

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

## how to buy and sell New York

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Frankly, it's easy on WINS, and we deliver far more than you imagined. Not just New York City, but 24 counties in 3 states surrounding it. Not just homes and offices, but over 2,800,000 cars on the road, as well. Over 17 million people of all ages, interests and incomes whose annual purchases equal those of the next 3 markets combined. Examples? Over 6 billion on food, 2 billion on apparel, 2½ billion on cars and automotive products. Yes, you buy all this when you buy WINSland, the mammoth market reached by Radio WINS. And summer brings you an extra bonus: 1 million radio-equipped boats that rely on WINS for official offshore weather and marine reports. Buy WINS to sell New York. It's as simple (and profitable) as that.



### MEDIA ANATOMY OF THE TOP 20 AIR AGENCIES

An up-to-date look at the key personnel and media structure of the major radio/tv shops

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### Sing-along is a hot trend for '61 radio

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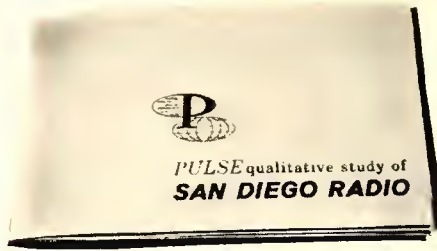
### They're lapping it (Dubonnet) up in New York

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### Recipe for creative radio: Part two

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DIGEST ON PAGE 4



# SPECIAL PULSE QUALITATIVE STUDY OF **SAN DIEGO RADIO**, SHOWS.....

- 1** KFMB reaches more different adults daily than any other station.
- 2** KFMB's audience listens more attentively, has more travel cards, credit cards and charge accounts.
- 3** KFMB is the adults' first choice for news and for fuller details of bulletins and flashes.
- 4** KFMB would be chosen if San Diego adults could have only one station.
- 5** KFMB reaches both men and women equally, all income groups, all educational levels.

Ask your Petry man for the full brochure which shows why this great station moves more merchandise.

## **KFMB RADIO** **SAN DIEGO**



WROC-FM, WROC-TV, Rochester, N.Y. • KERO-TV, Bakersfield, Calif.  
WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,  
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton-Wilkes-Barre, Penn.  
WDAF-TV, WDAF-AM, Kansas City, Mo.



TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

# BIG



# CHOICE!

**PERSPECTIVE ON GREATNESS** is a favorite choice from coast to coast! New York—sold! Los Angeles—sold! Detroit—sold! Boston, Milwaukee, Houston, Denver, Memphis, Hartford, Rockford, Amarillo, Phoenix, Sacramento—all sold! **PERSPECTIVE ON GREATNESS**...a new concept in documentaries! Thirteen hour-long specials featuring actual on-the-scene filmed highlights in the lives of such famous figures as Al Smith, General MacArthur, Lindbergh, the Duke and Duchess of Windsor, DeGaulle, and more. Plus new footage from Hearst Metrotone cameramen throughout the world. Great shows for important local advertisers! And a practical, easy-to-store source of material on famous people—hour-long shows to run when needed.

**Great New HEARST METROTONE Production**



FILMS INC. • SUITE 3200  
THE CHRYSLER BUILDING  
NEW YORK 17, N. Y. MU 7-0870



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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	(00) 304	(00) 306	(00) 546	(00) 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

## ARTICLES

- Top 20 air agencies: their media anatomy**
- 25** SPONSOR's latest look at leading media departments uncovers a recasting of functions. Planning and analysis, for instance, are in the ascendant.
- Sing-Along format hot '61 radio trend**
- 29** About 50 stations across the country have hopped on the sing-along bandwagon with varied formats. Trend is likely to continue through '62.
- In New York they're lapping it up**
- 32** Schenley's Dubonnet chalks up 22% sales increase during first radio plunge in the New York area despite jump in wine product prices.
- How stations indoctrinate new rep firms**
- 34** In-depth training programs at stations show what happens when new reps take over client formerly handled by network sales organizations.
- Recipe for creative radio: Part two**
- 37** In this second part of his article on how to make money and "please the right people" Elmo Ellis lists 15 surprising "don'ts" for radio programmers.
- Ethical drugs don't keep this advertiser out of tv**
- 38** Pharmaceutical firm, Merck Sharp & Dohme, spends \$150,000 on one spot net tv show (plus spot programs) without commercial product mention.

**NEWS:** Sponsor-Week 7, Sponsor-Scope 19, Spot Buys 47, Washington Week 55, Film-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 60, Tv and Radio Newsmakers 68

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THE  
**QUALITY**

TOUCH

It's quality all the way at "Communication Center" where everything is new and incorporates the very latest advancements in the industry. A good example is our film and slide projection system — designed especially for television. Five new combination motion picture and slide projectors feature a continuous motion process, and accommodate color or black and white. All films and commercials are stored in humidity controlled dust-free cabinets and bins.

Not a thing has been overlooked in giving the advertiser more for his money on WFAA-TV . . . including a big free-spending audience. And we're eager to deliver them to you!



Ask those who use WFAA-TV...you'll want to join the growing list!

**WFAA-TV** DALLAS  
 FT. WORTH Channel **8a**



"Communications Center"



Represented by

The Original Station Representative

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

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

24 July 1961

# SPONSOR-WEEK

## CBS TV NFL SETUP ON LEDGE

Network's \$10.8 million rights to football games are now in jeopardy as justice dept. looks at exclusivity

Amoco (D'Arcy) bought a quarter of the National Football League games on CBS TV for the fall, but it's loath to issue an order until it knows what the actual price will be.

The fact is that CBS TV can and can't attest to what the price will be for the package. It knows that it will be a quarter of \$10.8 million if it has exclusive rights to all NFL teams, but it doesn't know what it'll be if a federal judge in Philadelphia

heeds the Department of Justice and bars such exclusivity.

A suit favoring the allocation of some of these rights elsewhere is before that Philadelphia tribunal and a decision is expected within the next week or two.

Last season CBS TV had all the clubs but Baltimore, Pittsburgh and Cleveland. NBC TV telecast the home games of these teams and if the decision goes against CBS TV, the old situation will prevail.

## Simon Siegel elevated to ABC exec. v.p. post

Simon D. Siegel financial v.p. of AB-PT, has been elected executive v.p. of the American Broadcasting Company.

From 1929 until 1953, when ABC merged with Paramount Theatres, Siegel was a financial executive of the theatre chains.

Since then, he has been treasurer of AB-PT, and was elected financial v.p. in 1957, board member in 1958, and executive committee member in 1959.

In addition to his new post as executive v.p. of ABC, Siegel remains

financial v.p. of AB-PT.

Siegel's ascendancy at AB-PT has been constant ever since the Paramount-ABC merger first took place and he has long been informally regarded as the No. 2 man to Goldenson within the AB-PT hierarchy.

## NETWORK TV O&O'S CULTURAL STRESS

The three network tv flagships are cooperating to show off the cultural side of their schedules during July.

A new bulletin, called Previews, is being put out under TIO guidance by the three New York o&o's: WABC-TV, WCBS-TV, and WNBC-TV.

The bulletin is designed to show how many educational, religious, news, informational music, and similar programs the network flagships are offering.

## SHELL INCHING BACK ON SPOT TV

Shell Oil is back in spot tv, after several months of an exclusive romance with newspapers.

For the moment, the sharing of media affections by Shell is on a pretty limited scale.

What Shell is actually doing with spot tv is this: testing some new IDs and minute commercials in six markets.

It can be more or less assumed that there is a broader implication in these tests: using the new commercials, if they turn out effective enough, in a flock of tv markets sometime this fall.

Shell is also testing some new radio commercials in about six markets.

## ABC: no premium for daytime Ernie Ford

It came as a surprise to trade circles this week that ABC TV won't ask a premium price for Tennessee Ernie Ford, its January 1962 daytime entry.

Show, which will have a band and entertainment cast, reportedly will cost \$9,000 a quarter, the regular daytime price.

It's understood that ABC TV still hasn't decided on a time slot for the Monday-through-Friday Ernie Ford show, but is considering 12 noon or 2 p.m.



Simon B. Siegel



Slightly over-dramatic — but  
so are Cleveland listeners.  
Their reaction to WHK has  
resulted in the station's  
audience being practically as  
large as those of the second  
and third rated stations  
combined.\* For over-dramatic

results, use **WHK**

CLEVELAND

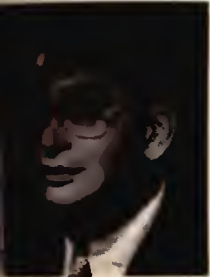
A Metropolitan Broadcasting Company  
V. P. and General Manager Jack D. ...  
National Rep. John Blair ...

**Earresistible**



**EDWARD H. WEISS ON 'RESPONSIBLE' TV**

A plea for responsible tv programming that genuinely serves the public was made last week by agency president Edward H. Weiss.



Edward H. Weiss

Such programming must be of bed-rock concern to advertisers and their agencies "because it's the only way to stave off controls, coercion, and censorship in the long run," stated the president of Chicago-based Edward H. Weiss and Company.

Weiss pointed to his Purex daytime specials for women as an example of this type of programming.

Six of the women's daytime specials, plus three others, are to be repeated this fall on Tuesday evenings on NBC TV.

The agency placed an institutional ad for the specials in Saturday review magazine, the weekly's first ad run for an agency.

**TV gross up 11% in May to \$61.7 million—TvB**

Network tv gross time billings for May were \$61.7 million in 1961, 11.1% ahead of last year, according to LNA-BAR figures released by TvB.

For the first five months of the year billings were \$304.0 million, which was 7.3% above 1960.

Biggest leaders in the advance were ABC TV, NBC TV, and daytime in general. For January-through-May, ABC TV climbed 22.2% over 1960 for \$79.4 million and NBC TV was up 11.2% to \$113.4 million.

CBS TV had \$111.2 million, a drop of 4.6% from 1960.

Five month three network daytime is up 20.4% to \$101.7 million and

nighttime was up 1.7% to \$202.3 million.

So far in 1961 NBC TV is some \$2.2 million ahead of CBS TV. But NBC TV's gross is about \$2.9 million behind CBS TV's figure up to May last year.

Biggest area of increase in the May report was general Monday-Friday daytime, up 30.5% for the month and 22.9% for the year over 1960.

**ABC INTERNATIONAL ADDS PANAMA OUTLET**

The sixth station in the Central American network of ABC International will be in Panama.

The station, Televisora Nacional, will be in Panama City and will be on the air by the end of the year.

ABC will provide engineering, financial, and administrative assistance. It will also act as sales representative and program purchasing agent.

Other Latin American affiliates of ABC International are in Venezuela (five-station VeneVision network), Buenos Aires, Guatemala City, San Jose in Costa Rica, San Salvador, Tegucigalpa in Honduras, Managua in Nicaragua, and Guayquil in Ecuador.

Elsewhere in the world ABC is affiliated with stations in Adelaide and Brisbane, Australia, and with a station under construction in Beirut, Lebanon.

**KBS COUNTY COVERAGE**

There are 2,078 "D" counties in the U. S. (under 30,000) and Keystone Broadcasting System covers 88% of them.

Of 671 "C" counties (30,000-100,000), KBS covers 80%, and of 226 "B" counties (100,000-500,000) it reaches 66%.

But KBS gets into only 30% of the 94 "A" counties (over 500,000).

Keystone covers 83% of all U. S. counties.

**CARL W. NICHOLS TO C&W PRESIDENCY**

Carl W. Nichols Jr. becomes the new president of Cunningham & Walsh in a complete reorganization of the agency.

Former president Robert R. Newell



Carl W. Nichols Jr.

becomes chairman of the board, and former board chairman John P. Cunningham is the new chairman of the executive committee.

Senior v.p. Carl R. Giegerich becomes chairman of the plans board.

C&W's new executive group now includes, besides president and chief executive officer Nichols, the following executive v.p.'s: Edward H. Calhoun, marketing services; Anthony C. Chevins, creative services, and Joseph D. Nelson Jr., account management. These four men, together with chairman Cunningham, comprise the new executive committee.

Although the Chicago office of Cunningham and Walsh Inc. has been sold back to Ivan Hill and several associates, C&W will continue to operate in that area.

The name of this new agency incidentally is Hill, Rogers, Mason & Scott. Three high executives leaving C&W in Chicago to join its principals are Sherman E. Rogers, Kenneth Mason, and Lawrence W. Scott.

The new agency reportedly will hold several former C&W clients, including Sara Lee, Beatrice Foods, Baldwin piano, College Inn foods, and certain AMF divisions.

**Storer income off in '61**

Storer Broadcasting reported on its net income this week for the first half of 1961.

Profits after taxes were \$2.0 million, down from \$2.8 million in 1960.



## Take a second look

*(it's Gourmet House, in Duluth)*

Take a second look at the Duluth-Superior market -  
it's bigger than you think!

It's the second-biggest market\* in both Minnesota and Wisconsin!

Bigger than Madison or Des Moines!

Bigger than Albuquerque, Fort Wayne or Little Rock!

Duluth-Superior - **BIGGER** than you think - and only **KDAL** delivers it a

KDAL - CBS RADIO-TELEVISION/3 - AN AFFILIATE OF WGN, INC. - REPRESENTED BY EDWARD PETRY & CO., INC.

\*Sales Management population estimates, January 1, 1961

**NAB: 'potential Bonanza' for fm stations in stereo**

(Chicago): A "potential bonanza" for fm lies ahead in the sale of stereo receivers, NAB radio v.p. John Meagher told a convention of retail radio dealers this week. An NAB survey found that of 185 fm stations planning to go on the air, 77 will go stereo in 1961 and 21 shortly afterwards.

**NBC Spot ups Fromm**

Two promotions at NBC Spot sales were announced this week by p. Richard H. Close.

Wilbur H. Fromm has been made director of new business of promotion. Alfred Ordoover was appointed research manager.

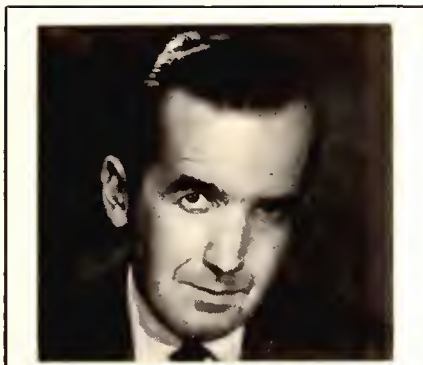
Fromm has been with NBC since 1955 as spot sales advertising and promotion manager. Ordoover joined NBC in 1956 and spot sales in 1960.

**Australia in first tv slump**

(Sydney, Australia): For the first time in Australia, the infant tv industry is suffering a downturn. Tv advertising, for example, is down 43% below last year. Under present economic conditions, there have been no tv rate increases for the past 18 months, a highly unusual circumstance in a five-year old tv industry, reports Charles Michelson, c.

Three factors behind the tv downturn are a general recession, limits on credit buying, and fears that Australia's trade with Britain will suffer if the latter joins the European common market.

The slump is expected to affect imports of U. S. telefilms. Both quantities of tv film imports and fees paid for them may be reduced in the near future.



**MURROW SEEN ON CBS**

Viewers who have been seeing Edward R. Murrow on CBS TV stations lately may have gotten the impression that he's back with the network.

Actually USIA director Murrow was only introducing an episode of International Hour, a series of tv programs obtained abroad and circulated among the five CBS o&o's.

Murrow commented on the significance of the tv program exchange. He's the second federal official to make introductory remarks for the CBS series. The first was Philip Coombs, state department assistant secretary of educational and cultural affairs.

**Bell Telephone's summer spearhead: 4 radio nets**

Network radio and magazines are spearheading Bell Telephone's summer travel promotion.

Thirty-second radio spots have been running since June on all four radio networks.

Bell's musical commercials tell specifically how telephoning can eliminate typical vacation troubles.

Associated Bell companies are backing up the campaign. Agency is N. W. Ayer.

**Oswald named at GMM&B**

George Oswald has been elected a member of the executive committee of Geyer, Morey, Madden &



George Oswald

Ballard, it was announced this week by chairman B.B. Geyer.

Oswald, who joined the agency as a senior v.p. six months ago, coordinates five of the agency's regional offices.

Before coming to GMM&B, Oswald was v.p. and account supervisor at K&E.

**Top 100 spenders heavy in tv**

The top 100 advertisers spent 53.3% of their measured expenditures in tv last year, TvB reports.

Of \$1.7 billion spent, \$0.9 billion went into network and national spot tv.

Last year the top 100 increased their ad budgets 5.6% in all media, about two-thirds of it going into television.

Ninety-eight of the top 100 used tv; the other are liquor advertisers.

Seventy-one regarded tv as their basic medium. Fifty-one spent half or more of their ad budget in tv, 33 spent more than two-thirds, and 10 more than four-fifths.

For the top 100 network tv spending was up 8.5% and spot tv was up 3.6% in 1960.

**Congress may look at radio**

(Washington): Congress has returned to the matter of old rivalries among radio stations for occupancy of scarce frequencies.

Some legislators dislike the FCC's decision to put second stations on the clear channels, though informed capital observers see little prospect of Congressional action on the subject.

This week, also, there were new hearings on pleas by daytime-only broadcasters for longer operating hours.

