accompanied each publication in descending order. The stated conclusion was that it pays to concentrate advertising dollars in the top book or books for your purposes.

The simple facts about SPONSOR advertising and readership are these:

- 5.** SPONSOR tops its field by a much wider margin than the average leader. A survey (not made by SPONSOR) based on the full agency-advertiser mailing list of a big national representative showed SPONSOR ahead of other magazines with a whopping 89.9% readership. A recent study of New York ad agency readership conducted by a general advertising publication showed SPONSOR leading its nearest broadcast competitor by 27% in total readers, but—more significantly—some 70% ahead in the “magazine read most” category.
- 6.** SPONSOR’S page rate (\$625) is about 8% less than the magazine that rates second in most surveys.
- 7.** The busy ad executive is kept fully posted and protected with one broadcast book specializing in the things he wants to know. Its new SPONSOR-WEEK, added to the eight yellow pages, interpretive articles in depth, and informative departments, provide agency/advertiser readers with a complete weekly package. SPONSOR serves a demanding field and works hard to give it the best service possible.
- 8.** Thus, SPONSOR is the one publication fully keyed to your spot sales objectives. It’s the shortest distance between buyer and seller.

SPONSOR WEEK WRAP-UP

NEW APPROACH to public service is the aim of WXYZ-TV, Detroit. After a continuing search, each month 'Sally Seven' is chosen from five finalists. During the month of her 'reign' she carries messages of the agencies to the public via videotape. Pat Morris (r), station's women's editor, briefs finalists before judging. The winner: Gloria Bartl, 18 (3rd from left)



THE BIG SHOW started with the arrival of the Discoverer XIV Satellite in Milwaukee on an Air Force C-119 'Flying Boxcar' of the Milwaukee-based 440th Troop Carrier Wing, picked up in Oklahoma City. WISN-TV, Milwaukee, Wis., promoted project for students' instruction



Advertisers

Mead-Johnson (K&E) is spending \$3 million for Metrecal on ABC TV via nighttime and daytime minute participations from 15 July through December.

The commitment involves 300 minutes which would put the cost per minute, time and program, at \$10,000.

All three networks competed for the business.

The schedule gives Metrecal at least one spot a night every night of the week except Wednesday.

Mennen has consented to an order forbidding it to use deceptive pictorial presentations to sell its *Mennen Soft Stroke* aerosol shaving cream.

Both Mennen and the FTC's Bureau of Litigation agreed to the order. The company was charged in the FTC's complaint of last 17 October with employing false and misleading artifices in television advertising supposedly showing the product's superiority over competing brands.

The agreement is for settlement purposes only and does not constitute an admission by the company that it has violated the law.

Campaigns:

- **Tidewater Oil** (FC&B) has taken for a second year the exclusive rights to the radio feature *Melody Mileage*. The program will promote Tidewater's Flying A Service Stations in 28 eastern markets.

- **Mars** has planned a promotion for its entire line, which will star the new Mars *Junior* for the oncoming summer, fall and Halloween trade. It will be the company's biggest holiday effort.

- **General Mills** (BBDO) will open a promotion in mid-June for their new products, *Betty Crocker Lemon Velvet Cake Mix* and *Dark Chocolate Fudge Frosting Mix*. Coverage will include Wyatt Earp and four NBC daytime shows.

Shulte is doubling its spot radio coverage for 1961 in all major cities and resort areas.

- **Beecham** (K&E) is offering a

free game of bowling at any of the thousands of AMF bowling centers across the country for a *Brylcreem* carton or a *Silvikrin Shampoo* label.

Merger: C. H. Musselman and Pet Milk will be involved in an exchange of Pet common stock for all of the capital stock of Musselman. Musselman would become a major operating division of Pet Milk.

Acquisition: Helene Curtis will acquire Pyramid Rubber, manufacturer of the Evenflo line . . . Lionel will acquire Porter Chemical.

Agencies

F&S&R put on closed circuit last week to its clients around the country a business review type of program which ABC TV plans to debut in October as a Sunday matinee half-hour.

The title: American Business Briefing, produced by Sidney W. Dean, Jr. now at McCann-Erickson; Hen-

drik Booraem and Adrian Samish.

It'll deal with trends and events in the business world likely to affect the economy, using films, tapes, interviews, with a chief editor and his reporters seated at separate desks with a rear projection screen behind each.

Agency appointments: J. I. Case to **GMM&B** . . . Natural Gas Service, Va., to **Bennett & Chase** . . . Chesterfield, Oasis, and Duke (\$15-million) to **JWT** . . . Dennison, Framingham, Mass., to **Horton, Church and Goff**, Rhode Island . . . Technicolor for its motion picture and consumer divisions to **K&E** . . . Wallace to **Smith/Greenland** . . . General Mills for its Protein Plus and Hot Toasted 40% Bran to **DFS** for the western division . . . Central Chevrolet, L.A., to **Frank Moreland** . . . Callaway Mills to **Sudler & Hennessey** . . . Financial Program Corporation of America and Martens Chemical to **Newmark, Posner and Mitchell**.

Agency affiliation: Remington



INVITATION TO WASHINGTON'—a WMAL-TV, Washington, D. C., program, congratulates Jane Patton, elected Queen of Washington's 1961 Summer Jubilee. On hand are (l-r): WMAL-TV's John Batchelder; WMAL-TV gen. mgr. Fred Houwink; The Hon. Walter Tobriner, pres., District of Columbia Bd. of Commissioners; Edward Carr, chmn., Greater Nat'l. Capital Comm.; Mrs. Ruey Messenger, member and former chmn., Washington Fashion Group; Oscar Wodek, pres., Merchants and Manufacturers Assoc.; Hudson Moses, chmn. of the Jubilee

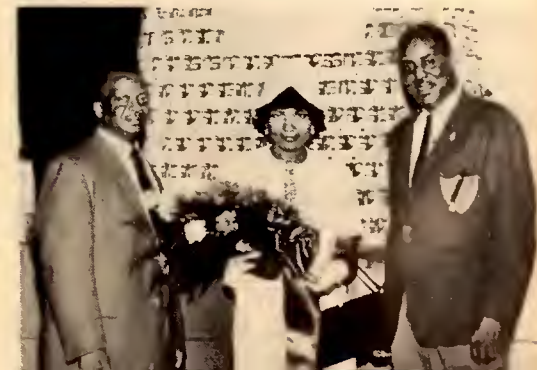


'QUALITY' APPROACH is the theme behind KPRC Radio, Houston, on promotion of its advertiser, Maryland Club Coffee. Elsa Rosborough, 'sing along ad girl,' visited all VIP's in Houston's grocery trade via chauffeur-driven Rolls Royce, complete with footman

'OUR PRESIDENT' for broadcasters' Promotion Association at this year's NAB convention, is John F. Hurlbut, head of promotion, WFBM (AM-TV), Indianapolis, Ind.



CARNATION 'MOTHER OF THE YEAR,' Mrs. Geraldine Bonner of Atlanta, receives \$100 scholarship for her baby girl. A WAOK, Atlanta and Carnation plan — Preston York (r) and Harrison Smith honor winner



Advertising, Springfield, Mass., has become affiliated with the First Advertising Agency Group.

Account resignation: Daniel and Charles from Coty.

PEOPLE ON THE MOVE: Roland H. Burke to senior v.p. and consultant of Grant, Chicago . . . Earle M. Pease to account executive, Knox Reeves . . . Dan C. Madden to v.p. and general manager, Grant, Seattle . . . Bill Sansing, v.p., McCann-Marschalk, to manager of the company's Cleveland office . . . John Nazzare to creative director, Chiburg & Cairns, Boston, from copy chief of the same agency . . . Eugene C. Judd and Louis Sage to account executives, Bates, for Colgate-Palmolive, household products division . . . Donald A. Frankman, Campbell-Ewald, Detroit, to the Hollywood office . . . Frederick C. Williams to account supervisor, Clinton E. Frank, Chicago . . . Phil A. Reilly to v.p. and senior account executive, Miller Mackay, Hoek & Hartung from account executive, KOMO-TV . . . Stanley M. Gates to account executive, Carr Liggett, Cleveland.

MORE PEOPLE ON THE MOVE: George Wise, Jr., to director of merchandising, Malcolm Steinlauf, L.A. . . . J. R. Wickstrom to Mathisson for Miller High Life . . . Miss Roberta Weinberg to director of creative services and Miss Sandra Seeligsohn to director of public relations, Shapiro, Philadelphia, both from Triangle Publications . . . George M. Rogers to v.p. and general manager, Product Services, New York . . . Palmer L. Jenkins to v.p., Hicks & Greist . . . Jack D. Gell to v.p. and account supervisor, Newmark, Posner & Mitchell.

On the social side: Birnbaum, Gerber & Wolf, Baltimore, was host to the local media execs at the Sheraton-Belvedere. The purpose of the cocktail-breakfast was to introduce BG&W's new v.p. and general manager, Arthur I. Gilbert.

Stations on the Move

Communications Industries announced the formal take-over of

WKST-TV, Youngstown, Ohio, and WKST-AM, New Castle, Pa. The \$1.2-million price makes this C.I.C.'s largest acquisition.

WKST-TV is the ABC outlet in Youngstown, the all-uhf market.

Plans for the stations include increased news coverage, more local programming, and regular editorializing on civic and national problems.