**women love to be wooed**

**And NBC Daytime has winning ways with the women most able to buy!** Want the inside track on a billion dollar market? Reach America's housewives via NBC Daytime Television. Nielsen shows that, in just 4 weeks, an NBC daytime advertiser in three different programs gets his message to 58% of the younger housewives, 65% of the middle age bracket and 45% of the older (but young in heart) group. What's more, he scores an average of 12 commercial impressions in their homes!\* And let's take a good look at the middle (35-49) age bracket. TV homes with housewives in this category add up to a population

NBC DAY-TIME LINE-UP: 10:00 Say When • 10:30 Play Your Hunch (color) • 11:00 Price is Right (color) • 11:30 Concentration • 12:00 Truth or Consequences • 12:30 It Could Be You



*the daytime!*

el 60 million. Strong in buying power too—they have over twice as much to spend as younger  
mies. They buy more. They consume more. More coffee . . . facial tissues . . . prepared puddings.  
In it comes to cigarettes, for example, Nielsen says they use nearly twice as many as their  
ounger counterparts . . . nearly two and one half times more than older housewife homes.\*\* But  
oug, middle or older—you reach the housewife group most important to you with  
B Daytime's flexible scheduling. Put your advertising power where the selling  
owr is—on **NBC Television Network . . . leader in the Daytime!**



\*NTI Special Analysis 4 wks ending Feb. 5, 1961 \*\*Nielsen Special Research 1957-1961

2:00 Jan Murray Show (color) • 2:30 Loretta Young Theatre • 3:00 Young Dr. Malone • 3:30 From These Roots • 4:00 Make Room For Daddy • 4:30 Here's Hollywood



# KRIZ

*a jump  
ahead in the Phoenix area*

Latest PULSE\* figures show

KRIZ #1

with more first-place quarter hours  
than any other station.

KRIZ—307

X — 90

Y — 38

Ties — 69

Total weekly 504  
quarter hours

\*According to the March, 1961 Pulse Report.

# KRIZ phoenix

KO-5B  
call robert e. eastman & co., inc.

## Sponsor backstage

### Potpourri on tv

THOUGHTS WHILE TRYING TO COME UP WITH AN IDEA FOR A BACKSTAGE COLUMN ON A HOT JULY EVENING:

Should I do another piece on the last portion of the Federal Communications Commission's hearings on program practices? I think not, though some elements certainly were most interesting. It was noteworthy that two such eminent and capable producers as Fred Coe and Albert McCleery minimized the amount of pressure of any kind they had experienced with sponsors and agencies. The ratings, of course, took their usual beating, with Coe, McCleery and others reiterating that the ratings are largely responsible for the decline of top drama fare on tv. With the blasting the ratings services take at events such as the FCC hearings, the NAB Convention where Governor LeRoy Collins castigated the industry's slavish devotion to the ratings as did FCC Chairman Newton Minow—with this constant and vehement barrage level against them it's a wonder the ratings services survive. But may it's because, as Theatre Guild attorney Bill Fitelson pointed out at the FCC hearings, the ratings are all we have to go by.



### NBC-Y&R revolving door

Our old friend Pat Weaver conducted himself creditably, making the prediction that tv programming would improve in the near future. I wonder if Pat's notions in this direction were influenced at all by the news (which he must have known before it was officially revealed), that his old programming aide at NBC TV, is going back to the network as head of tv programming, replacing David Levy.

Mort's leaving his job at Young & Rubicam to return to the NBC web. Gives me the feeling that NBC and Y&R are really on opposite sides of a connecting revolving door. If I recall correctly, Pat himself came to the network from Y&R and so did Dick Pinkham and Tom McAvity. And Dave Levy was with that agency, too, before he became programming head of NBC.

Talking about NBC, maybe I could do a column on Bobby Sarnoff's piece in the *Saturday Evening Post* on tv programming, or on General Sarnoff's speech at the National Press Club in Washington, D. C. The General, I'm told, played to standing room only, and didn't disappoint the newsmen. He got on President Kennedy's and Newton Minow's bandwagon, urging the hastening of United States Communications satellites. In his characteristic kind, but firm, manner, he chided those who were fighting over control of the satellite operations, and thus delaying the entire effort. It seems the State Department and the FCC, if not several other governmental bodies are debating control issues. The General, on the lighter side, showed the Press boys and girls a pocket sized color tv, am-fm radio

(Please turn to page 46)



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# VOLUME II

## "FILMS OF THE 50's"

### NOW FOR TV

---

FORTY-ONE OF THE FINEST  
FEATURE MOTION PICTURES  
PRODUCED BY WARNER BROS.  
FROM SEVEN ARTS ! ! ! ! ! ! ! !

---

ALFRED HITCHCOCK'S

# I CONFESS

MONTGOMERY CLIFT  
ANNE BAXTER  
KARL MALDEN BRIAN AHERNE



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Lolita", scheduled for Fall release...

Theatre—"Rhinceros" in its sixth month on Broadway...

Television—Distribution of films for T.V., 20th Century Fox Films...

Literary Properties—"Disenchanted" by Budd Schulberg...

Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction

NEW YORK: 270 Park Avenue YUkon 6-1717

CHICAGO: 8922-D N La Crosse, Skokie, Ill. ORchard 4-5105

DALLAS: 5641 Charlestown Drive ADams 9-2855

BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

*Tracy Sugarman*

# 49th and Madison

## 'Greatest medium'

In your SPONSOR SPEAKS of 12 June, 1961, titled "The ordeal of free tv" you state (referring to television): "It is, after all, the greatest system of public communications to be found in the world today."

Recently I wrote the editorial staff of another weekly radio/tv magazine concerning a much similar statement and this is exactly what I said to its members:

"In no part of the context of this editorial is there any premise to substantiate the fact that television has become the predominant communica-

tions medium. On reconsideration, I'm sure you would grant that radio is not only the predominant communications medium but the greatest mass medium available."

Terry McAuley  
(a local radio salesman)  
St. Louis

## That 'young Communist' letter

This is relative to the article, "A Young Communist Writes" that appeared in your publication.

I saw the article in the *General Information Bulletin*. The G.I.B. is an employee bulletin that is pub-

lished by the headquarters office my company, Southern Bell Telephone Co., for employees.

This is to request permission to publish it in our local employee publication, *The Central Teletalker*. We feel there is a great need for alerting our people to the danger of Communism. This article is outstanding in this regard.

I will appreciate your cooperation and assistance in this matter.

Parks Scott  
Southern Bell Telephone  
& Telegraph Co.  
Birmingham

\* \* \*

Attached is a copy of the program for the American Strategy Forum which was held during the National Jaycee Convention, 19-22 June in Atlanta. You will notice the "A Young Communist Writes" article on the back page.

Space prohibited the use of Mr. Crutchfield's letter in this instance. Still, the letter, and the forum, made a tremendous impact upon the Jaycees and many of them had high praise for this part of the annual convention.

Thank you again for granting us permission to use the letter.

Hal C. Griffin  
chairman  
publications committee  
Atlanta Jaycees  
Atlanta

• Few pieces published in SPONSOR have attracted as many letters and as much comment as the letter written by a young Communist and published in the magazine 10 April 1961. The letter originally appeared in "Presbyterian Survey" and was called to SPONSOR's attention by Charles H. Crutchfield, executive v.p. and general manager of Jefferson Standard Broadcasting Co., Charlotte, N. C. Crutchfield's letter to SPONSOR appeared with the Communist mislive. The Scott letter follows a previous request from Southern Bell headquarters in Atlanta to reprint the letter in G.I.B. and SPONSOR is, of course, only too willing to see the Communist letter and its significance bruited about.

This request is for the record. May we have permission to reprint your highly useful chart on program costs from the 26 June issue with credit, of course?

Alvin A. Dann  
director public relations  
ANA  
New York

• SPONSOR is happy to oblige.



## 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  
THE KATZ AGENCY, National Representatives



**GOOD  
NEWS!**

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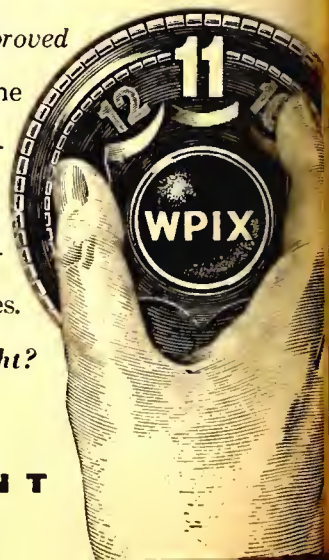
**6 out of 10 copies  
of SPONSOR go to  
BUYERS OF TIME!**

# Dead Ringers

The Audiences of WPIX-11 and the top Network station are the same: A. C. Nielsen has *proved* that a rating point on WPIX-11 and on New York's leading Network station delivers the same number of families with the same income levels, home and automobile ownership characteristics, job occupations, etc. On WPIX-11 national advertisers are reaching the right people at the right time with the right kind of impressions . . . *minute* commercials in *prime evening* time in a "network atmosphere" of fine programming, advertisers and audiences.

*Where are your 60-second commercials tonight?*

**NEW YORK'S PRESTIGE INDEPENDENT**



# SPONSOR-SCOPE

24 JULY 1961

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PUBLICATIONS INC.

If you're involved in spot tv, you'll be interested to know what some of the key agencies in the medium are telling their clients as to how they envisage the 40-second chainbreak shaping up from the use standpoint this fall.

Well, Compton, which includes among its accounts the biggest spot buyer of them all, namely, P&G, has passed on to its clients, in effect, this set of suggestions and passing observations:

- So far, the prices being asked for 40s aren't economic enough to make them feasible for general use, but they might be stuck in where the rate is right.
- If there's any prospect of including 40s in a schedule, it would be prudent to do the shooting at the same time that minute commercials are being made, since this sort of adaptation will entail a single talent payment.
- It looks as though there'll be a scarcity of IDs and hence it is not recommended that the broad use of this segment be included in a campaign plan.

Some of the major tv reps have pretty well reconciled themselves to this: it will take six-eight months more before the economic value of the 40-second break starts jelling in the minds of the advertiser and agency.

It is their opinion that the 40-second burst on the scene too late for the user to make an intelligent assessment of the device as far as fall planning is concerned.

Rexall (BBDO) will pour its entire air media appropriation for this fall's one-cent sale into daytime network tv and radio.

The dimensions of the campaign:

- A week's (6-11 November) blitz, with the emphasis on minutes in frequency.
- The tv money will be spread between ABC TV and CBS TV, with the former network mostly in the afternoon and CBS TV in the morning.
- For radio it'll be ABC, CBS, NBC, Mutual and Keystone.

The strategy is in sharp contrast with the one Rexall has been pursuing in recent years in connection with the one-cent sales, tv network specials. At BBDO they're referring to this campaign as the "workshirt" approach as opposed to the "glamour road."

Nostalgic note: in the old days Rexall's "workshirt" gambit was spot.

Tv network sales promotioners returning from Detroit lately report that the volume of business likely to emanate in the automotive centers is taking on a rosier tinge.

What's holding up, they say, actual and added commitments is the uncertainty of the introduction dates for the new lines.

For instance, ABC TV has on the line an order for about \$1.5 million worth of business, but this won't be confirmed until the division is settled on the debut week.

As for spot, the companies and respective divisions are playing their plans tight to the vest and not much information about schedules is expected for another month at least.

There are good indications that spot tv, for the first time in a couple seasons, will get a choice hunk of DuPont's (BBDO) anti-freeze line: the bulk of the tv money had been going to tv network nighttime minute carriers.

As usual, the anti-freeze division will be buying flights this fall and winter on over 200 radio stations.

The past week saw a fair amount of new spot tv emerging from New York Chicago sources for August and the fall, but in not one case did anybody even interest in 40s or 30s.

Action out of New York included: **Maypo** (Fletcher Richards, C&H), over 80 minutes and 20s, starting end of August; **Avon** (Dreer), 15 weeks, starting 28 Aug; **Birdseye Baby Food** (B&B), four weeks, late minutes; **Post Alpha Bits** (B&B), kid's minutes; **Simoniz** (DFS), prime 20's.

Chicago and other midwest activity: **Pet Milk** (Gardner); **Butternut Coffee** (D'Arcy Louis); **Quaker Oats' Muffets** (Compton); **American Dairy** (Campbell-M), IDs for cream.

Not all the pioneering favorites of radio die or fade away from the national regional scene: **Pet Milk** (Gardner) is resurrecting the **Grand Ole Opry** for spot

It'll be a specially produced half-hour version for placement in southwest markets.

The Opry was sponsored by **R. J. Reynolds** out of **WSM, Nashville**, for years, and ranks along side **WLS' Saturday Night Barn Dance** as the country's oldest best known hillbilly entertainments, both spawning famed recorder makers and film stars.

New York agency men who have over the years been close to the fluctuations in radio program creativity on the local level think that the medium is showing signs of a big surge toward new forms and formats.

Cited as the precursors of this creativity burst:

- Differently conceived approaches to **community service talk programs**.
- More and more stations **pinpointing their programs to a certain potential share of local listeners** and sticking to it, instead of being everything to everyone.
- The spread of the **30-second or 60-second vignette of specialized information scope which serves as a springboard for a commercial**. Like a vignette about fashion preceding a cosmetic announcement, with the advertiser paying a premium rate.

The word about July-August business among the reps isn't good: in spot advertising, particularly, they figure it'll be even lower, as compared to 1960, than they had anticipated.

In retrospect, for both tv and radio it was a pretty strong May and a sharper dip in July than last year.

Spot sellers, the tv networks have snatched still another perennial away from you: it's **Maybelline** (Post & Morr), which has bought 26-week participations in the **Steve Allen Show** and **NBC TV's Saturday Night Feature**.

Maybelline as a spot aficionado could be depended on for about 100 markets.

**Lincoln-Mercury** dealers are apparently running into some hardnose market in the matter of buying at local rates, because **K&E** last week was dishing out quite a number of radio schedules and at national rates.

**K&E** had been circularizing **Lincoln-Mercury** dealers, suggesting that they first decide whether they could place their radio allotment at local rates.

**Compton** is putting **Gulton Industries' Life Lite** flashlights and batteries into a **Christmas promotion** that will involve both spot and network.

The campaign in either instance will extend six weeks, with the commitments along the line: (1) minutes on the **Jack Paar** show; (2) **five spots per market a week in the nation's leading markets**.

It's the first time that **Life Lite**, which recharges itself by being plugged into an electrical socket, has made use of the gift angle. **Over-all budget: \$2 million**.

Motorola (Burnett), after a five-year absence, is coming back to network tv.

It's committed for three specs to run late September, October and December as the spearhead of the new Motorola line promotion, stressing tv sets and stereo.

Jack Benny and Bing Crosby have already been set for their own events, with Crosby elected to steer the Christmas gift pitch.

ABC TV is offering a July to 17 September weekend special in connection with the Roaring 20's and the Disney series.

If bought together, a minute in each can be had at package price of \$10,000.

Disney, incidentally, is a lameduck as far as ABC TV is concerned. The series takes up its stand on NBC TV 24 September.

The pressure is on at NBC TV to find takers for a mass of public affairs shows and news documentaries that the network has on the boards in certain specific spots and as preemptionites for the 1961-62 season.

The specific hours: those open 10-11 p.m. Sundays and 9:30-10:30 Fridays.

The group are being offered at \$30,000 a program. The network says that some of them will cost as high as \$100,000 to bring in.

Latest competitive twist in network radio: CBS is offering midweek packages of minute announcements on a run-of-schedule basis.

Gross rate for a package of 10 such minutes is \$7,000, as compared to the price of \$1,350 per fixed minute.

Buyers of the R-O-S package are guaranteed 85% clearance of 200 stations.

What might have spurred the \$700 pricing for a radio network minute: a morning minute on CBS TV now sells for as low as \$2,000.

Mutual is offering the Army-Navy game at a package price of \$30,000, and in the process is quoting an audience of 4 million homes.

Added inducements: a free luncheon for 100 invitees by the client and agencies, plus free game tickets to all attending.

It looks at the moment that NBC TV will be going to bat this fall with the same daytime programing lineup: hence, it would be interesting to scan the network program prices being asked per quarter-hour.

These half-hour strips, points of origination and net tariffs are:

PROGRAM	PRICE	ORIGINATION	NOTES
Say When	\$1,000	Live New York	Class D Rates
Play Your Hunch	2,800	Live New York	Class D Rates
The Price Is Right	3,000	Live New York	Color
Concentration	3,000	Live New York	
Truth or Consequence	2,825	Live Hollywood	
It Could Be You	3,000	Live Hollywood	Color, double crossplug
Jan Murray Show	1,000	Tape New York	20% Bonus Plan, double crossplug
Loretta Young	2,500	Film reruns	
Young Dr. Malone	1,000	Live New York	
From These Roots	1,000	Live New York	20% Bonus Plan
Make Room for Daddy	2,500	Film reruns	20% Bonus Plan
Here's Hollywood	1,000	Tape Hollywood	Double crossplug

Something substantive is being done by the SRA to help agencies minimize the chances of film commercials getting to stations too late for broadcast.

The action: an SRA subcommittee, headed by Lloyd Griffin, is compiling a brochure noting the procedure that agency shipping rooms might follow for maximum efficiency. It will also contain the specific address for each station recipient.

The latest oldtimer to come out of hibernation as far as radio is concerned Clark Bros.' Teaberry, Cinnamon and Tendermint Gums (Gardner New York).

It hasn't been around radio at all since 1950.

Back in the '30s and '40s it was a staple, never spending an overwhelming amount of money but something that always warranted a reps trip to Pittsburgh.

In fact, KDKA had Clark Bros. as a sponsor in the mid-'20s.

Nylon and rayon bidders for the tire manufacturing business have cause to look over their shoulders as they carry on their battle of claims and counterclaims.

The steel people see tire making as a new outlet for their product, advancing the theme that a mixture of steel and rubber will provide longwearing and the sort of support that will lessen the amount needed.

Hence in the near future advertising may see institutional campaigns for tires directed from three directions: DuPont, Tyrex and U.S. Steel.

McCann-Erickson has solved a ticklish problem with regard to the Humble Oil account by transferring one of its upper-ranking executives to the Houston office.

The Humble boys, despite the fact their company is now nationwide, are reluctant about getting headquartered too close to the parent corporation, Standard Oil of N. J., and so the agency is cooperating advertisingwise by buttressing Houston with key men out of Interpublic.

The discount department stores are taking a leaf out of the supermarket's book—they're granting more and more concessions to rack jobbers.

And a highriding reason for this is a shortage of merchandising specialists.

Unlike many of the supermarket chains, the discount store operators have become inclined to single out certain merchandising management operations for themselves and leave the merchandising brainwork to rack jobbers who function as chains without chains.

It may be largely due to the summer business situation, but agencies report that more and more tv stations in the smaller markets are offering their primes in plan or package, form.

Certain reps admit that adoption of this strategem has tended to bump business up, but they make a point of adding that their station only went for it because the competitor was doing it.

DuPont's textile division has bought a mess of Monitor spots in NBC Radio's Monitor for the Labor Day weekend to sell motorists on the auto safety belt, to which the division contributes the raw product.

If the campaign clicks, it will be tried again on other holiday weekends.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.



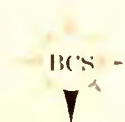
THE HOME OF WIS-TELEVISION

## GATEWAY TO THE HEART OF SOUTH CAROLINA:

The 257,961 people who make WIS-television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 8.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-television's 523-foot tower, tallest in the South, delivers *more* of the state, *more effectively*, than any other station. In short, South Carolina's major selling force is

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

A DIVISION 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.



## The trend thunders on.

Nielsen rounds up the figures for the week ending July 9 and figures ABC-TV for first place in average audience.\*

This measurement, it should be noted, is in the toughest competitive arena—the markets where *all 3* networks vie for the Viewer's eye. The breakdown is illuminating: 5 out of the top 10 shows, 40 firsts or seconds out of

49 half hours programmed.

Summer or no...the trend to ABC-TV, than which there is nothing harder to stop, continues unstoppable.

### ABC Television

\*Source: Nielsen 24 Market TV Report, average audience, week ending July 9, 1961, all commercial programs originating between 6-11 PM (N.Y. time) Monday thru Sunday.



# 20

# TOP AIR AGENCIES: THEIR MEDIA ANATOMY

- JWT*
- Y&R*
- BATES*
- McCANN*
- BBDO*
- B&B*
- BURNETT*
- D-F-S*
- ESTY*
- AYER*
- COMPTON*
- K&E*
- L&N*
- FC&B*
- C-E*
- C&W*
- SSC&B*
- EW&R*
- GREY*
- NL&B*

Survey brings to light recasting of functions in the leading radio/tv shops

taking its periodic look at who's who and what's what at the leading radio/tv agency media departments. SPONSOR notes some recasting of functions. Conspicuous by their increased importance in the ever more complex media field are such specializations as planning and analysis. At the buyer level, on the other hand, generalization in the form of all-media buying gets into the act to a greater degree.

While most of the top shops maintain the conventional account group approach to planning, with an associate media director assigned the primary responsibility, there are instances of berths created for planners somewhat removed from the specific account level. For example, BBDO has formed a separate Media Plan-

ning & Analysis section which stands ready to examine the needs of any account at the agency. The planning unit works on concepts, basic rules of how to look at media. It brings together the different languages of each medium into the language of one plan in which each medium is examined in terms of the others, according to the unit's head, associate media director Ed Papazian.

Lennen & Newell has established six planners (assistant media directors—contact) who are responsible for specific accounts, but removed from the buying and other details. They work out strategy in conjunction with one of the agency's two associate media directors and the director, passing their determinations on to the assistant media director re-

sponsible for buying. A recent reorganization at Grey Advertising reflects similar division of functions.

All-media buying is practiced across the board by Young & Rubicam, Benton & Bowles, and Cunningham & Walsh, and in certain instances by Campbell-Ewald, BBDO, and J. Walter Thompson. At C-E they maintain broadcast and print specialists for the giant Chevrolet account, all-media buying for less massive clients. BBDO utilizes all-media buyers for accounts spread more or less evenly over all media, specialized buying for those heavily weighted in one.

Those agencies holding the line on the traditional specialized buying show little sign of veering toward the all-media approach, once touted as likely to sweep the industry. Adamant

commentary in favor of specialization is to be encountered among officials of these agencies. Compton media director Frank Kemp has this to say on the subject:

"... We do not believe that a buyer who has to handle all media can be an expert in any. Additionally, we feel that an important part of a

buyer's job is to see media representatives. If a buyer has to handle all media, he has to see reps from all media and this we feel is a great drain on his time. Or else, he has to skimp on the number of people he can see."

Or, in the words of Frank J. Gromer, Jr., v.p.-director of media at

Foote, Cone & Belding, "The buying function is a very complex and highly personalized one and we feel that the first-rate buying job requires specialization in a single media type. Gromer adds, "At the same time, encourage each of our buyers to come familiar with all-media concepts by having them sit in on over

AGENCY	RANK	(MILLIONS) AIR BILLINGS	TOP ECHELON PERSONNEL AND PARTICULARS
<b>JWT</b>	<b>1</b>	<b>151.4</b>	v.p. & media director, <i>Richard P. Jones</i> ; media manager, <i>Robert D. Lilien</i> ; media research director, <i>Jack Green</i> ; associate media directors, <i>Anne Wright, Ruth Jones</i> (broadcast supervisor), <i>Robert Welty, James English, Samuel Scott, Thomas Glynn, Harold Wilt</i>
<b>Y&amp;R</b>	<b>2</b>	<b>112.7</b>	v.p. & director, <i>William E. Matthews</i> ; v.p., <i>Henry L. Sparks</i> ; associate director & administrative officer, <i>G. Kirk Greiner</i> ; associate director & manager of outdoor div., <i>Thomas Skelton</i> ; associate directors, <i>Thomas Lynch, Charles Buccieri, Henry Sparks, Frank Coulter, James Scala, Joseph St. Georges</i> ; media account supervisors, <i>Rodney Holbrook, Robert Kowalski, Frank Grady, Frederick Weiss, Arthur Meagher, Joseph Ostrow, Seymour Drantch, Russell Young, Kay Brown, Robert Gleckler, Justin Gerstle, Arthur Jones Jr.</i> ; manager of spot coordination unit, <i>Raymond E. Jones, Jr.</i>
<b>BATES</b>	<b>3</b>	<b>105.0</b>	senior v.p. in charge of media, <i>Edward A. Grey</i> ; associate media directors & v.p., <i>William J. Kennedy, William T. Krammerer, Winston W. Kirchert, Martin J. Murphy, Robert P. Englke</i> ; media supervisors, <i>Norman A. Chester, Albert Skolnik, Christopher P. Lynch, Bruce Small, Edwin A. Kirschner, Paul M. Reardon, Conant Sawyer, Francis K. Thompson</i> ; assistant media supervisors, <i>Henry Peterson, Nathaniel Gayster, John J. Sinnott</i> ; manager media relations, <i>Donald W. Severn</i>
<b>McCANN</b>	<b>3</b>	<b>105.0</b>	v.p. media services, <i>H. Nevin Gehman</i> ; v.p. & media manager, <i>Kelso Taeger</i> ; associate media directors, <i>John Crandall, William Fricke, Thaddeus Kelly, Alfred Sanno</i> ; manager of media research, <i>Robert Coen</i>
<b>BBDO</b>	<b>5</b>	<b>92.5</b>	media director, v.p., <i>Herb Maneloveg</i> ; associate media directors, <i>W. Bests, J. Clinton, M. Donovan, J. Harris, E. Koehler, E. Papazian</i> (media planning & analysis); media supervisors, <i>E. Tashjian, E. Fleri, A. Hornell, S. Rosenfield, L. Millot, H. Duchin, P. Tocantins, J. Marting, L. Keane, N. Holden, W. Borchert, J. North, G. Nuccio and J. McManus</i> (media planning & analysis); <i>L. Goldberg</i> (tv programming liaison); <i>T. Brew</i> (network time buying)

media planning sessions and attend both print and broadcast sales presentations."

The feeling at all-media buying shops is that buyers ought to be qualified to make recommendations on how a client should divide his budget among the media. All-media buyers are considered potential media

supervisors and above, in keeping with a growing tendency to promote from within rather than look to other agencies for officer material.

Media departments are playing a larger role in the purchase of network programming in conjunction with the spread of spot carriers. At the rate this approach to network sales is tak-

ing hold, it is expected to encompass well over 50% of prime evening hours when the coming season gets underway.

This compares with 25% last year, 15% the year before, and 11% in 1958 (SPONSOR SCOPE, 29 May 1961). Among the agencies whose media departments hold sway in the

AGENCY	RANK	(MILLIONS) AIR BILLINGS	TOP ECHELON PERSONNEL AND PARTICULARS
<b>B&amp;B</b>	<b>6</b>	<b>88.0</b>	senior v.p. in charge of media & television programming, <i>Lee Rich</i> ; manager of the media department, <i>Lee Currin</i> , associate media directors, <i>Bern Kanner, Rudy Maffei, Milt Kiebler, David Wedeck</i> ; assistant media directors, <i>Dick Gershon, Roger Clapp, Ed Green, Paul M. Roth, John Collins, Sam Haven</i>
<b>BURNETT</b>	<b>7</b>	<b>65.6</b>	v.p. charge of media, <i>Thomas A. Wright, Jr.</i> ; v.p. charge of media & program analysis, <i>Dr. Seymour Banks</i> ; manager media department, <i>Harold G. Tillson</i> ; media group supervisors, <i>David Arnold, Joseph Hall, Richard Coons, William Oberholtzer, Gus Pfleger, George Stanton</i>
<b>D-F-S</b>	<b>8</b>	<b>62.0</b>	v.p.-media director, <i>Louis T. Fischer</i> ; associate media directors, <i>Shelton Pogue, Kenneth P. Torgerson, Peter Triolo</i>
<b>ESTY</b>	<b>9</b>	<b>60.0</b>	v.p.-media, <i>Walter Smith</i> ; media director, <i>Mark Byrne</i> ; associate media directors, <i>Hal Simpson, Frank Mahon</i>
<b>FRAYER</b>	<b>10</b>	<b>57.0</b>	v.p. in charge of the media department, <i>Leslie D. Farnath</i> ; media director, <i>George S. Burrows</i> ; supervisors, <i>Frank Carvell, Chalmer C. Gates, William J. Kane, George M. McCoy, Jr., Harlan B. Radford, Robert P. Rowen, Isabel V. Ziegler</i>
<b>COMPTON</b>	<b>11</b>	<b>50.0</b>	media director, <i>Frank Kemp</i> ; associate media directors, <i>Julie Brown, Walter Barber, Tom Carson, Henry Clochessy, Robert Liddel, Maurice Sculfort</i> ; head buyers, <i>Graham Hay, Ray La Bonne</i>
<b>W&amp;E</b>	<b>12</b>	<b>47.6</b>	media director-v.p. director media relations, <i>Joe Braun</i> ; associate media directors, <i>Brendan Baldwin, Marvin Antonowsky</i> , media supervisors, <i>Jack Caplan, Louis Kennedy, Harold Sieber</i>
<b>W&amp;N</b>	<b>13</b>	<b>45.1</b>	media director <i>H. Zeltner</i> ; associate media director planning development contract & analysis, <i>J. Van Emmerik, E. Bertolino</i> , assistant media director-contact, <i>W. Christman, M. Narra, P. Zappert, J. Kelley, A. Hampstead, C. Ford</i> ; assistant media director-broadcast buying, <i>F. Howlett</i> ; assistant media director-media services, <i>M. Keshin</i>

purchase of net participations are Sullivan, Stauffer, Colwell & Bayles, William Esty, and Cunningham & Walsh.

A notable exception to this trend is Y & R where the radio-tv programming department maintains its traditional role in network buys. "However, as soon as a program-time pur-

chase has been made, the procedure of setting up station lists, arriving at time costs, and securing clearances become the responsibility of the media group on the account," points out William E. Matthews, v.p. and director of Media Relations and Planning at the agency.

Benton & Bowles' unique approach

to the media-programing overlap has been to place both departments under the leadership of man, Lee Rich. Whereas his background might lead to the supmption that the programming role has been reduced, he points that each department maintain autonomy.

AGENCY	RANK	(MILLIONS) AIR BILLINGS	TOP ECHELON PERSONNEL AND PARTICULARS
<b>FC&amp;B</b>	<b>14</b>	<b>44.1</b>	v.p. and national director of media research, <i>P. Gerhold</i> ; v.p. and director of media, <i>F. Gromer</i> ; associate media directors, <i>C. Hofmann</i> , <i>A. Pardoll</i> ; media supervisors, <i>C. Hofmann</i> , <i>R. Pickett</i> ; coordinate of media services, <i>E. Barz</i>
<b>C-E</b>	<b>15</b>	<b>36.0</b>	v.p. media director, <i>Carl Georgi, Jr.</i> ; assistant media director, <i>J. M. Moynihan</i> ; assistant media director, broadcast, <i>Robert Crooke</i> ; manager, net radio-tv, <i>W. H. Kennedy</i> ; manager, spot radio-tv, <i>W. L. Schweikart</i> ; manager of broadcast, specific accounts, <i>Norm Jackma</i>
<b>C&amp;W</b>	<b>16</b>	<b>34.5</b>	senior v.p. and director of media, <i>Newman F. McEvoy</i> ; v.p. and associate media director; group media directors, <i>John Lucinatell</i> , <i>William G. White</i> , media supervisors, <i>Jeremy D. Sprague</i> , <i>Robert Palmer</i> , <i>Herman A. Braumuller, Jr.</i> , <i>James J. Ducey</i>
<b>SSC&amp;B</b>	<b>17</b>	<b>32.0</b>	v.p. and director of media <i>Frank Minehan</i> ; v.p. and department manager, <i>Lloyd Harris</i> ; associate media directors, <i>Walter J. Bowe</i> , <i>Edward Fonte</i> , <i>Ira Gonsier</i> , <i>Bertram Wagner</i> ; broadcast supervisor <i>Vera Brennan</i> ; network analyst, <i>Nat Stone</i> ; media research director, <i>Richard Puff</i> ; market and media coordinator, <i>Richard Dunne</i>
<b>EWR&amp;R</b>	<b>18</b>	<b>29.1</b>	media director, <i>Marvin Richfield</i> ; media supervisor, <i>William M. Hunter</i> ; head timebuyer, <i>Richard Bunbury</i>
<b>GREY</b>	<b>19</b>	<b>26.2</b>	v.p. director of media strategy, <i>E. L. Deckinger</i> , v.p.-associate media director, <i>Hal Miller</i> ; supervisor of media planning & assistant media director, <i>Phil Branch</i> ; assistant media director-network buying, <i>Helen Wilbur</i> ; spot broadcast supervisor, <i>Joan Stark</i>
<b>NL&amp;B</b>	<b>19</b>	<b>26.2</b>	media director, <i>Balir Vedder</i> ; media supervisors, <i>Gordon Buck</i> , <i>Everett Nelson</i> , <i>Robert Powell</i> , <i>George Riedle</i> ; director of broadcast facilities, <i>Arnold Johnson</i> ; manager of broadcast facilities, <i>John Cole</i> ; director of media research, <i>Thomas McMurtrey</i>

# SING-ALONG PROGRAMING IS HOTTEST '61 RADIO TREND

About 50 radio stations across the country have jumped on sing-along bandwagon with varied formats

Stations say sing-along lends itself to merchandising and promotions. Trend is likely to continue through '62

Back in tv's infancy it was common practice to adopt popular radio programs to tv shows. But rarely has a successful tv show provided the format for a cross-country radio program the way Mitch Miller's *Sing-Along with Mitch* has.

At present, about 50 radio stations across the country are programming sing-along in one way or another. Several stations have adapted it as a sing-along format while others have

such formats as one sing-along selection every 15 minutes. Regardless of the format, it's caught on.

How long it will last is hard to say. Right now, station managers seem to agree it is in a boom period. It is considered to have good, standard, universal appeal. And it lends itself readily to merchandising and promotion tie-ins.

The most popular of these tie-ins seems to be the sing-along song book

or song sheet which is generally distributed by the station or tied-in with a specific client.

Sing-along as a full time radio format originated last October at WEBR, Buffalo, according to Bill Schweitzer, the station's programming and promotion manager. Schweitzer terms sing-along "much more than a programming format. In order for it to be successful," he said, "it must serve as the basis for the station's promotional effort."

The station is on the air with sing-along seven days a week, eight hours a day.

Schweitzer explained that at WEBR a number of advertising campaigns revolve around the sing-along concept. Several were sold on the basis of a creative sing-along idea.