TOTAL STATIONS ON THE AIR
(as of 1 May 1961)

AM: 3,572

FM: 866

TV: 541

BOUGHT/SOLD/APPROVED

Sold: WKAL, Utica-Rome (subject to FCC approval) to Jackson B. Maurer, president Maurer Broadcasting, by Mid New York Broadcasting Corporation (president Gordon Gray, former WOR, New York City executive) owners of tv stations WKTV, Utica; the price: \$125,000; brokered by Hamilton-Landis & Associates, Washington, D. C. . . . WJBS, DeLand, Fla., to All Jacksonville businessmen, by Dale S. Phares; the price: \$81,000; brokered by Blackburn & Company, Washington, D. C.

Associations

The Connecticut Broadcasters Association elected Sydney E. Byrnes, WADS, Ansonia, to the presidency at their annual meeting, 12 May. Also elected were Robert Tyrel, WTIC, Hartford, as v.p. and Herbert Rice, WILL, Willimantic, as secretary-treasurer.

Governor John Dempsey, who spoke to the broadcasters at lunch, urged the members to editorialize more on public issues.

Donald McGannon, Westinghouse Broadcasting president, spoke at the evening banquet and said that he considered the broadcast editorial "the most significant opportunity for broadcasters to give service and to gain stature and recognition." McGannon also spoke on news broadcasts and said "news is the staple of the broadcasting business."

The New England Association of Radio and Television Reps, at their last monthly meeting, held

its annual election of officers.

New officers for the coming year are: William A. Creed, president; John T. King, v.p.; David Scott, secretary-treasurer.

Thisa 'n' data: The Board of Governors of the Radio and Television Executives Society unanimously elected its retiring president, Richard S. Salant, an honorary life member of the society.

Tv Stations

The brewery industry gave television an increased share in their advertising budget for 1960, according to TvB.

While increasing tv expenditures the brewers maintained about the same rate in other major media.

An increase of 4.2% in gross time expenditures in spot and net tv brought the total to \$51,015,307 in 1960 as compared to \$48,966,026 in 1959.

Net tv gross time expenditures in 1960 were \$7,208,307, against \$6,021,026 in 1959. Spot tv billings for brewers in 1960 were \$43,807,000 compared to \$42,945,000 in 1959.

The nation's top ten breweries had an increase of 3.8% in barrels drawn during 1960.

Financial report: Storer Broadcasting, Miami, declared the regular quarterly dividend of forty-five cents per share on its common stock.

Kudos: KRDO and KRDO-TV, Colorado Springs, president Harry Hoth was recipient of his second Good Government Award of the year by the Colorado Jaycees. The award honored his activities in local and state government . . . KOOL, Phoenix, Arizona, given for the second consecutive year the Station Achievement Award as Arizona's outstanding television station.

PEOPLE ON THE MOVE: Leavitt J. Pepe, WPIX, New York City, v.p. in charge of operations, was elected to the board of directors WPIX . . . S. Herbert Kaufman to national merchandise manager, Romper Room, Baltimore

from v.p. and general merchandise manager Allen's Department Store, Philadelphia . . . **Leslie H. Norins** to general manager, KEY-T, Santa Barbara, Cal., from general sales manager, KFRE, Fresno . . . **William Brennan** to v.p. and manager of tv programing, Compton Advertising, L.A. . . . **Tom Hooper** and **Blake Kellogg** are promoted to operations managers, Hooper for WKOW radio; Kellogg for WKOW-TV, Madison, Wis.

Radio Stations

WABC has launched an intensive talent search throughout the Greater New York area as a part of National Radio Month.

The search will be conducted every day through May and will be carried by the station's top music personalities and well-known recording stars.

Each day the WABC Talent Search Mobile Unit (studio bus) will make stops at High Schools and shopping centers.

They will distribute audition ap-

plications and all young adults who fill them out will be eligible. The prize: a WABC contract.

Sideline: WAOK Atlanta, Georgia, has entered the consultant field with the creation of WAOK Management Services.

Something novel in promoting a station's introduction of a new program format.

WTCN, Minneapolis, did it last week by sending out thousands of engraved invitations.

The invite was to "attend the wedding of WTCN 1280 and Great Music on Metropolitan Radio . . ."

Ideas at work:

- **WWDC**, Washington, D.C., will gather together authorities in many fields for a special half hour program, 22 May. They will tell the WWDC audience what the future might bring them by the year 1981.

- **WHK**, Cleveland, was flooded with 7,000 post cards and letters for its mother's day contest in which the disk jockeys offered to salute each

mother on the air whose name was received in the mail.

Record banned: The new record, *The Presidential Press Conference*, will not be played on any of the facilities of Storer. The decision was based solely on taste and in no way reflects the attitude of the producers to the office of the President.