## THEY'RE SINGIN' ALONG

These stations are among those currently programming sing-along. At left, Mitch Miller presents plaque to Bill Schweitzer, WEBR, Buffalo, for station's sing-along pioneering. It kicked off last October.

- WMAL Washington, D. C.
- WMOX Meridian, Miss.
- WAPI Birmingham, Ala.
- WIL Willmantic, Conn.
- WEEL Fairfax, Va.
- WSLS Roanoke, Va.
- WGEM Quincy, Ill.
- KZIX Fort Collins, Colo.
- KTUL Tulsa, Okla.
- WJBW New Orleans, La.
- KAPE San Antonio, Tex.
- WWRL New York
- WEBR Buffalo
- WMEX Boston, Mass.
- KCRG Cedar Rapids, Ia.
- CHUB Nanaimo, Vancouver
- CFBL London, Ontario
- WMNI Columbus, Ohio
- WMIL Milwaukee, Wis.
- KVIL Dallas, Tex.
- KQV Pittsburgh, Pa.
- WCUE Akron, Ohio
- KDKA Pittsburgh



## How KTUL, Tulsa, promoted sing-along

• Circulation of 130,000 eight-page sing-along special section. The section features lyrics to 78 standard songs; contests; stories and pictures of the station disk jockeys.

- Ran 50 taxi posters, on alternate weeks.
- 26 jumbo and tail-light city bus cards.
- 26 24-sheet billboards ran for one month.
- 20,000 stick-on bumper stickers distributed by local service station chain.

Listeners were induced to procure stickers, and cars bearing them were stopped by station mobile units, and drivers were awarded prizes.

- 20,000 paper coasters used in restaurants, taverns, etc.
- Saturation tv spots.
- Teaser newspaper ads.
- Special jingle series produced by Commercial Recording Co. of Dallas, used as 45 rpm give-away.

- Remote broadcasts staged at shopping centers, stores, etc.

• On-the-air tie-ins with frequent time and weather checks as follows: "(hour) sing-along time . . .—degrees, sing-along temperature."

He cited two examples of Buffalo advertisers who tie in with their sing-along sponsorship. These are Sattler's, a local department store, and The Sample Shop, a ladies retail outlet.

Sattler's tied-in with an intensive four-day promotion called "Sing A Song of Savings Sale." The store issued serial-numbered sing-along song books at various in-store locations. Then, 12 times daily for four days, WEBR broadcast the winning numbers. Prizes included albums, stereo equipment, trips to New York, a meeting with Mitch Miller, and others.

There were also remote broadcasts done from Sattler's window.

The Sample Shop, which has five outlets in Buffalo, sponsors a weekly half-hour live sing-along session at different theatres near Buffalo high schools. After the on-the-air sing-along segment, the store continues with fashion entertainment such as shows, lectures, etc., geared to the

high school girl.

WEBR also had success with sing-along in the public service area. Last February two hour-long sing-along shows were broadcast on behalf of the Heart Association of Erie County. The first broadcast, called "Sing-Along Spell Down For Heart Campaign" consisted of unnamed songs containing the word "heart" in the title. Government bonds were awarded to those who submitted the greatest number of correct titles. "Sizably increased donations could be traced directly to the first program," a Heart Assn. spokesman said.

The Heart program was an adaptation of a regular weekly WEBR sing-along show called *The Sing-Along Spell Down*.

Although sing-along is unquestionably identified with Mitch Miller, stations integrate many other vocal groups, choruses, even solo performers into their sing-along format. Miller records are played in nearly every

station's sing-along schedule, but intervals of anywhere from five to 15 minutes.

At KDKA, Pittsburgh, "Sing Along" days have become popular this summer. The station stages sing-alongs on behalf of clients such as East Hills Shopping Center and North Hills Shopping Center. KDKA disk jockeys lead the community sing-alongs and there is competition by amateur groups and barber-shop harmony groups. On each sing-along day, the station plays records of this type exclusively on all of its music shows.

A few months ago the Tarlow station group became interested in the sing-along trend and decided to "test the market" the format on their New Orleans outlet WJBW.

During the day, the station plays regular pop music or top 40 show but in the evening, during the month of May, it instituted sing-along programs. "Although we haven't had time to conclusively evaluate the results, vice president and general manager Allan W. Roberts said, "I can tell you we did find good audience and client reaction."

The decision to program sing-along on all Tarlow Associate's other three stations is still in the works. The group is considering creating an image around a girl named "Sal" (*sing along*) to be used for out-of-station as well as on-the-air promotion.

One of the most successful radio sing-along ventures was undertaken not by a station, but by a jingle producer, Commercial Recording Co., Dallas.

CRC has produced two volumes of 15 sing-along station promotion jingles which have been bought by 18 stations to date. The jingles vary in length from 30-seconds to over a minute.

One of CRC's customers is WABC, New York. The station alternates these jingles with others. When a sing-along jingle is due on the air it is usually preceded by a Mitch Miller sing-along recording.

Here's an example of a CRC sing-along jingle, produced for WABC: (to the tune of "Oh, You Beautiful Doll")

*Oh, that beautiful sound, that great big beautiful sound.*

*Music all New York is singing, tuning to keep a city swingin'*

*Oh, that beautiful sound of WABC*

You can hear the music everyone loves best  
 Every hour you're a welcome guest  
 Stay tuned to seventy-seven  
 ... that beautiful sound.

WABC also got its feet wet with sing-along programming about six months ago. At that time the station was about to undergo a complete new sound." Sing-along was used in a two-day splash just before the station's new format got underway, sort of to wash away any trace of the old sound" and clear the air for the new one.

For two solid days the station played nothing but sing-along type music. According to vice president and general manager Harold L. Neal Jr., "mail response was tremendous and the event was a success." Subsequent sing-along shows have been considered but no definite plans are set for WABC.

In general, stations report that local advertisers are "hotter for radio

sing-along" than are the national spot buyers. This stands to reason because of the ways in which the format lends itself to merchandising and promotion.

Although local advertisers like sing-along, a major encouragement to station managers in the sing-along area hasn't been from advertisers, but from audience reaction. Few stations report a tremendous inflow of new business since sing-along.

KTUL Tulsa. (see accompanying box) reports, however, that several of their larger advertisers such as Coca-Cola, Falstaff Brewing and Busch-Bavarian, have capitalized on sing-along with their own singing commercials.

Several KTUL advertisers utilized sing-along as a tie-in by requesting announcers to invite listeners to sing along with their singing commercials. Maryland Club Coffee, for one, produced their own five-minute sing-along programs featuring the Johnny

Mann singers.

Most other stations report, however, that there hasn't been "any rush of over the transom sing-along buyers," but generally there is good reception from regular station advertisers and those sing-along advertisers already in the shop.

Here is how several stations program sing-along:

- WGEM Quincy, Ill.—Starting in January of this year, WGEM scheduled an average of one sing-along selection per quarter hour throughout the broadcast week. This was designed to take advantage of the tv version which was carried by WGEM-TV. Within three weeks, over 2,500 requests for sing-along song pamphlets were received. Newspaper and on-the-air spots were used to promote both the tv and radio versions.

WGEM expects the sing-along trend to last "as long as there is the proper amount of exposure" and anticipates (Please turn to page 48)

## Stations agree on sing-along regalia



Straw hats and striped jackets are the order of the day at stations promoting their sing-along formats. Entertaining crowd at KDKA Pittsburgh sing-along day (top left) are d.j.'s Clark Race, Bob Tracey, Jim Williams, Art Pallan. Another sing-along special, KTUL's Sing-Along Night, bring's d.j.'s Darrel Hudleston, Gene Harden, Mike Miller out in striped finery (bottom left). Adding pulchritude to the popular garb are KAPE (San Antonio) Kaper girls (above). Many stations programming sing-along have come up with stripes and straw outfit for personal appearances on behalf of station or clients



**OBVIOUSLY** wrapped up in his work is Bernard Goldberg, executive v.p. of Schenley Import Co., shown here with "Dubonnet Blonde" (Deidre Lesage) (left) and "Dubonnet Red" (Francesca Fontaine). The two young ladies figured prominently in the Dubonnet wine promotion.

## In New York they're lapping it up

- ✔ Schenley Import's radio/tv test for its Dubonnet apertif in the N. Y. area this spring, pushes sales up 22%
- ✔ Success of air media venture paves way for large-scale invasion of other major markets for Dubonnet

**T**o wine merchants in the New York area, the broadcasting media have suddenly taken on the awesome proportions of a well-endowed glamour girl.

This new found fascination is the direct result of a first-time radio/tv plunge by Schenley Import for its apertif, Dubonnet, early this spring.

The campaign, which broke mid-April over two New York City tv stations—independents—and five radio outlets, was brought to a climax just last week. And, because of the rate metropolitanites are lapping up the French beverage, the air test has proved itself a potent eye-opener to both retailer and manufacturer.

To the wine maker, the New York venture has brought about a complete revision in advertising schemes. Although for more than a decade, the

aperitif had been heavily played up in national slicks, to the tune of a quarter of a million per year, in the future, only a small portion of the money will go down that way. The bulk of the budget will go into radio and tv, and according to Schenley Import executive vice president, Bernard Goldberg, at the moment, a radio-tv expansion program is being readied for California as well as other major wine markets for early September. (For Goldberg's comments on the air media venture—see box on opposite page).

For the dealers, the campaign was particularly impressive. Instead of an anticipatory falling off in sales due to a simultaneous jump in product price (from \$2.45 to \$2.99 per bottle), sales began to soar. By June, less than three months after the cam-

paign took to the air, Dubonnet exceeded last year's total business a substantial 22%.

"The retailers" says Schenley's "for the first time, are sitting up and taking notice of radio and tv." What more, they're impressed with the results that customers explain that they have heard—or seen—the Dubonnet commercials. The New York test began after a test of the metropolitan market showed a definite sales activity in the middle-income sections where previously the demand for wines of the Dubonnet class had been small and negligible. Since its introduction to the United States, Dubonnet had been sold mostly to women, especially those in the upper economic strata. "This base, however, is beginning to expand rapidly," says Goldberg, "and this naturally leads to a considerable broadening of our marketing concepts for the brand."

The Dubonnet wines (there are two, the more popular red and a blonde colored apertif) is currently finding favor with two other groups that represent a market of some two and a half million people in New York City alone. The test



group is made up of businessmen who'd regular cocktails a wee bit too strong for their palate but are reluctant to forego the camaraderie of social drinking. Studies in these areas show that 41% of the Dubonnet purchases in restaurants, clubs and hotel bars are made by these businessmen. It represents a rise of more than 30% in the past decade.

The second group is comprised of young career women—buyers, researchers, publishing assistants, models—as well as housewives from middle-income and lower middle income homes. These women wish to be sociable but prefer a gentler, more fashionable drink.

In essence, Schenley is out to bring the European drinking culture—sipping an apertif (and it might as well be Dubonnet)—to the United States and to make it an American way of life.

Furthermore the wine maker is putting lock, stock, and barrel on the premise “in wine sales, as New York goes, so goes the nation.”

“If we can get more society folk, business executives, career women and housewives in New York to order Dubonnet then we have a good chance of influencing the 14 million society people, business executives, career women and housewives who flock to New York City each year from all parts of the U.S.,” comments Goldberg.

The results of the just concluded New York City ad test would indicate that Dubonnet has taken the right “influencing” tack.

The influencer, in the New York

gamble, included weekly sponsorship of a major tv program—a musical variety show featuring the bland music of master musician Mantovani with a good sprinkling of name guest stars like Vic Damone, Connie Francis, Patachu, Joni James, the Hi-Lo's. Entitled *Dubonnet Time*, the show was seen over WNTA with simulcast over the station's sister radio outlets—WNTA and WNTA-FM.

Although the show's time slot—Saturday night at 10 p.m.—had it facing up to such unnerving competition as CBS's popular *Gunsmoke*, *Dubonnet Time* cultivated a following of its own.

On tv, the Dubonnet campaign was fortified with a good smattering of spots. Using the same soft-sell musical commercial (with a little touch of French dialogue thrown in for effect) the spots were seen on WNTA's *Play of the Week*; *Mike Wallace News*; *Picture of the Week*; *New Movie*; *Mike Wallace Interview*; and *Open End*. It added up to daily exposure.

On WOR-TV, the schedule shaped up like this: *Million Dollar Movie*; *Treasure*; *Sneak Preview*; *Crime Does Not Pay*; *Playboy Penthouse*; *Hy Gardner*; and *In Art Theater*.

The radio saturation, 20's, 30's and minutes represented a total of 65 spots per week at the rate of nine or 10 daily. They were heard over WOR, WABC, WINS, WMGM and WNTA, slotted during heavy traffic times, and during morning and nighttime hours.

Dubonnet's agency was Kleppner and the campaign was worked out under the direction of Schenley's v.p.

Goldberg and advertising and promotion manager I. Scott (Scotty) Romer.

The campaign however, did not get off the ground without a bit of difficulty. The trouble spot was Schenley's “seal of elegance” which is flashed on the screen briefly at the end of the program.

Two other New York City tv stations, the CBS and NBC outlets, flatly turned down the Dubonnet commercials because of the Schenley Import connection with hard liquor. Although no mention is made of Schenley's connection and the Schen-

*Schenley Import's executive v.p. Bernard Goldberg had this to say about the air campaign versus print:*

**“The money we have spent for air time in both radio and tv for Dubonnet, has returned great dividends in an amazingly short period of time. On the basis of this N. Y. success, we are expanding our radio/tv program.”**

ley seal is seen fleetingly, the commercials were given a thumbs down treatment by these stations because they felt it came dangerously close to flirting with the tv code.

What effect the Schenley seal will have on the proposed tv advertising program in other markets, remains to be seen. The possibility exists that this emblem may be discarded—or at any rate—revised, in order to smooth the way for the extensive ad campaigns now under consideration.

Currently, taking a hiatus until Labor Day, Dubonnet's air debut was backed up by newspaper ads and a flood of attractive, and colorful mailers, filled with news of what the company was doing on the airwaves and on tv, went out to the dealers. Also, post-card recordings of the Dubonnet musical message with instructions to put this on your record player right away.” The campaign was bolstered by the addition of a so-called “task force” comprised of three attractive New York City models. Posing as  
(Please turn to page 19)

**S A SPECIAL** tie-in, Schenley honored Chrysler's new Dubonnet colored car by sending Dubonnet kiosks to the dealers. Shown here with the R. W. Dawsons, first couple to buy at Buccheri Motors are (l-r) J. Buccheri, L. Buccheri, L. Baer, Schenley's Bernard Goldberg

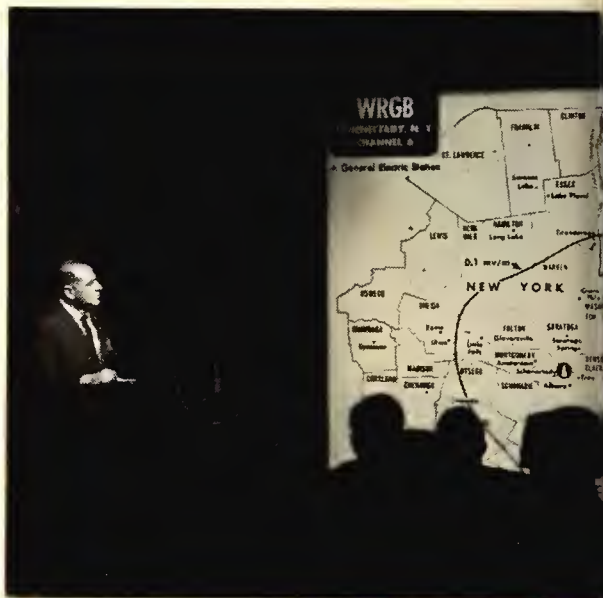


# HOW STATIONS INDOCTRINATE NEW REPRESENTATIVE FIRMS

➤ In-depth training programs at WTOP-TV, Washington, D. C. and WRGB (TV), Schenectady, show what happens when new rep takes over client formerly handled by net sales organization



**WRGB (TV)** (1) Katz Agency personnel arrive at Schenectady in rain for 9:30 a.m. meeting that begins an all-day productive indoctrination session at station WRGB (TV)



(2) By 10 a.m. they are deep in a skull session with Robert manager of marketing, on the special features, area, and major characteristics of the upstate WRGB (TV) broadcast market



**WTOP-TV** (1) TvAR contingent descends on Washington. George F. Hartford, WTOP-TV v.p., gen. mgr. greets Robert McGredy, TvAR exec. v.p. and general manager



(2) Robert A. J. Bordley, general sales manager for WTOP-TV, (second from left), gives detailed explanation of WTOP-TV's ratings, sales policies and other station practices to TvAR personnel

the FCC order that networks stop representing tv affiliates in national business (except their owned-and-operated stations) has produced numerous changes in station rep alliances. When major outlets are involved, mass migrations of a rep firm's staff filled with the zeal and application of pilgrims off to Mecca. From standard operating procedure, here in picture stories SPONSOR shows in graphic fashion how the

staffers of two station rep organizations helped to familiarize themselves with their new stations' programming, sales, and promotional activities. In the case of WTOP-TV, Washington, D. C., the station switched from CBS Television Spot Sales to TvAR last month. With the changeover the parties involved began a series of earnest huddles. First of these meetings was held in New York (headquarters for TvAR) between execu-

tives of both organizations. Policies and practices of each group were thoroughly kicked around. Next step was to have the TvAR staffers examine, first hand, facilities, programs, sales practices and promotional activities at Broadcast House, WTOP-TV's building in Washington. This called for an intensive two-day meeting. Half the TvAR reps visited WTOP-TV in April, the remaining half in May.