Programing notes: CBS radio network will get together with the New York Philharmonic for the 32nd consecutive season this fall. Leonard Bernstein, noted guest conductors and soloists will be heard beginning Saturday, 30 September.

Kudos: WEJL, Scranton, received a special farm news award from the Pennsylvania Associated Press Broadcasters Association for presenting more than one-third of the total farm broadcasts in 7-station Lackawanna County . . . **WQMR**, Silver Spring, Maryland, salutes WWDC, Washington, D. C. In an editorial the one station paid tribute to the other for its hard-hitting editorials and the great

WOLFE BROADCASTING COMPANY, INC.

Radio
WOLF

the winner in Syracuse!

Now Number One!

MUSIC

NEWS

SPORTS

900

1000

1100

1300

14

1490

E. E. "Woody" Erdman, President

Adam Young Inc., National Representatives

Joel Fleming, Vice Pres.-Gen. Mgr.

7 AM to 6 PM average percentage Mar.-Apr. '61 Hooper

**Apr. '60 Pulse

amount of free air time given to charitable causes.

The winner: Miss Muriel Bullis, director of broadcast media, EWR&R, has won a contest for a trip to Europe sponsored by KXA, Seattle.

PEOPLE ON THE MOVE: James J. (Steve) Crane to Cincinnati sales manager, WLW, Cincinnati, from WLW-TV sales manager . . . Richard E. Taylor to account executive, WLS, Chicago, from WAGA-TV, Atlanta . . . Ward L. Quaal to executive v.p. and general manager, WGN, Chicago, from v.p. and general manager same station . . . William G. Unbenhour to sales manager, WHBC, Canton, Ohio, and John Chick to sales staffer from announcing staff same station . . . Bill Chavey to account executive, KINZ, Amarillo, Texas, from KRAY, Amarillo, and Doyle Woods to account executive, same station, from KLOS, Albuquerque, New Mexico . . . James A. (Jim) Ross and Will J. (Bill) Lester to v.p.'s, KOY, Phoenix, Arizona.

Networks

PEOPLE ON THE MOVE: Edmund C. Bunker to Froedtert Malt division of Basic Products from v.p., CBS . . . Joe Cook to director of public information and audience promotion, WCBS, from H-R Tv Reps . . . Peter P. Theg to account executive, MBS, from v.p. Broadcast

Time Sales . . . Sherman Adler to ABC tv net sales as assistant daytime sales manager from CBS radio net sales, account exec., Peter Reinheimer to account exec., CBS eastern sales staff.

Kudos: WNBC-TV received the *Certificate of Achievement Award* by the Department of the Army for "meritorious contribution to the national defense." The station was cited for contributing to the development of public understanding, confidence and support . . . Oliver Treyz, ABC TV president; Robert R. Pauley, ABC v.p. in charge of radio; Thomas W. Moore, ABC v.p. in charge of tv programing; and Stephen C. Riddleberger, v.p. for o&o stations; all will be honored at a special award meeting of the American Women in Radio and Television, 25 May. They are being cited for the support they have given both the organization and all women in broadcasting.

This 'n' data: CBS radio Net-ALERT, a new system of communication between the network and its affiliates, will begin operation 1 September. The system will permit round-the-clock network-affiliate contact for news and other program purposes.

Representatives

Petry is awaiting the results of a specifically tailored presentation of selective spot tv for Listerine

account of Lambert & Feasley.

The project offered comparisons of penetration obtainable by spot as compared to specific network programs in certain markets.

A high point of the presentation, also, was the fact that through selective spot the pressure can be more effectively controlled by the advertiser.

Young-TV was named by Jefferson-Standard as the rep for WBTW, Florence, S.C. Young takes over the CBS spot sales effective 1 July.

In order to show the newly-appointed rep salesmen the facets of the stations operation, WBTW produced an hour-long videotape.

The production, which will soon be shown to media execs and timebuyers at major agencies, presents segments of all local live shows, film clips of the market, and a tour of the station and facilities.

Rep appointments: WEBC, Duluth, Minn., to Katz . . . WGAN-TV, Portland, Maine, to Blair Television . . . Herald Tribune Radio Network to Venard, Rintonl, and McConnell for its four suburban New York City stations.

PEOPLE ON THE MOVE: Charlie Burge to midwest director of client relations, CBS Radio Spot Sales, Chicago . . . Gerald D. (Gerry) Druker to New York television sales staff, Katz, from Ziv-United Artists, and Richard G. Doheerr to New York radio sales staff, Katz, from Ful-

BRAND- STAND?

Like to know how your product stacks up with the competition in five big markets? Chances are we can tell you. TvAR Brand Comparisons measure major categories every 6 months. Another unique service of...

TvAR

TELEVISION ADVERTISING REPRESENTATIVES, INC.

er & Smith & Ross, Pittsburgh, broadcast media supervisor . . . **Garth Jones** and **Bill McDowell** to John Blair & Co., L.A. sales staff . . . **Sam L. Eadie** to account executive, Storer Television Sales, Chicago . . . **Charles M. Lieber** also to account executive, Storer, Chicago.

Post convention note: Winners of last week's door prizes at the NAB convention: **Mrs. Ralph Gottlieb**, WKBR, Manchester, was grand prize winner of a Polaroid camera; **Mrs. Robert E. Lee**, wife of commissioner Lee and **Mrs. Charles Sprague**, WMAX, Grand Rapids, were winners of transistor radios.

Film

The rapidity of expansion of the animation field is attested to by the appearance of more and more new animation units such as CBS Animations.

The new CBS unit, which will make programs and commercials, started life with an order for two thirty-second commercials for Union Carbide's 6-12, an insect repellent (J. M. Mathes).

Commercial schedule of the spots includes *Asphalt Jungle*, *Adventures in Paradise*, and *Naked City* on ABC TV, *Gunslinger* on CBS TV, and *Wells Fargo* and the *Outlaws* on NBC TV. Campaign starts 8 June and extends through 6 August.

Sales: Volume I of Warner Bros. Films of the 50's now in 85 markets. Latest sales being WKST-TV, Youngstown; KSBW-TV, Elk City; KQTV, Fort Dodge; and KMED-TV, Medford . . . Ziv-UA's *King of Diamonds* is now reportedly in 145 markets; Jax (DCS&S) announces stations KOTV, Tulsa; WKRG-TV, Mobile; KFDX-TV, Wichita Falls; WKY-TV, Oklahoma City, and KALB-TV, Alexandria, on its regional deal latest station buyers are WTOP-TV, Washington; KOLD-TV, Tucson; WLBT, Jackson; WTVN, Columbus, and KIRO-TV, Seattle . . . Ziv-UA's *Ripcord* reports sales total of 32 markets; latest stations are WWJ-TV, Detroit; WTVM, Columbus; KXTV, Sacramento; WKRG-TV, Mobile-Pensacola; WLOS-TV, Asheville-Greenville-Spartanburg; KTVK, Phoenix;

KLASO-TV, Las Vegas; KERO-TV, Bakersfield, and WTVT, Tampa . . . Seven Arts Associated's 191 *Looney Tunes* cartoons to WOR-TV, New York . . . Ideal Toy will sponsor TPI's Mister Magoo on WNEW-TV, New York starting in September . . . Flamingo's *Superman* now in 61 markets, latest 11 stations sales including KTTV, Los Angeles, and KPRC-TV, Houston.

International: Norman B. Katz, v.p. and international operations di-

rector of Television Industries, Inc., on extended tour of Europe to open European offices in London. Initial product includes RKO features . . . Flamingo's *Superman* sold in Japan, Philippines, Brazil, and Mexico . . . **Henry Plitt**, president of ABC Films, leaves for Europe to set up ABC Films offices there; previously ABC Films distributed in Europe through R. I. Films of London.

Programs: NTA to release 3 more early Shirley Temple feature to tv,



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke 69,700 homes
Father Knows Best . . 77,700 homes
6:00 p.m. News . . . 76,000 homes
10:00 p.m. News . . 64,000 homes

*February Lincoln NSI

The Feltzer Stations

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

Focus your attention on Nebraska's television markets, and you'll see there are just two big ones—the extreme East and Lincoln-Land.

Three top TV stations compete for viewers' attention in the Eastern market—obviously dividing it three ways. But in Lincoln-Land just *one* station really covers the area—that's KOLN-TV!

More than 57,000 Lincoln-Land homes tune in KOLN-TV during prime 6 to 9 p.m. viewing time, according to latest Nielsen. Compare this with any other station in Nebraska. Then compare cost-per-thousand figures for nighttime network shows.

Avery-Knodel will give you the complete story on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
 COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
 Avery-Knodel, Inc., Exclusive National Representatives

last remaining ones . . . Official Films and David Wolper to co-produce *Biography* with Mike Wallace as narrator . . . *Joe Stefano* to write film for Bob Banner Associates on ghost stories and other supernatural material.

Fred Niles expands: Second major expansion of the year for Fred Niles is establishment of Merchandising Division in Chicago communications center. Heading new unit is creative director Howard Scaman; sales director is Robert Foster. Both come to Niles from the former Knipchild-Robinson merchandising agency. Idea is to provide complete business service from commercials to presentations. Said Niles, "We have decided that the growing need for more thorough communications all along the merchandising chain, from the manufacturer to the retailer coordinating all levels of distribution, calls for a special division to concentrate solely on the developing and producing of this vital service to industry." This February Niles' first major expansion of the year was the expansion of its west coast operation.