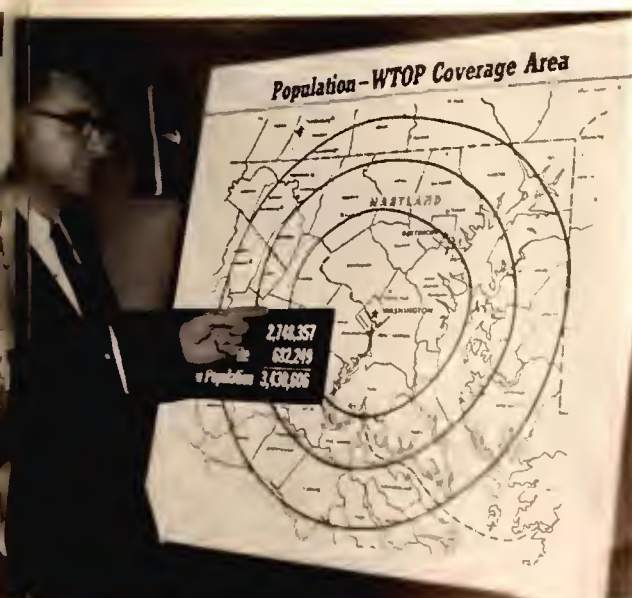
The TvAR representatives viewed



Other before lunch meetings included a tour of the station's generous facilities. In this instance, Charles King, WRGB manager of production, shows rep group the control room video tape unit



The business session was interrupted for a very fast lunch and immediately after, the executives of the General Electric station gave the station representatives additional inside views of station



Robert M. Adams, director of promotion for WTOP-TV, points to the station's coverage area in his presentation to the TvAR sales representatives during the recent in-depth two-day meeting



Following the coverage area presentation, John Ward, director of merchandising activities, describes station's facilities for aiding advertisers in moving their important products and services

videotaped recordings of all the station's live programs—news, children's programs, public affairs programs. They also examined the station's formats for local film programs. Hardly a nook and cranny of the station was overlooked by the sales representatives. Studios, videotape facilities, remote units, film library, telecine, and many other areas were shown and fully explained to the station representatives. They also

made a complete tour of the Washington market from Arlington County, Va. to the Wheaton Shopping Plaza in Montgomery County, Md.

The Katz Agency made a similar orientation visit to WRGB (TV), Schenectady, N. Y. The station was formerly represented by NBC Spot Sales. The entire New York office sales force, part of the Chicago and Detroit offices and the Katz man in the Boston office attended the meet-

ing at the station and the tour of market. The Katz Agency men made the visit to WRGB (TV) on Saturday, 10 June and assumed full representation of the station on 1 July. All but the Chicago group drove from New York and in order to arrive by 9:30 a.m. they had to leave the city and suburbs by 5:30 a.m. It was an all-business session that added up to some 16 hours of indoctrination with the station's credo.



(5) A bus tour of the station's market area was part of the all-important visit for Katz Agency staffers. Here, Robert Reid takes over loudspeaker chores from George Spring, manager of sales



(6) End of a 16-hour working day indoctrination came for both the Katz Agency reps and station execs when J. M. Lang, general manager, bid Scott Donohue, Katz agency vice-president goodbye



(5) Jim Silman, director of programs for WTOP-TV, shows the TvAR sales representatives through station's studios and carefully reviews the station's present and extensive future programming plans



(6) Another important phase of the presentation was a trip through the WTOP-TV market. Here a group of TvAR sales representatives pile into limousine to see the capital's mushrooming market area

## Another in a SPONSOR series

LAST YEAR, the editors of SPONSOR, reporting on the program revolution that has been shaking the radio business began a series of articles on "Radio's big new burst of creativity" which attracted much industry attention. This special two-part story by Elmo Ellis, program director, WSB, Atlanta, is another in the series on radio's creative rebirth. It was originally delivered as a speech to the North Carolina Broadcasters' Association. Part I, which appeared in the 17 July issue of SPONSOR, discussed what Ellis calls the greatest challenge faced by broadcasters—"how to combat boredom, resentment, antagonism, fear, and fatigue." His practical suggestions, based on experience on programming a highly successful radio outlet, will be of great interest, not only to radio station men but to advertiser and agency executives who use the medium. Ellis is the co-author, with J. Leonard Reinsch, of the textbook, "Radio Station Management."



### PART II OF TWO PARTS

# RECIPE FOR CREATIVE RADIO

▶ Elmo Ellis, WSB Atlanta, lists 15 points, including some surprising "don'ts" for first class radio stations

▶ His No. One rule for making money, pleasing the right people is to "forget and ignore your competitor"

If you want to run a good first-class station that will make money—and please the right people—including Mr. Minow—let me suggest these unconventional *points* for your consideration:

1. Forget your competitor—Ignore him. Don't listen to him. If somebody asks me—what are your chief competitors doing—I can honestly say—I don't know. I'm much too busy running my own station and trying to do the job right—to spend time seeing what other stations are doing wrong.

2. Don't play the songs that are selling best. This only means that

these records have attracted record buyers in record stores. You can create your own hit list by spotlighting the songs you think sound best for your type operation.

Furthermore, don't even bother about playing the hit versions of records. Often there are equally good or better versions, and often they sound more like the type station you wish to represent. And believe me, you must decide what you want to sound like, for the public will draw its own conclusions, whether you do or not.

3. Don't try to be *first* with the news. This means nothing actually

because the audience invariably will ask the question: First with *what* news?

We had a station in Atlanta that was *first* to report the death of two policemen and one gangster in a 100 mile-an-hour cops and robber chase. The only catch was—after this station had gotten all this information from one of its listeners—and had duly reported it on the air—our newsman checked the real facts and found the story was completely erroneous. The two policemen reported killed were at home asleep. And the listener who had called this station with the original fake story, was found to have given them a phony name and address.

So I would say: don't try to be *first* with the news; try to be *right*.

4. Another don't. Although women comprise a very high percent of the radio audience—especially during certain hours—*don't program to*

(Please turn to page 49)

# ETHICAL DRUGS DON'T KEEP THIS ADVERTISER OUT OF TV

- ▶ Merck Sharp & Dohme spends \$150,000 on one-shot network tv show for medics without a sales pitch
- ▶ Pharmaceutical firm spends large sum each year to play up medical profession as public service tribute



Last month, a major pharmaceutical house picked up a \$150,000 for its first net tv show and started a lot of talk around the country. The talk is important—to both network and sponsor, and both are keeping close ear to the ground. For whether or not another move is made in that direction, depends largely on what is being said.

The discussion target is Merck Sharp & Dohme's most recent, a largest salute to the nation's medical profession—the hour-long, plug-free, Dr. B documentary seen over 120 NBC-TV stations, 27 June.

For the past three years, as part of its professional relations program Merck Sharp & Dohme has shelved out a substantial sum on educational tv shows filled with information on medical problems with varying plans for its own vast store of pharmaceutical products. (For a look at what has been done in the past at the stations bought—see box opposite page.) The programs, some on tape or live, but mostly on film, were half hour in duration. The Dr. B show was the first major full-hour production with a mass exposure.

Whether or not the drug firm will go into something quite like that again, depends largely on how well the Dr. B show went over—not only with radio/tv critics, but with the medical profession itself.

Although it will be at least a few months before enough medical comments are rounded up to shape the situation, the majority of newspaper columnists had nice things to say about the documentary. There were a few, however, who took a different view of the production.

Scripps-Howard syndicated columnist Harriet Van Horne had on

**LEAD ROLE** of Dr. B. was played by real life doctor, A. John Bambara, of Flemington, N.J., shown here in film story view of patient. Film showed medic on daily routine.



**BEN PARK**, now executive producer for Westinghouse Broadcasting Co. Productions, Inc., was producer of Dr. B film while at NBC. Film was temporarily shelved when he left during a reshuffling of personnel



**JAMES NELSON**, manager of NBC special events, is shown here with Art Oppenheim (at left) of the NBC press department going over plans for publicizing Dr. B film

ish words for Dr. B. She wrapped it up like this: "a quite insufferable documentary" and, "the words were flat, the observations commonplace" and, "a clumsy but well-meaning account of a general practitioner's grinding life."

Miss Van Horne said she thought that America's family doctor deserved a much better tribute.

The general tone of the reviews, however, follow along the lines of these words by UPI's Fred Danzig. "A worthwhile hour because it had a tremendous asset going for it," and the feelings expressed by Bob Williams of the Philadelphia's *The Evening Bulletin*, "it is such a program as this that television measures up to its boundless potential."

Dr. B was produced by Ben Park with the cooperation of Hunterdon Medical Center, Flemington, N. J. It was done while Park was with NBC. He is now executive producer for Westinghouse Broadcasting Co. Productions, Inc.

The film which was shelved for a time when Park left NBC during a shuffling of personnel there was picked up by Merck Sharp & Dohme early this year, in cooperation with the American Medical Association.

The telecasting was scheduled to be with the A.M.A.'s annual meeting in New York City, in keeping with its policy of presenting, initially, 1 programs at the time of the annual meeting of the cooperating society.

The program which showed an  
(Please turn to page 51)

### MERCK'S PLUG-FREE LOCAL SHOWS

DATE	SHOW	MARKET	STATION	HOOR (P.M.)
June 10-11, 1959	AMA Daily Bulletin of the Air	New York, N. Y.	WOR-TV	W & Th: 10:10-30
June 11-12, 1959	AMA Daily Bulletin of the Air	Boston, Mass.	WBZ-TV	Th & F: 7:30-8
Nov. 18, 1959	Life Begins at 65	Atlanta	WSB-TV	W: 10:30-11
Nov. 22, 1959	Life Begins at 65	Baltimore	WBAL-TV	S: 3-3:30
Nov. 22, 1959	Life Begins at 65	St. Louis	KPLR-TV	S: 9:30-10
Dec. 3, 1959	Other Side of the Sun	Houston	KHOU-TV	Th: 8-8:30
Dec. 3, 1959	Other Side of the Sun	Dallas	KFJZ-TV	Th: 8-8:30 (Fr. Worth)
	Other Side of the Sun	Phoenix	KPHO-TV	S: 8-8:30
Dec. 7, 1959	Other Side of the Sun	Salt Lake City	KSL-TV	M: 10:30-11
March 23, 1960	Many of Every Hour	Philadelphia	WRCV-TV	W: 7-7:30
March 27,	Many of Every Hour	Buffalo	WGR-TV	S: 5:30-6
April 3, 1960	Many of Every Hour	Baltimore	WBAL-TV	S: 3:30-4
April 5, 1960	Many of Every Hour	Madison	WISC-TV	T: 6:30-7
April 10, 1960	Many of Every Hour	Cincinnati	WLW-TV	S: 6-6:30
April 11, 1960	Many of Every Hour	Milwaukee	WTMJ-TV	M: 10:15-10:45
April 3, 1960	Let's Look at Ourselves	San Francisco		S: 1:30-2
June 14,	Medicine USA Show 1, 2, 3, 4	Miami	WCKT-TV	10:30-11 10:00-10:30 9-9:30; 8:30-9
June 28, 30, July 5, 7	Medicine USA Show 1, 2, 3, 4	Milwaukee	WTMJ-TV	S: 5:30-6
June 26, July 3, 10, 17	Medicine USA Show 1, 2, 3, 4	Madison	WISC-TV	T: 6:30-7 Th: 10:30-11 F: 6:30-7 Th: 10:30-11
Oct. 19	Safe at Home	Chicago	WNBQ-TV	9:30-10
Oct. 19	Safe at Home	Madison	WISC-TV	10:30-11
Oct. 19	Safe at Home	Milwaukee	WITI-TV	10:30-11
Oct. 23	School for Doctors	St. Louis	KTVI-TV	10:30-11
Nov. 2	School for Doctors	Madison	WISC-TV	10:30-11
Nov. 13	School for Doctors	Milwaukee	WITI-TV	5-5:30
Nov. 30	School for Doctors	Wash., D. C.	WTTG-TV	9:30-10
April 19, 1961	The Careless Ones	Miami	WCKT-TV	10:30-11
April 28, 1961	The Careless Ones	Milwaukee	WITI-TV	6:30-7
May 9	The Careless Ones	Madison	WISC-TV	10:30-11
May 10	The Daily Grind	Miami	WCKT-TV	10:30-11
May 22	The Daily Grind	Milwaukee	WITI-TV	9:30-10
May 31	The Daily Grind	Madison	WISC-TV	10:45-11:15
June 27, 1961	Dr. B		NBC-TV Network	

# SPONSOR ASKS:

## WHAT'S THE OUTLOOK FOR RATES

### IN THE NEXT SIX MONTHS? (PART 1: T

Those replying to this week's question are:

- **Thomas J. White**, Avery-Knodel, Inc., New York
- **Otto A. Ohland**, Blair-Tv, New York
- **G. William Bolling**, The Bolling Co., Inc., New York
- **James F. O'Grady, Jr.**, Young-Tv, New York

**Thomas J. White**, *v.p. for tv, Avery-Knodel, Inc., New York*

The competitive nature of fall business will bring about many changes in price structures. The 40-, 30-, and 20-second announcement time categories will obviously change cards considerably. These new categories will bring new problems to the national spot field.

Will additional prime time investments reduce the fringe time invest-



*The situation is fluid but there will be rate changes for breaks*

ments? Will more prime time investments reduce smaller market activity? These questions will remain unanswered until the industry sets rates for these new announcement times and until the period of experimentation is completed by agencies.

A definite problem in the national spot field which must be looked at by all is the adoption of sectional rate cards which tend to reduce total market budgets. Most stations holding rates are doing their best to present an equal rate to all advertisers for like time delivered with no gimmicks.

The general problem of rate increase or decrease must be considered, however, on a market-by-market, station-by-station basis and a generality cannot be expressed with spot tv as it exists today in such a fluid state.

**Otto A. Ohland**, *Blair-Tv Rate Card Committee, New York*

Spot television rates in the next six months will not increase except in rare instances where individual station adjustments may take place. Because of the increase of approximate-



*There may well be rate decreases because of 54% more prime time product*

ly 54% in the prime time product this fall, there may well be a decrease in rates through the increased offering of plans and preemptible spots in prime time. Competition will be keener than ever with this increase in available spot time plus the infringement by all the networks with their stepped up program of selling participations. Competition, plus an increase in available spots, does not call for an increase in rates. There is no doubt about the fact that spot tv advertisers will continue to enjoy the relative low cost of this highly productive medium. Those using the standard 10-second and 20-second announcements in prime time this fall will further enjoy an increase in efficiency by reaching more people with their message for the same dollar spent.

**G. William Bolling**, *asst. to president, The Bolling Company, Inc., New York*

It is our considered opinion that spot tv rates will undergo more changes over the next six months than any other summer period in the last three years. The two biggest influences affecting these changes are: the new NAB Code reducing subscribing stations from six to four commercial messages per half hour; and the new availabilities created by extended station breaks.

We all know that tv operators are caught in the profit squeeze like most other businesses. The new code lim-

its on the number of commercials pretty much indicates, therefore, that fewer broadcast units must individually produce more revenue if stations are to maintain and improve their levels of service. This, of course, means rate increases which advertisers should not find too hard to take in light of lessened competition for viewer-attention to commercials. Many operators have indicated their willingness to run as many as two commercials per half hour if advertisers agree to pay proportionate increases. To date, however, there have been few, if any, will advertisers.

Ever since ABC TV and CBS announced their extended station break plan we've been counselling with stations, major advertisers (Coca-Cola, P&G) and agencies (Bates, Y&R) all of whom are trying to arrive at a sane approach to utilize and produce the new commodity.

Many stations now price prime time 20's at 80% of the minute rate budgets a bit thick when we consider running two 20's in a break and having 40-seconds cost out 60% more than a minute. The solution apparently lies in special rate categories for 20, 30 or 40 seconds in the extended breaks.

Those advertisers overly concerned with dilution of viewer impact due to more units being run in the extended breaks may well have to change their commercial approach or use long spots to insure effectiveness.

Overall we feel we are in for



*There'll be more changes in rates than a summer in the past three years*

creases in prime unit costs and the creation of new categories to keep pace with the times. For this reason we are in the process of advising our

(Please turn to page 53)



## Thinking of buying a sports package?



Everybody is these days—and to keep “in the swim,” to use a sports term, you should be thinking of one, too.

Here's just about the best sports package available. Takes you to every ball park, every week—the leading pro football, basketball, hockey games—race tracks—every top golf match—lots of unusual off-beat sports—the major overseas events—great coverage on food, travel, apparel—the whole works.

Reaches more than 1,100,000 adult men every week—640,000 adult women—540,000 teen-agers. Family-type show throughout. That's just primary coverage. Rat-

ing service we know credits it with 6,000,000 total, but we're inclined to discount that.

But then you could *double* these figures if you wanted to. The median income of these families is \$10,835 a year. The median income of run-of-the-mill U.S. families, when there are 53 paydays in the year, is \$100 a week. That's why most of the real customers, for items like cars, insurance, appliances, air and sea travel, are found among SPORTS ILLUSTRATED families—who have *double* the U.S. median family income.

The 13-time rate for the national package is \$76,050—for 26 weeks,

\$145,730. Also comes in color—figure about 35% more. Regional rates available on request. Merchandising—goes without saying.

Of course, your full-page campaign in SPORTS ILLUSTRATED will have some competition. In fact, only 4 magazines carried more consumer ad pages in 1960 than did SI. But don't worry about “viewer interest” or “long-term recall” in *this* medium. Readers have been known to take SPORTS ILLUSTRATED *with them* to the icebox and never lift their eyes from the page.

### **Sports Illustrated**

L. L. Callaway Jr., Adv. Director,  
Time and Life Bldg., N. Y. 20.

# RADIO RESULTS

## AUTOMOBILES

SPONSOR: Mishawaka Gates Chevrolet

AGENCY: Direct

**Capsule case history:** Three weeks ago, Mishawaka Gates Chevrolet decided to get rid of eight 1960 Chevrolets, four new and four demonstrators. As usual, they called the local newspaper, but found that Thursday was the earliest that the ad could appear in the paper. They then called WNDU radio, and thought about 10 one-minute spots per day for a week. Tuesday morning the first announcement was made, and that same morning, during the early sales meeting, the phone began to ring . . . and it didn't stop ringing all day long. The client got so much traffic from the WNDU spots, that it decided to put its lower price models "for a slightly higher cost than the '60 cars" on the floor. In one week's time the dealer sold all the demonstrators, plus 30 1961 models. Virgil Van Meter, sales manager for Mishawaka Gates, says, "The immediate results and the power of radio in sustaining sales all week really amazed us. We will be back for more WNDU radio time in the future."

WNDU, South Bend

Announcements

## SUPERMARKETS

SPONSOR: Sure Way Super Markets

AGENCY: Direct

**Capsule case history:** In 1952, when Sure Way Super Markets was in fourth position in Green Bay, Wisc., in terms of retail grocery sales, it started sponsorship of a 15 minute radio program, *The Sure Way Telephone Quiz*, on WBAY, Green Bay. The program, placed in the 9:30-9:45 a.m. segment Monday through Friday, features telephone calls made from the WBAY studios at random to people in the area. If those called answer the questions correctly, they receive an award. The correct answers to all questions are posted in each of the six Sure Way stores. Sure Way says that as soon as a new answer is posted, they notice a decided influx of shoppers in the stores. Sure Way is still sponsoring the shows and today the chain is in number one position. J. J. Van Essen, vice president and advertising manager of Sure Way, says a "considerable portion of our success is definitely attributable to WBAY."

WBAY, Green Bay, Wisconsin

Program

## WINE

SPONSOR: Gallo Wine Company

AGENCY: D

**Capsule case history:** Three months of 24 radio spots a week was the strategy of the promotion for Thunderbird wine, according to Eugene Pio, district manager of the Division of the Gallo Wine Company. In the Pennsylvania campaign, Pio chose KQV Pittsburgh as the major medium to reach this concentrated area of the state market. At the end of the campaign—which included other media—announced that "KQV was the key to the success of Thunderbird in this market." By spacing the announcements to reach each segment of the wine-buying public during periods of greatest listening concentration for each group, the Gallo Wine people felt they were best able to take advantage of radio's sales impact in the Pittsburgh area. The winery, which has concentrated its advertising budget on radio over the years, plans to make even greater use of the medium in the future. "Radio today is more suited to our needs than ever," Pio said.

KQV, Pittsburgh

Announcements

## METAL PRODUCTS

SPONSOR: Allen Metal Products Co.

AGENCY: D

**Capsule case history:** Allen Metal Products Co. broke its sales record recently in Winston-Salem, N. C., and it happily credits the feat to WSJS radio. Harold Allen, owner and president of the company, bought two 60-second announcements per day, Monday through Friday, on the station, and awaited the results. He didn't have to wait long for, at the end of the first six weeks of the campaign, the value of sales to customers mentioning WSJS totaled \$7,000 worth of aluminum awnings, storm windows, and storm doors. With the station covering a four-county area, Allen felt that WSJS reached more people than was possible through other media and the metal products company has become a continuous and satisfied advertiser on WSJS since. "Radio has been and still is my best form of advertising throughout the year," says Harold Allen.

WSJS, Winston Salem, N. C.

Announcements

## On the ground . . .

"Thank you for forwarding to me your station's editorial in recognition of the superior manner in which a member of the Force carried out his duty on a recent occasion. The officer referred to in your release has been identified as Private Daniel D. Boccabella, and he has been commended by his supervisory official for the action taken. I am particularly pleased that you used your facilities to convey this act to the public. Your editorial will be forwarded for the information of Officer Boccabella and his Commanding Officer and placed in his personnel folder."\*

ROBERT V. MURRAY, Chief of Police  
Government of the District of Columbia

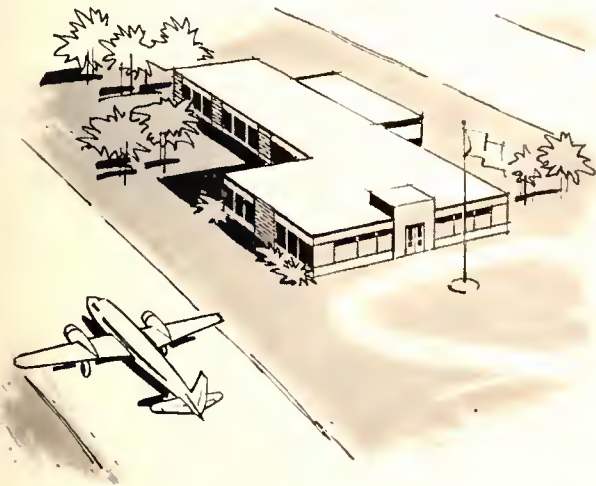


\*Officer Boccabella rendered full assistance, including first aid, to a pedestrian who slipped on an icy street and injured himself. Boccabella used his own winter overcoat, gloves and hat to keep the victim warm and comfortable.

## . . . and in the air

"I want to thank you for your editorial "Air Force Damage to Private Property." You are doing us a great service to bring this deplorable situation out in the open. We are faced with still another major problem: the danger and noise disturbance to our elementary school. Due to the construction of these runways, our school now finds itself midway between the centerline of the 2 runways in an area that will experience noise levels of over 100 decibels. The noise is so great that instruction is interrupted many times every day. We are appealing to our Congressman, Prince Georges County officials and the P.T.A. to relocate our school."

MRS. GRETCHEN KLEE



## . . . the station that keeps people in mind

As a public servant, we believe in being of public service. That's why, several years ago, we were the first station in Washington—and one of the first in the nation—to express our views through the medium of the radio *editorial*.

We don't pussyfoot. We speak out on all manner of subjects concerning our listeners and community—from praising a policeman to frowning at

the Air Force. Controversial issues are grist for our mill—not because they are controversial, but because they are important. We may not be always right, but we call them as we see them—and we seem to have the respect of our public. They've made us far and away *first* in ratings.

The station that keeps *people* in mind? That's us — for you—in the rich Washington market.



# WWDC

Radio Washington

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

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

# WTRF-TV STORY BOARD



THE PRETTY YOUNG THING had convinced her ardent young man of her purity and that way kept him somewhat in check. However, as they parted one night, he begged her for "just one good night kiss." But I can't kiss you here in the hall," she replied, "Someone might see and what would they think?" "Then let's step into your room," he pursued. "My roommate would resent that," she assured. "Oh, now," he coaxed, "I'm sure your room mate wouldn't mind me taking just one sweet kiss from your chaste lips." "You're wrong there," she told him, "He's extremely jealous of me."

**wtrf-tv Wheeling**

SULTAN (at entrance to his harem): "A loaf of bread, a jug of wine and enie, meenie, minie, moe."

**Wheeling wtrf-tv**

HER HUSBAND refused to let her drive the family car. He rents one for her. Would you call it His and Hertz?

**wtrf-tv Wheeling**

CY ACKERMANN SEZ: "It's nice to be a gentleman but it's an awful handicap in a good argument!"

**Wheeling wtrf-tv**

BEATNIK SALAD RECIPE: Combine lettuce, tomatoes, cucumbers and green peppers. Add a dash of marijuana and the salad tosses itself.

**wtrf-tv Wheeling**

FROM WHEELING, WTRF-TV sells for 7,500 retail outlets ringing up 1 3/4 billion dollars annually. Want your share of the big Wheeling TV Market? Just ask our National Rep George P. Hollingbery for all the specifics.

**Wheeling wtrf-tv**

HANGOVER a toot ache? Vice Versa is a dirty poem?

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA

**DINING**  
at New York's elegant

**MALMAISON**  
is a delightful experience

**MALMAISON**  
**RESTAURANT**

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER  
At the piano: Jules Kuti, 5 to 11 P.M.

PLaza 1-0845 • Closed Sundays

# Timebuyers at work

**Edward D. Kahn**, timebuyer at Victor A. Bennett, New York, that "the platitudes and generalities that are thrown about so give a false picture of the media-buying responsibilities. Each media-buying problem is individual. The short-range and long-range advertising objectives, the nature of the advertising theme, the appeal, the integration among the various media being used, these among other things, are the variables and considerations which must be taken into account. All the evaluating factors which we must be aware of—particularly in radio and tv—have varying degrees of importance, depending upon the particular product and objective involved. The so-called slide rule factors are more or less important in each instance. However, basically we are concerned with the broadcast medium as a vehicle to reach a market or specific segment of a market. It becomes all the more important that we pay attention to the reaction and impression of the people we are out to move. Each station in essence has an image of its own. Hard and fast rules simply cannot apply.



**Jack McDougal**, timebuyer at K&E, New York, "faces the broadcast buying problems of the agency, ranging from practical to long-range questions as Government control of broadcasting (sponsorship), paid television, and the limited availability of original experimental or special interest programs. Under the heading of practical problems there are the separating services with their somewhat conflicting data and their reluctance to make available the details of their rating methods to a sample. Other practical problems are the limited availability of prime time spots, the continued prevalence of triple spotting, the new extended station breaks. However, I feel the most urgent problem lies in the area of certain long-term programing trends. Prior to this, both the networks and individual stations are under increased pressure by the FCC and by certain influential and vocal groups to improve the quality of programing; to increase the amount of coverage, the number of selective audience programs, educational programs, etc. At the same time, these media are under pressure by advertisers and agencies for increased effectiveness of air media.



advertising  
speaks  
for itself



**or—Pravda could teach him...** Let's face it. If we don't teach them, someone else will; and the facts may come out distorted. > The Advertising Federation of America works to see that the youth of America get expert and up-to-date instruction on the American economy. They recognize that some day soon this economy will be run by today's youngsters. > AFA's Bureau of Education and Research, as well as the American Academy of Advertising and AFA and Advertising Association of the West's network of 180 advertising clubs throughout the nation all participate in this work. > They develop instruction techniques, upgrade marketing curricula, offer vocational guidance to thousands of high school and college students and instructors. And—*have you heard about their career-guidance program?* You should. Lend your leadership to this work of educating the businessmen of 1964. Invest in a membership in AFA-AAW. Write—now!



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

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



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


Remarkable  
**ROCKFORD  
 BELONGS IN YOUR  
 MARKET MIX**

STIR  
 UP  
 SALES  
 BUY  
 WREX-TV  
 THE  
 HOT  
 BUY  
 EVERY  
 MONTH



GET THE FACTS  
 FROM OUR  
 PERSPIRING REPS



**WREX-TV**  
 CHANNEL 13 ROCKFORD  
 J. M. BAISCH  
 Vice Pres. & Gen. Mgr. 

## How SSC&B is making Providence turn green

Seems like everyone in Providence is either giving or saving Green Stamps. Darned if it's not an epidemic — caused in no small measure by those fine radio commercials out of Sullivan, Stauffer, Colwell & Bayles.

Have you heard them? We have, of course. At WICE we schedule them often — interspersed between our fantastically popular music, news and public service programs (modest, aren't we?).

We're sure SSC&B won't mind if we snitch a smidgen of the credit for Green Stamps' stomping success. After all, WICE is the live wire station in Providence. Ask anyone who knows this oh-so-opulent market.

**wice**  
**PROVIDENCE**  
 AN ELLIOT STATION  
 Representatives: Avery-Knodel

## Sponsor backstage (Continued from page 1)

combination, which he said we would all be using in the '70's. It's a chuckle, but the General has made seemingly wilder predictions which have come true.

Bobby, or Syd Eige's press department, or both did a good job on behalf of tv programming in the *Saturday Evening Post* piece as told to Stanley Frank. Bobby presented a bunch of statistics showing that the programming imbalance is, in truth, not nearly what tv's severest critics claim it to be. I think the mere fact that so strong a printed media competitor of tv as the *Post* ran the piece at all is the most noteworthy aspect of the situation. At any rate I can't very well do a column agreeing with an article by Bobby. . . .

### Entertainment fare: an increasing problem

What I would really like to discourse on is the theme that television programmers, motion picture producers, Broadway showmen, record manufacturers, book publishers, sports promoters, any and all of us who are in the business of supplying entertainment to the public have an increasingly tough job in knowing what to provide.

It becomes increasingly tough because of the simple fact of the increased competition between us all for the public time, attention and money. Many entrepreneurs in businesses other than tv, of course, have fallen into the easy habit of blaming a good deal of their box office failures on television. And still, the other day, the fourth of July, a most dramatic example of the shallowness of this argument was seen. At the Yankee Stadium, the home club of the first place Detroit Tigers in a double header. Close to 75,000 people jammed their way into the ball park, and another 6,000 were turned away. The day's battle for the league lead drew more people than all eight teams in the National League combined. And the Stadium event was telecast in full. It gets back to the simply stated, but not too often achieved, truism that if you've got the attraction and the surrounding conditions are right you'll do business. Or as that Mr. Shakespeare put it, the play's the thing.

At any rate, the crowd was the biggest at the Stadium for any game, regular season or World Series, since May of 1947. And you all remember that tv wasn't too big an influence fourteen years ago.

### What about radio-tv ecology for Hemingway?

Talking about attracting audiences, I wondered—when the shocking story of Ernest Hemingway's death broke—why I hadn't seen (and still haven't for that matter) any plans for a radio and/or tv show based on the great writer's life. I realize it wouldn't be the easiest kind of a show to put together, but I'd love to see some capable writer like my old friend Dick Hanser tackle it. There has surely never been another American writer quite like Hemingway and it seems shameful to me that television and radio do not present a deep and tasteful tribute to him.

The happiest item of programming news of the season for me is the fact that Burr Tillstrom is bringing Kukla and Ollie and the friends back to network tv on a regular Monday through Friday basis next fall. Fran Allison, who is one of my all time favorites will only work with the kookie Kuklapolitans once a week, and the show is only scheduled as a five minute segment, but that's better than nothing as far as I'm concerned.

And still no idea for a column.

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Pt Milk**, St. Louis, is placing half-hour programing in southeast markets. The special series, *Grand Ole Opry*, will be produced by the agency and will break in 26-week schedules. Agency: Gardner, St. Louis. Buyer: Mary Howard.

**Btternut Foods**, Omaha, will break with a spot campaign for ice cream on the west coast only. The schedules are for news programs. Agency: D'Arcy, New York. Buyer: Floyd Warman.

**Quaker Oats**, Chicago, will break for Quaker puffed grains in a 13-week spot schedule starting 11 September. It is going into 30 markets seeking strictly an adult audience. Segments are to be 15-minute and chain breaks. The company will mount the same campaign for Quaker Muffets except that it will go into 40 markets. Agency: Compton, New York. Buyer: Edith Hanson.

**American Dairy Assn.**, Chicago, for ice cream, is buying a two-week schedule in scattered markets. They will use nighttime I.D.'s and will begin the campaign 3 September. Agency: Campbell-Ythun, Chicago. Buyer: Katy Thulin.

**Sell Oil**, New York, is testing some new tv I.D. and minute commercials in six tv markets and is exploring the use of some new radio commercials in other markets. Altogether, the test effects 12 markets. Agency: Ogilvy, B&M, New York. Buyer: John MacLaughlin.

**Leublein**, Hartford, Conn., will open a campaign for its Maypo cereals in about 50 top markets. Daytime minutes and chainbreaks will be used with an eye out for kids and some women. It begins in October and goes through March. Agency: Fletcher Richards, New York. Buyer: Francis John.

**Vistol-Meyers**, New York, will go into schedules for Vitalis which will run from August through October. They will use prime and large minutes in nighttime. This should include at least 30-40 markets. Agency: DCSS, New York. Buyer: Pete McLain.

### RADIO BUYS

**Pu Pont**, Wilmington, Del., will launch the company's annual buy for anti-freeze, which involves over 200 markets. The four week rights will begin, as is routine, with the weather. Traffic time will be used. Agency: BBDO, New York. Buyer: Bob Syers.

# 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:

<b>WPTF</b>	<b>55.1%</b>
<b>Station B</b>	<b>24.1</b>
<b>Station C</b>	<b>5.2</b>
<b>Station D</b>	<b>9.2</b>
<b>Station E</b>	<b>6.4</b>

NATION'S  
28th RADIO  
MARKET  
NIELSEN #2



# WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham  
and Eastern North Carolina

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

**PETERS, GRIFFIN, WOODWARD, INC.**  
National Representatives

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

## SING-ALONG

(Continued from page 31)

ticipates it should be even stronger during the fall-winter season when the tv program returns. The station reported no specific demand from timebuyers to get into sing-along.