Commercials to stereo: A commercials producer who will have an RCA Victor stereo record released featuring his chorus and percussion is **Keith Textor**. Clients for commercials of Keith Textor and Scott-Textor include Gillette, L&M, Falstaff, Cheerios, AT&T, Nestles, Frigidaire, and General Mills' Country Corn Flakes.

PEOPLE ON THE MOVE: Fred Raphael appointed v.p. and general manager of Filmways and **Joseph L. Marone** appointed creative and production director. Raphael was long with JWT and joined Videotape Productions of New York in 1959 shortly before coming to Filmways; Marone has been v.p. and senior executive producer at B&B for the past six years . . . Pelican Productions named **Michael Kraft** as sales manager; he comes from Wilbur Streech where he was v.p. sales and creative director . . . The resignation of **Oliver A. Unger** has been accepted by NTA: he was chairman of the board, president, and a director of National Television Associates; he served as president since 1957 and became chief executive officer of NTA in February of

this year . . . **Paul Hunter** joins the staff of United Film and Recording Studios of 301 East Erie Street, Chicago 11, as creative director.

Public Service

WJAS, Pittsburgh, last week began a special series of programs dealing with inter-group relations.

The programs, entitled *Neighborhoods in Panic*, were produced in cooperation with the Pittsburgh Commission on Human Relations.

It will report on the organization's investigation of alleged housing exploitation in the Pittsburgh area.

Robert Mast, information officer of the Commission, will serve as moderator on the fifteen-minute, four-part series, which will report on meetings of the Commission, reports of investigations, and interviews with aggrieved complainants.

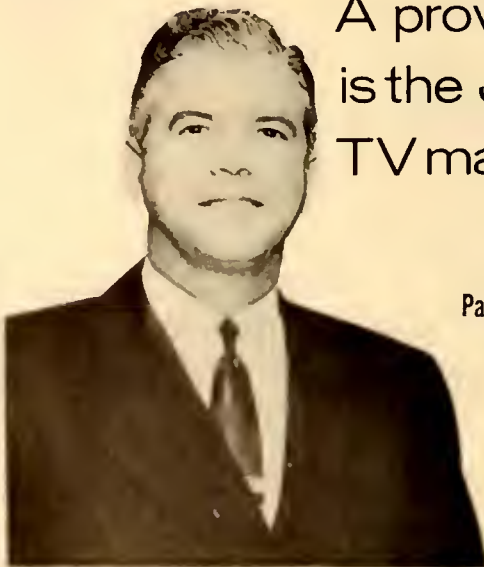
Public service in action: **WICU-TV, Erie, Pa.** ran a half hour program on the eve of the primary election titled *The Candidates Speak* to introduce seven mayoralty candidates to the voters . . . **The Mutual Radio Network** is going along with President Kennedy's request for better communications and understanding between peoples and is making available to its listeners one minute lessons in colloquial Spanish.

More public service in action: **WSOC-TV, Charlotte, N. C.** produced a twenty minute film outlining the Charlotte Chamber of Commerce's plan of work for the coming year . . . **WBZ Radio-TV** has produced two documentaries on the subject of urban renewal in cooperation with the Greater Boston Chamber of Commerce . . . **WIP, Philadelphia,** is appointing a different personality as chairman of the board for each upcoming charity or public service campaign.

Kudos: **WFBM-TV, Indianapolis,** has been honored with a First Prize Award by the Community Service Council of Metropolitan Indianapolis . . . **WIP, Philadelphia,** has been cited by the Leukemia Society with an award of merit. It is the stations tenth public service award this year.

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Municipal Association

ALLEN C. THOMPSON

Mayor, Jackson

WJTV Katz 12

WLBT Hollingbery 3

Serving the Jackson, Miss., Television Market

Tv and radio NEWSMAKERS



Mathew J. (Joe) Culligan, who is general corporate executive and a director of Interpublic, the holding company for the McCann-Erickson agencies, has been made president of the Radio and Television Executives Society. Prior to joining Interpublic, Mr. Culligan was an executive v.p. and member of the executive council of NBC. Before his nine years with NBC he

was executive v.p. with John Sutherland Productions and held various management posts in the consumer magazine field.

Richard N. Jacobson has joined WOR-TV, New York, as assistant general sales manager. He began his career at ABC for a period of five years concluding his stay as acting sales manager for WABC. After this Jacobson was general manager for LAS-TV, Las Vegas, and KMOP, Tucson. From there on to sales development director for CKLW-TV, Detroit. Before his present position he was national sales manager for KHJ-TV, Los Angeles. A graduate of U. of N. C., his home is in Scarsdale, N.Y.



Fred M. Thrower, WPIX, New York, v.p. and general manager, has moved up to executive v.p. Two years before being a qualified voter he joined NBC's program department and then on to sales. When NBC split in 1942 he was made general sales manager of the Blue Network. After eight months he was v.p. at the age of 31. He remained with the Blue Network and

then ABC for nine years with time out during World War II. Before coming to WPIX, he was with CBS TV, v.p. in charge of sales.

James P. Brown was made v.p. and general manager of the Fine Arts Broadcasting Company simultaneous with the transfer of license of KFML, Denver, from Note Broadcasting to Fine Arts. Brown, a veteran in broadcasting of sixteen years, came to Denver in 1953 as promotion director for KMYR. He served as national sales manager for KBTV until 1955 when he became general sales manager for KOSI. After his army discharge in 1945, he worked with CBS' WBBM in Chicago.



RADIO BASICS

AM & FM

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

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



FILL COUPON
WE'LL BILL YOU LATER

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

SPONSOR READER SERVICE • RADIO BASICS
40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

.....QUANTITY.....

The seller's viewpoint

A station manager has to have some gauge of how much and in what months his national rep is selling business, points out James McCarty, director of research for Grant Webb & Co. Using as a guide a compilation of percentages of annual spot radio sales made in each month over a six-year period, a seasonal pattern following economic trends became obvious. To McCarty, this is a helpful device (if far from perfect) to relieve a station manager's "anxieties about the state of his national spot sales business."



A seasonal pattern for national spot radio sales

How does a station manager determine if his national representative is selling an appropriate volume of business, at any given time?

To determine the effectiveness of our own efforts, we decided to find out what percentage of our annual spot radio sales are made in each month. The figures below show the results.

Month	Seasonal Patterns % of Total Sales
January	11.87
February	4.87
March	7.30
April	6.67
May	6.50
June	4.43
July	7.47
August	9.46
September	10.28
October	7.24
November	4.30
December	19.61
Total	100.00

Using these figures as a guide, we can easily determine at any time of the year, whether our sales on a given station are greater or less than they should be, based on total volume of sales we anticipate on that station for the year.

We based the above figures on sales over a six-year period: January, 1955, through December, 1960. This six-year period is a good one to use to develop a seasonal pattern of this sort because the economy in January, 1955, was beginning to pull out of the 1953-54 recession. This same six-year period takes us through the 1957-58 recession. It appears that we began to pull out of the 1960-61

recession in April of this year. Hence this six-year period carries us near what we believe will be the beginning of another cyclical upswing in the economy. If we are now beginning a cycle of increased business activity, then the period of our research will cover two complete cycles of recessions and upswings.

The most apparent observation one makes from the figures in the table above is that December and January are the highest months for national spot radio sales. The second highest period is during August and September.

These data should enable the station manager to evaluate better the sales efforts of the representative with respect to his present volume of sales. Moreover, the station manager should use this table to determine the slack months in national sales . . . when he can best lay the groundwork for his representative to make the maximum number of sales during the peak buying seasons. It would seem that April, May and June, in one segment, and October and November in another segment are the best months for the station manager to get the dealers, distributors, wholesalers and supermarket people to request that advertisers place schedules on his station. During the same months the representative should be able to make his most effective pitches since the timebuyers have time to listen more attentively during these slack buyer periods.

This table has obvious limitations as a measurement of the representative's effectiveness. But, like many other such devices, it can serve as a guide to justify the station manager's apprehensions or relieve his anxieties about the state of his national spot sales business. If, for example, the station manager becomes alarmed in May or June with the dearth of national spot sales, this table will allow him to better evaluate his conclusions, and form a realistic appraisal of the volume of revenues he should expect from his representative during these months.

HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM

1960 AIR MEDIA BASICS \$2.00

REPRINTS	
TIMEBUYING BASICS	1 to 10..... 40 cents each
TELEVISION BASICS	10 to 50..... 30 cents each
RADIO BASICS, FM BASICS	50 to 100..... 25 cents each
	100 to 500..... 20 cents each
	500 or more..... 15 cents each

To Readers' Service, SPONSOR, 40 E. 49th Street, N. Y. 17
Please send me the following:

<input type="checkbox"/> '60 AIR MEDIA BASICS ISSUE	NAME.....
<input type="checkbox"/> TIMEBUYING BASICS	FIRM.....
<input type="checkbox"/> TELEVISION BASICS	ADDRESS.....
<input type="checkbox"/> RADIO BASICS, FM BASICS

MEDIA BASICS 1960 AIR MEDIA BASICS
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SPONSOR SPEAKS

A tremendous radio endorsement

Last week in Detroit, J. L. Hudson, one of the world's largest department stores, and a power in Mid-west marketing, staged an impressive tribute to the radio medium.

As its salute to National Radio Month, Hudson's arranged a week-long in-store promotion with live talent from six Detroit stations, CKLW, WXYZ, WWJ, WJR, WLDM(FM), and WJBK performing in a specially constructed "Radio Central" on the 13th floor.