• WMNI Columbus, Ohio, started programming sing-along on March 9 of this year. They are currently on the air with 20 sing-along hours a week. The station starts off the day with sing-along until 9 a.m. when they pick up Breakfast Club.

"It's a little early for a true impact picture yet," commented station president William R. Mnich, "however, we have received more mail since we went into our new format than we have received in the past three years in the way of unsolicited complimentary mail."

Mnich sees "no drop off in sing-along interest in the near future because it's a good standard appeal type of music." His station plans to continue sing-along for some time on the basis of its present effectiveness.

• WSLs Roanoke, Va.—This station devotes approximately 105 hours weekly to what they call sing-along.

(They are on the air 131 hours). Their interpretation of sing-along includes "most music to which we feel our listeners can either sing, whistle or hum."

Unsolicited mail in favor of sing-along increased rapidly, the station reported. WGEM promotes its sing-along format continuously on the air, calls itself the "sing-along station." They also cross promote on WSLs-TV, use taxi back posters, have printed sing-along song sheets.

• KAPE San Antonio, Tex.—KAPE started its sing-along in mid-January. The station schedules sing-along throughout the day, on the basis of one sing-along number every 30 minutes. "Sing-along has not increased ratings, but then what will?" commented Charles D. Lutz, general manager. However, he explained, "our mail count has increased and our listener promotions have had more participants, and winners, since we started sing-along."

KAPE promotes itself as the station that brought sing-along sound to San Antonio. They use newspaper, direct mail and other promotion pieces. They recently celebrated

their first year on the air and as first year "gimmick" gave away 20 Mitch Miller albums to clients and prospective advertisers.


One of the most popular sing-along promotions was staged several months ago by WCUE Akron. The event was a unique beard growin' contest. It was unique in that contestants didn't necessarily need to grow a beard to enter, they just had to submit novel reasons why any specific person should grow a beard. Winners received sing-along album.

Meanwhile WCUE disc jockey staged an intra-station competition for the longest, largest beard.

WCUE had one all-day sing-along session just before the contest, and due to audience response on the beard business, they plan more.

At WWRL New York, a Woodside L. I. outlet, there has been "terrific audience response" to the *Herma Stevens Gospel Sing-Along*, a half-hour show heard each morning. Stevens leads the audience gospel singing, and accompanies himself on the organ. The station hasn't sold as yet, is "holding out for two fifteen-minute segments," doesn't want to break it down any other way. ♦

**ALL BUFFALO IS SINGING!**  
*with Sing Along Radio*



**WEBR**

**"THE ORIGINATORS of SING-ALONG RADIO"**

**970 kc.                      5,000 Watts**

**BUFFALO, N. Y.**

**H-R Representatives**



**DUBONNET**

(Continued from page 33)  
 "Mademoiselles Dubonnet," the young women traveled the Dubonnet retail circuit participating in various merchandising tie-ins.

Some \$400,000 went into the air media buy, from April until July. A budget of \$600,000 is being allocated for the September promotion.

In keeping with the intensive invasion of other wine markets this fall, a switch in agencies has also been made.

Schenley has engaged Norman Craig & Kummel who, according to Goldberg will handle extensive air media campaigns.

What is Schenley looking for in the way of a major tv advertising vehicle come fall? The Mantovani program again says Goldberg. Or, "something similar."

No matter what, one thing is certain, the program will not again be seen on a Saturday night. "Any night but Saturday or Friday" says the Schenley executive. "We've learned." It says "that those weekend nights are not really the best for something like this. Those are not stay-at-home evenings."

**CREATIVE RADIO**

(Continued from page 37)

women. The girls resent being treated differently. They want the same programs and features and radio fare as the men get.

5. Don't guess or operate in the dark. Seek out answers. Think a moment about this problem. Who are you trying to attract and please? The listeners of your community. So who knows best what the people of your community want to hear on the air? *Let the people themselves.* So, make surveys, seek out ideas and opinions, write letters to leaders of organizations. Make phone calls. Have informal conferences with small groups. Use your microphones to talk directly with the public and invite listeners to express program preferences. Better yet—let the people of your hometown participate on these shows. (There's a good interview in every person in your town).

We've had outstanding success in Atlanta with letting listeners pick music for some of our most popular daily programs . . . and perform as musicians and singers . . . and work as announcers on our regular shows

(when we dedicate the day to a community project or service, such as "Community Chest Day"). And every day we put our local citizens on the air talking about the things they know best—or happen to be most interested in at the moment.

Audience gets to call and ask questions directly.

Furthermore, our Family Fair program is an open Forum-of-The-Air for sampling local public opinion on a daily question of importance.

Many times it takes only a phone

call or a note from a listener—to result in our doing anything from an interview or a news story to a full program—or even a full day's programming devoted to a single theme.

One day recently when a Salvation Army Official came by to ask if we would mention Salvation Army Week—I said, "We'll do much better than that. We'll have Salvation Army Sunday and devote the entire day to saluting your great organization." Well, needless to say—he was overwhelmed—and even more so when



**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 . . . . .74,700 homes  
 Red Skelton . . . . .56,700 homes  
 6:00 p.m. News . . . . .40,300 homes  
 10:00 p.m. News . . . . .58,500 homes

\*November Lincoln ARB

No matter how you slice it, you'll find there are just two big, "prime-time" television markets in Nebraska—the extreme East and Lincoln-Land.

Three top TV stations split the Eastern market three ways as they battle for viewers' attention. But Lincoln-Land is different. Here one station completely dominates this big market—that's KOLN-TV!

During prime 6 to 9 p.m. viewing time, latest Nielsen reports more than 50,200 Lincoln-Land homes tune in KOLN-TV! See how this compares with any other Nebraska station.

Avery-Knodel has the full story on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

*The Feltzer Stations*

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



# KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery Knodel, Inc., Exclusive National Representatives

he began to hear from people everywhere who heard the salute and let the Salvation Army officials know.

6. Give your advertisers a voice in programming your station. Now I know that one will shock you. But let me explain.

If your advertiser is a successful business man it very likely is true that he knows something about how to attract customers—or to put it in the best Dale Carnegie fashion—how to win friends and influence people.

Engage this successful business man on the subject of broadcasting—not as an expert—not even as one of your advertisers—but merely as a listener—a man with common sense.

Find out what he likes or dislikes about radio—and more specifically, about your station.

If he knows you sincerely want his opinion—he may give you a thousand dollars worth of free advice—and better still—follow it up with a renewal order.

7. Which brings me to this next *don't*. *Don't sell air time*. You really don't have it to sell in the first place. You merely have the allegiance of a certain number of listeners—so program in the way to please that audience best—and then allow your advertisers to reach that audience through your microphones.

What I'm saying is—sell what you program—don't sell time—.

8. Don't try to teach your audience anything. This is a myth anyway. You can't *teach* a person by radio any more than you can teach in a classroom. We know that you can only help an individual find the truth for himself.

That is the closest we ever come to teaching anyway. And believe me—there is a vast difference between these two.

Example: Police skeptical about helicopter. The day it helped them personally they *learned for themselves* its value.

9. Don't coddle listeners. Respect them but don't pet them. Insist that your listeners be active listeners and active participants in your broadcasts. I have found that the public will respond at the level you ask for response. If you sincerely request mature, serious cooperation, you will get it. And you don't have to pamper your public.

Example—don't ever repeat on the air. This merely encourages lazy

listening. Tell it clearly and briefly the first time. If it's lost—They'll listen closer next time.

10. Don't glibly accept the popular edict that your station must editorialize in the traditional manner.

Whoever said that a man—sitting up reading an opinion about something—and calling it an editorial—is *the* one right way to editorialize.

In the first place—I think you should have something to say—and the time to prepare properly what you want to say—and I think there should be some earnest feelings behind what you say.

Many radio stations are missing the chance to be a powerful editorial voice simply because they neglect reporting conditions in their own community and state.

Example: I feel definitely that our willingness to dig into the problems of desegregation—in depth—helped prepare Georgia for the developments of recent years—and to handle them peacefully.

But we did it with documentaries—we did it with facts and opinions reported by the people themselves.

You know—when a man makes a hard-to-swallow statement, I feel I have a right to ask two questions: Who told you? How do you know it's correct?

I feel a documentary comes closer to substantiating its information in the minds of the listener—than the mere reading of an editorial—which may be labeled as the opinion of the station but which ends up sounding like one man's opinion—the opinion of the man who reads it.

11. Don't try to make your staff so comfortable that everybody will want to remain permanently. This encourages deadwood to sit and stay.

Treat your staff with fairness, courtesy, and consideration. But insist on a full day's best effort for each day of pay.

And let it be known that you are happy when members of the staff are able to move up to better positions elsewhere. And demonstrate by your station's philosophy and policies that the employee who puts forth the best effort is the one who will be assisted in obtaining better positions—regardless of whether it be at your station or elsewhere.

I think this creates a wide-awake, healthful atmosphere. And to get the best effort from your staff—work

more on improving communication inside your own station. If you people understand one another better—you'll begin to see improved communication with the general public.

12. Don't be afraid of a network. A network can be a good thing for your station and your community. Dependable world-wide news services, sports, special events, discussion, some concerts and documentaries—these are network services you can use to advantage in building the image of sound, dependable radio.

13. Don't turn thumbs down the word "Education." Take pride in the fact that you have a radio station that is an educational force for the community. Being an egg-head is becoming more fashionable all the time—as we realize the serious need for everybody to be better informed. (Example — Book Reviews — M Book.)

The well-run, well-programmed, respected station—gets listeners and gets advertisers—which brings me to this point:

14. Don't sell your station cheaply. Virtually every radio station in America is under-priced.

You don't need to apologize for asking a fair price for your radio spots. If they will produce satisfactory results for the advertiser they are worth the price you ask. And when you set a rate stick to it. No one will respect a rate unless the broadcaster himself respects it.

And while you're at it—do crowd everything into 7-9 A.M.

Set your limitations. The National Radio Code says a maximum of 15 minutes per hour.

And when you've filled that hour—close it up—and tell advertisers that's all you can accept unless they move into a later or earlier time.

It's the finest way to make other hours more desirable—and also enhance the desirability of your station.

I never saw a station suffer because it insisted on limiting commercial availabilities. Instead, it prospered because it is able to raise its rates and increase its total revenue.

We hear a great deal about public service programming. Especially public service spot announcements.

My advice to you today would be: 15. Don't worry so much about the public service time you are losing. And worry more about the

kind of public service your station represents to the community.

There is a vast difference between being public service and being a public servant.

Think we should ask ourselves at frequent intervals:

How well is my station serving the needs of the community?

Are you an information center, a prime moving force in civic undertakings, a voice of authority where differences of opinion exist?

In summing up—You cannot assume that people like or know or care about your station or what you have to say.

You can only find out by action—then carefully studying the reaction.

Be sensible to comments of all kinds—the letters, phone calls, personal interviews, surveys, panels, the stiv comments of friend or stranger.

Remember that our intentions—the image we project—may be very different.

We in the broadcasting business are not what we think we are. But what others think we are.

If you wish to be more popular, perform in such a manner that the public feels you are more popular—ad proves it by tuning in.

And remember always—an image can be improved—or it can be harmed.

An audience can be increased in numbers and quality—or it can be decreased and weakened—and in many cases it can actually be completely destroyed.

We do not own our audiences. We cannot force them to listen. We can only perform in such a manner that the audience will want our service and will pay for it by listening.

I once heard Archibald McLeish—the eminent poet and philosopher—tell a group of broadcasters—that every program you put on is an act of commission and will have a consequence. . . . It will work for harm if it doesn't work for good. . . ."

He went on to explore for us the area of broadcasting where our potential is greatest—Our ability to appeal to the imagination. . . . How long has it been since you used your own microphones to appeal to the imagination of your listeners?

Mr. McLeish reminds us: "A free society lives in and by the imagination. Freedom itself is an imagined

thing . . . a vision always about to be made true. To quicken the imagination should be the great end of a society which moves toward freedom."

And I say to you today that no instruments ever devised hold such promise for that quickening as radio and television. But we must approach the dual responsibilities of entertainment and information not in a defensive or negative manner—but in a positive and imaginative manner.

We must program not to fill time—but to fill minds with constructive ideas and emotions.

We must sell not merely to meet the payroll—but because we have a dynamic sales voice that can reach and persuade a multitude of people every hour of the day.

We must provide public service not merely to compile statistics for a favorable FCC report—but because these are individual needs and community needs that we are obligated to serve.

If we do these things—we will find the foolproof Broadcasting Formula working beautifully. C + S = L + R + M-I-B . . . Creativity and Service will produce *Listeners* and *Response*, plus *money in the bank*. ▀

### ETHICAL DRUGS

(Continued from page 39)

actual day in the life of a general practitioner, was filmed by a hidden-camera technique—the largest technique used by NBC for a documentary, according to a spokesman. The doctor in the film was A. John Barbara, M.D. of Flemington, N. J.

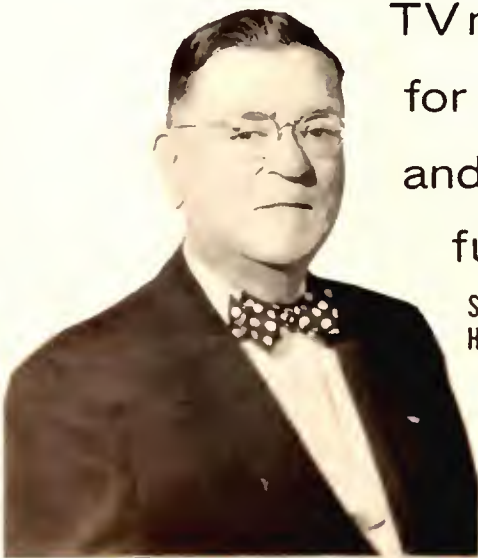
Instead of commercials, the ethical pharmaceutical firm presented five-minute messages. One discussed the pressing need for doctors; the other a short accounting of the role of the doctor in medical research.

The sponsor's name was mentioned only twice during the hour-long show: once at the close of each message. (The production of the "non-commercial" messages were made by The Troy-Beaumont Company, Inc.)

According to a spokesman, Merck Sharp & Dohme, which has put considerable time, money and effort behind its post graduate education of the physician, is constantly on the look-out for a better way to tell the doctor story to the public. They're looking for what they call a "good format" with fewer facts presented in a more interest holding manner.

During 1960, eight 30-minute pro-

**"Look South for new economic strength . . . look at the Jackson TV market area for solid growth and a sound future."**



Served, 1954-1957, as Head of Largest World-wide Masonic Organization (Royal Arch Masons)

**TOM Q. ELLIS**

Clerk, Supreme Court of Mississippi

**WLBT** Hollingbery **3**

**WJTV** Katz **12**

**Serving the Jackson, Miss., Television Area**

**Media department details about eight of the 20 air agencies****Y&R**

Coverage of accounts is handled primarily through six divisions, each headed by an associate director, with two media account supervisors, and a group of all-media buyers, usually numbering about ten. The six divisions are served by a spot coordination unit which gathers tv and radio availabilities information and handles general problems with stations and reps.

**McCANN**

Agency's Media Services Div. is divided into three major departments. In the Media Dept., four associate media directors, who report to the department's manager, supervises one media group apiece. Reporting to the associates are media supervisors (mostly all-media), buyers and estimators, broadcast or print specialists. Media research and media planning round out the division.

**BBDO**

In addition to five associate media directors who handle specific accounts, department includes a sixth associate who heads the separate Media Planning & Analysis section which is available for all accounts. Analysis was moved from research to media, while planning evolved with the growing complexity of media problems. Also outside of the specific accounts are sections devoted to network time buying, tv programing liaison, outdoor, special services operations, and special projects.

**BURNETT**

Fields six media groups headed by a media group supervisor and staffed with associate media group supervisors, time buyers, and space buyers. Groups concentrate on their one or more assigned accounts. Supervisors and associates are all-media men.

**L&N**

Utilizes six "assistant media directors—contact," each doing the planning for an account group. Withdrawn from many of the front-line distractions, each works in conjunction with one of the two associate media directors and the media director in the development of strategy.

**SSC&B**

Department essentially consists of two basic media groups and a broad media services area, which includes both the estimating and media research functions. Research group, in addition to work on all media types is responsible for advertising allocation comparisons, competitive ad activity reports, etc.

**C&W**

Maintains five levels of planning and buying authority. Accounts are divided into four groups, each headed by a media supervisor responsible for the actions of his group's media buyers. Supervisors report to one of the agency's two group media directors, who in turn report to the two top echelon officials.

**NL&B**

Four media supervisors interpret pertinent marketing and consumer information and determine broad forms of media to be used, establishing the general terms under which each will be bought. The buyers, under supervision of the director of broadcast facilities, base their selection on the strategy handed down.

ms were produced and broadcast  
 twelve tv stations. A total of 24  
 casts reached a combined audi-  
 ce of approximately 4 million.  
 Three additional programs are  
 og prepared for this year. One  
 esigned to alleviate the fears of  
 dren in connection with hospitals  
 merican Hospital Assn.); one  
 dling with teen-age medicine  
 uthern Medical Assn.); and the  
 led on various diseases of children  
 merican Academy of Pediatrics).  
 Local stations will be bought for  
 use showings.