A full schedule of live program originations and personal appearances by station stars highlighted the festivities and pulled in heavy store traffic.

Behind the whole promotion was some shrewd merchandising thinking, and a tremendous endorsement for radio.

Hudson's, in announcing the week-long spectacular said it was recognizing "the remarkable resurgence of radio as a medium," and pointed out that its sales of radio receivers has doubled in the past three years. In 1960 alone, Hudson's radio set sales topped one million dollars.

Such increasing recognition of radio's power and importance by big-time local marketers, is one of the healthiest signs we've seen on the broadcast horizon. Let's have more of it!

But meanwhile, in tv

We suspect that industry is going to be a long time in healing the scars that were left by the 39th NAB Convention.

Even now, after three weeks, there are ugly undercurrents of bitterness, resentment and suspicion, boiling throughout most of the broadcast world.

FCC Chairman Minow and NAB president Collins both have some fence mending to do, as a result of their Convention speeches. And we urge both of them, particularly the Governor, to go out of their way to find out exactly what tv men are thinking and saying these days.

There is no possible substitute for frank, honest, face-to-face talks, as a way of straightening out differences. We hope that Mrs. Minow and Collins will recognize this. ■

10-SECOND SPOTS

Almost nearly: A Miss Z. Z. Gabor was being interviewed over WFIL in Philadelphia, and was asked what she knew about the city. "Vel," she said, "I know dat in Philadelphia nearly everybody reads de *Bulletin*." The several moments of silence that followed may have had something to do with the fact that WFIL is owned by the *Philadelphia Inquirer*.

Fresh boiled: ABC TV is sending recipes to cooking editors keyed to its programming. For example, a London Fish Pie was suggested for viewers of *The Valiant Years*, and ABC promises it'll be sending "a variety of exciting recipes drawn from the best served in Hawaii, Hong Kong, and other places representing the themes and locales of ABC TV shows." *Wouder what recipe they'll give us for a Close Up on the Congo?*

Remember? *Newsweek* obviously wants to appeal to readers who are old enough to remember their pre-tv network radio. Lamont Cranston and Margo Lane. Big ads for its issue featuring a cover story on Allen Dulles of the CIA read "*The shadow knows . . . or does he?*"

Y what? Maybe things have changed since we were kids, but those posters around New York featuring Olympic female swimming star, Lynn Burke, are still confusing. *She* says, "I learned to swim at the YMCA."

To whom it may concern: George Bernard Shaw said, "First in the art of living is *not to be delicate about money*."

Specialized radio: A group of ladies from Western Electric Co., across the street from the studios of WSJS, Winston-Salem, N.C., who wanted to "do something" about their weight, organized a "Weight Watchers Walk" during their daily 10-minute coffee break. They contacted the station's manager and asked a favor, and he promised he'd help. So now, WSJS programs 10 minutes of marching music during coffee break time each morning at 10. Across the street, armed with portables, the girls walk it off, and WSJS feels it *has provided still another public service*.

T. V. spot editor

Sponsored by one of the leading film producers in television



The charm of Gisèle MacKenzie's voice in a modern penthouse setting, tells an effective story of discriminating smokers' preference for du MAURIER.

Produced by SARRA for B. HOUDE & GROTHÉ LIMITED through VICKERS & BENSON LTD.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

kyard fence, a moonlight night, and two black cats played by "Thom Cat" and "Kitty" act out a romantic interlude. The combination of Valentino Sarra's vision and the artistry of Puppeteer Bil Baird does an exceptional selling job for McAn Shoes.

Produced by SARRA for MELVILLE SHOE CORPORATION through DOYLE & BERNBACH INC.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



You can almost smell the pine fragrance in the beauty of the outdoor scene, shot on location in North Carolina with a youthful couple who help sell New Pine Green Lifebuoy.

Produced by SARRA for LEVER BROTHERS COMPANY through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street

Excellent musical score accents the start of the day for apartment dwellers, as seen from the window of a bachelor's apartment. The enjoyment of NESCAFÉ is presented in a pleasant, informal manner.

Produced by SARRA for THE NESTLE CO., INC. through WILLIAM ESTY COMPANY, INC.

SARRA INC.

New York: 200 East 56th Street Chicago: 16 East Ontario Street



NEW YORK: 200 EAST 55th STREET

SARRA INC.

CHICAGO: 16 EAST ONTARIO STREET



climax!

Time for celebration: at the conclusion of the most competitive season in television history, CBS Owned WCBS-TV (first in every New York Nielsen for more than eight years?) has a larger share of the audience than it had a year ago – and has, in fact, widened its lead over every one of the other six television stations in the nation's largest market!

Source: Nielsen, April 1961-1960

WCBS-TV