Although in general, stations snap  
 up the shows as a good deal—both  
 public service wise, and as a sale—  
 AD has, in the past, encountered  
 some resistance. "Some of them,"  
 said a spokesman, "refuse the sale,  
 even at regular station time rate be-  
 cause they don't want to lose viewers  
 who prefer something like *Gunsmoke*."  
 These are in the minority, this  
 same source told SPONSOR. He had  
 high praise, however, for these sta-  
 tions: WCKT, Miami; WISC, Madi-  
 son, Wis.; WTMJ and WITI, both  
 Milwaukee, which went all out in  
 buying the program.

#### SPONSOR ASKS

(Continued from page 40)

sitions in a special study of the  
 station.

James F. O'Grady, Jr., executive v.p.,  
 Young-Tr, New York

We believe that rate cards will re-  
 flect a tendency toward simplification  
 during the next six months. An ef-  
 fort will be made at both station and



A number of  
 factors will  
 be pushing  
 up and  
 simplifying  
 tv rates

representative levels to make easier  
 the buying of spot television to facili-  
 tate agencies' use of this medium.

One method of doing this, obvious-  
 ly, is to standardize rate cards and  
 make them easier to understand. We  
 think, for example, that more and  
 more stations will round out the dol-  
 lars involved instead of carrying frac-  
 tional units, i.e., if a rate computed  
 on a percentage basis amounts to  
 \$5.13 it will be \$25 flat.

More and more stations will elimi-  
 nate frequency discounts and utilize  
 weekly plans, such as the six-plan,  
 nine-plan, 12-plan, etc. With this  
 system, of course, advertisers receive  
 discounts if they use a multiple num-  
 ber of spots during the course of one  
 week. Since today advertisers seek to  
 measure the value of each dollar spent  
 by the immediate audience-efficiency  
 potential rather than future benefits,  
 buyers all but disregard the reward  
 feature of frequency discount rates.

There is a strong trend in multi-  
 station markets of a more even dis-  
 persion of audience among the three  
 affiliates. This is due primarily to  
 stronger ABC TV programming, good  
 new programming such as *PM East—*  
*PM West*, and the continued popular-  
 ity of movies. Naturally, the stations  
 which were previously in last place  
 are adjusting their rates upwards.

Other predictions are:

1) Updated tv penetration data  
 shows that many markets and sta-  
 tions are underpriced. Rates will be  
 adjusted upwards to a level warrant-  
 ed by increased potential.

2) The cost of programming is up.  
 So stations must increase rates.

3) In general, rate increases will

affect the price of individual units  
 and not all spots. The availabilities  
 reflecting increased audience will get  
 higher rates. There will be a possible  
 extension of preemptible type of rate  
 cards. Sectional rate cards establish  
 a relationship between spot price,  
 spot value, and demand. Such cards  
 permit an immediate adjustment of  
 rates (either up or down) in any an-  
 nouncement for all advertisers when  
 a significant change in popularity oc-  
 curs. Franchise rates for franchise  
 spots have a number of advantages.  
 The results of this system are a)  
 more satisfied advertisers; b) no gen-  
 eral increase of overall costs to ad-  
 vertisers; c) increased income  
 through sale of more units.

4) Eliminating discounts that do  
 not induce greater expenditures.

5) A more realistic appraisal by  
 advertisers of their media philoso-  
 phy. For example: a combination of  
 low-rated and high-rated spots might  
 be more efficient than a schedule of  
 high rated spots because of the du-  
 plication factor and cost.

6) The 10-second break or the  
 doubling of prime time availabilities  
 won't truly affect prime time rates  
 for 20-second advertisers.



## LOBSTERADIO

*serves*

MAINE

... one  
 of the  
 TOP

35

MARKETS

W  
 L  
 O  
 B

Buying the top "35" Markets?  
 Then you must include  
 "Lobsterland" — M A I N E

- Uniform product distribution
- Single Medium Coverage — LOBSTERADIO
- \$1.6 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as \$28 for minute spots

1 RADIO ENTITY WITH  
 8 TRANSMITTERS

LOBSTERADIO  
 EXECUTIVE OFFICES:

Columbo Hotel,  
 Portland, Maine  
 TEL. Spruce 5-2336

MANAGER: MEL STONE

REPRESENTED BY:  
 Devney-O'Connell Co.  
 BOSTON  
 George Eckels & Co.

- PORTLAND
- BANGOR
- LEWISTON
- WATERVILLE
- CARIBOU
- AUGUSTA
- RUMFORD
- SANFORD

VIDEO  
TAPE  
is the shape of  
**QUALITY**  
TV commercials  
**TODAY!**



## SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . excitingly new in video-taping special effects on "SCOTCH" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape

scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire smoke, even dream sequences—you name it!

*And special effects* are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

*Get the tape story!* Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. **FREE ILLUSTRATED BOOKLET:** "Techniques of Editing Video Tape"—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY

... WHERE RESEARCH IS THE KEY TO TOMORROW



# WASHINGTON WEEK

24 JULY 1961

Copyright 1961

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PUBLICATIONS INC.

The FCC relented in a challenge to license of KORD, Pasco, Wash.; however, it was only to emphasize the threat to all broadcasting stations.

So serious does the FCC regard its KORD decision that all am-fm-tv stations are to be mailed copies of the precedent-making action.

KORD had been **challenged on the new promise-vs-performance measure**. It had been accused of doubling its commercials and reducing its public service programming to zero, as compared with promises made to the FCC.

The Commission accepted the KORD contention that new standards were being applied to old activities, and gave the station a one-year renewal. It thereupon put **all stations on notice that they must put their programming houses in order or face the consequences**.

Mailing of the KORD decision was by way of warning every last station in the nation that future applications for license renewal will be screened on the basis of **actual performance during the preceding license period**. Measure will be what the stations promised to do the last time, not what they promise to do in the renewal period being applied for.

The FCC told stations they would do well to check their performance before coming in for a renewal. If there is any gap as compared to previous promises, there had better be a good explanation, or at the very least evidence of tangible steps to correct the discrepancy.

On another front, the recall of Dean Roscoe L. Barrow signifies more FCC action against networks: it brings to life all of the sweeping "Barrow Report" network recommendations which were swept under the rug almost before the print had dried.

Barrow headed the FCC's network study staff, and the studies leading up to the controversial report bearing his name. He returns with the title of "consultant" on network study matters, **but the innocuous title fools nobody**.

On a WOR-TV interview with Rep. Emanuel Celler (D., N.Y.), chairman Newton Minow let one cat out of the bag. This was the fact that the FCC would revive and consider **limiting networks to ownership of three TV stations**, in place of the five now permitted.

The networks dropped "must buy" voluntarily, following the Barrow Report. A ban on option time was considered by the FCC, but it was decided last year to settle for a half-hour cut. Now the FCC has started proceedings **aimed at banning the practice entirely**.

The nationwide series of station sales and trades, featuring but not confined to NBC and RKO, is still being delayed.

Chances are it will be further delayed, well into the time when the FCC might start **proceedings on multiple ownership**.

The Barrow report recommendations weren't aimed solely at networks, but also at **other multiple owners as well**.

Schedule for the NBC-RKO series begins with consideration of various applications involving the NBC Philadelphia stations. Other station applications involved, in other cities, would begin only after the end of the Philadelphia phase. The whole complicated package would wait for approval or disapproval until the end of all separate hearings. By the time all of this is accomplished, **there could be a lower limit on multiple ownership**.

# FILM-SCOPE

24 JULY 1961

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One of the few shows to do healthy renewal business this season is CBS Film Deputy Dawg, which just signed up 58 second year markets for an estimated \$1.1 million.

Biggest of the renewals is *Lay's Potato Chips* (Liller, Neal, Battle & Lindsey of Atlanta) for its 46 markets for 26 weeks over 52, continuing from October.

An important station group renewal on Deputy Dawg is for January 1962 from the five Metropolitan stations: WNEW-TV, New York; WTTG, Washington; WTVH, Peoria; KOVR, Stockton, and WTVP, Peoria.

Other station renewals are these: KPIX, San Francisco; KTTV, Los Angeles; WHD-TV, Boston; WFAA-TV, Dallas; WISC-TV, Madison; WKST-TV, Youngstown; KGNC-TV, Amarillo, and KPLC-TV, Lake Charles.

Lay's has been using the cartoons as a half-hour show but gave segments to stations in library for extra local use as a clearance inducement.

## Ziv-UA's Aquanauts scored its first re-run sales this week.

Thirty-two episodes of the full-hour off-network series were sold to WNEW-TV, New York; WGN-TV, Chicago; KGO-TV, San Francisco; WTTG, Washington; KMSP-TV, Minneapolis; WBAP-TV, Dallas, and WOAI-TV, San Antonio.

These re-runs are being handled under Al Goustin's special plans division.

Incidentally, Goustin revealed that Stanley Florsheim is back with Ziv-UA as a sales executive.

## Mickey Spillane's Mike Hammer is going into additional re-runs with hard indication that re-exposure is damaging its ratings effectiveness.

Two years of production went into re-run last year and added runs now being offered by MCA will be its third or fourth in most markets.

Here are ARB rating averages during the three years in syndication of the MCA series

MARKET	RATING	MARKET	RATING
Albany-Troy	20	Jacksonville	26
Bakersfield	23	Kansas City	29
Baton Rouge	25	Las Vegas	24
Boise	28	Little Rock	32
Buffalo	19	Madison	23
Cedar Rapids	23	New Orleans	25
Charlotte	29	New York	19
Cincinnati	23	Peoria	28
Columbus	23	Rochester	52
El Paso	24	Shreveport	37
Eureka	32	St. Louis	23

Average shares were 50 or more in 12 of the markets above and were above 40 in eight additional cities; the remaining two shares were in the high thirties.



The power of post-1948 feature films to make an independent station fully competitive with the networks during certain time periods is demonstrated by KTVU, San Francisco with Seven Arts' Warners Films of the '50's.

Since January the station has shown the same picture on successive Sunday and Monday nights in a double exposure pattern.

From December to February KTVU's ARB share in the four-station market rose from 2% to 24% on Sunday and from 4% to 11% on Monday; the features are shown 7-9 p.m. Sunday and 7:30-9:30 p.m. Monday.

The National Bowling League, which gets started this October, isn't overlooking the possibility of a tv series of its own.

The league ordered a tv pilot, to be made by Sports Network of New York, of a Kansas City exhibition 24 July.

Member cities in the professional league are New York, Los Angeles, Dallas, Fort Worth, Kansas City, San Antonio, Fresno, Omaha, Detroit, and Minneapolis-St. Paul.

MGM is doing more business in tv but its income has hardly risen on account of it.

For the 40 weeks ending 8 June MGM grossed \$14.5 million in tv compared to \$10.9 million in 1960, a hefty increase.

But here's the profit picture: \$7.8 million net income on that 1961 gross, compared to \$7.5 million last year on a much smaller gross.

First special color tv audience measurement for a feature film was done for *High and the Mighty* on WOR-TV, New York.

On 20 June the Seven Arts feature earned a 35.7% color tv rating in a Trendex study; it was seen by 50% of local color tv homes.

Screen Gems—until this February a wholly-owned Columbia Pictures subsidiary—went on the American Stock Exchange this week.

Some 288,400 shares of Screen Gems stock, offered to Columbia stockholders last February, have now begun to be traded.

For the statistical-minded, Screen Gems' inventory runs to 1,020 owned programs, interests in 1,500 others, and distribution rights to 1,400 feature films besides.

The biggest agency name to be lured over by a commercials producer is Warren Schloat, v.p. and creative director of Compton, who moves to Robert Lawrence Productions with exactly the same titles.

Before joining Compton in 1955, Schloat was involved in film production activities for Walt Disney, Y&R, and Esty.

Advertisers are watching the vogue of cartoon characters in shows and are using such characters for their commercials this season.

Bar-S meats, for instance (Miller, Mackay, Hoeck & Hartung of Seattle) is using a sheriff character developed by Animation, Inc.

Note that all three of its spots are 40 seconds for the new breaks.

# SPONSOR HEARS

24 JULY 1961

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Judging from reports, it wouldn't be surprising if ABC TV some day set up a separate division to encompass its programming operations and brought in a prominent figure in the agency field to head up the division as president.

The quest for the man when it happens will, it is speculated, be first in the direction of the currently No. 2 power in an upper-rung agency.

Deserving more than just noting for the record: Brown & Williamson's assignment of its new king-size straight brand to Compton Chicago.

Getting a cigarette account into the shop has been a strong ambition of Barton Cummings ever since he took over the Compton presidency, and even though the brand's budget looks like \$2-2.5 million it's still a foot in the door of what is still a growth industry.

The actual foot has apparently been that of Dean Landis, Compton's Chicago manager, who at one time worked on the B&W account.

Don't take that recent Robert Sarnoff article as an indication that the Saturday Evening Post has gone soft and sweet on tv.

This fall the SEP—which, it's reported, is headed biweekly—will publish a three-part anti-tv blast calculated to shake the competitive medium.

If you've been puzzled how come the Tv Academy pulled out of the international tv festival, here's one reason bruited about the trade:

The sponsors of American participation were reminded that artists unions outside the U.S.A. are mostly communist controlled.

Bringing the subject around to Life magazine, untoward murmurs are being heard among Madison Avenue agencies regarding the weekly's new format which puts the accent on bulking the ads together.

Snorted one officer of a top-rung agency: "And they (Life) have been dishing it out to tv about triplespotting and other like practices!"

You've been around the business a long, long time if you can recall when:

- The Blair operation was known as Blair, Greig & Spight.
- Soap opera writers got \$50 an episode and the typewriter jockey on Tom Mix and His Sixshooters drew down \$25 per script.
- Kraft sponsored Paul Whiteman in a two-hour program to debut Miracle Whip.
- The score racked up on boxtops was more important than ratings.
- The chieftain of one network would refer only to his competitor as "that cigar-maker."
- Rate cards were so simple that trainees became expert timebuyers over night.
- Agencies were the chief source of program ideas and personality development.
- The highpoint of an NAB convention was when some stormy petrel of an affiliate teed off on the floor against network tyranny.
- The FRC threw the book at a Chicago station for airing nothing but racetrack stuff.

**1-2-3-4**

*see pages 66 and 67*

# SPONSOR WEEK WRAP-UP

**NEW OWNERS** of KIDA, Des Moines, are feted by Meredith Publishing. (l to r) James C. Dowell, v.p. and general manager, KIDA; Payson Hall, exec. v.p., Meredith; George Bolas, pres., Star Brdcst.; Thomas C. Harrison, v.p., John Blair & Co.; Gilbert Swanson, board chairman, Star; Don Bell, d.j., KIDA; Fred Bohlen, Meredith; Clair Gross, v.p. Bozell & Jacobs



**SAFETY FIRST**, but beauty isn't much less than first as WBT, Charlotte, S. C., Pat Lee discusses the finer points of water safety with two swimmers, both of whom the audience asked to meet. Pat brought the entire morning radio show to the municipal pool of Charlotte, as part of the station's summer safety campaign, on Friday before the Fourth of July weekend



## Advertisers

**Ideal Toy** is getting away from the strictly kid show in its tv activi

Starting 1 October, the toy ma will participate in ABC TV's M erick.

Reason given for the buy: the company's experience in spot tv durin 1960 for its model construction k disclosed a sharp interest amo adults in "authentic and intricate hobby kits.

In other words, adults were buyin them for themselves as well as t kids.

**Campaigns:** Several important fo stores and manufacturers, such *Safeway, Daich-Shopwell, Ehlers ca* fee, etc., will step up their use radio as they go into new saturati schedules. This was announced Lester L. Wolff, president of O Ordinated Marketing agency . . *Knorr Soups (D-F-S)* out of Co

**165,000 PIECES** of mail came to K Pittsburgh, in eight weeks when the stati and Top Value enterprises staged a two m lion tv stamp Give-Away. Listeners were vited to go to certain stores and pick entry cards. Shown are: (l to r) announce Dave Scott, Larry Aiken, and Henry DaBoc receptionist Carol Robinson holds the si



Products' Best Foods, is expanding to all major eastern and central markets this month. The campaign will include web tv as well as spot . . . *Alberto Culver* (Compton, WTT) will have a record budget of \$5-million, most of which will be used for tv. The company will use three networks with a group of 15 programs added to the schedule. The first web buys were with NBC and ABC was added in 1959.

**Modernization:** *J. B. Williams Company* has acquired *Landers, Frary & Clark*, 119-year-old Conn. company, manufacturers of Univer-household appliances.

**Earnings:** *R. J. Reynolds* announced earnings for the first six months and the second quarter of 1961 were the highest for any such periods in the company's history. The profit for the first six months of 1961

are estimated at nearly \$57 million as compared to \$19.02 million for 1960, up 16.3% . . . Also *Pillsbury* announced a year of record sales, earning for the fiscal year ending 31 May, 1960 showed an increase of 20.8% over the previous fiscal year, up \$7.91 million. Sales were up to \$385 million, an increase of \$11 million.

**PEOPLE ON THE MOVE:** *Alfred J. Sealpone* to v.p. in charge of advertising, *Schick Safety Razor* . . . *Charles J. Wade* to v.p. of *Lanolin Plus* . . . *Richard H. Danielson* to assistant advertising manager of the newly expanded *American Oil* . . . *David J. Mahoney, Jr.*, to executive v.p. of *Colgate-Palmolive* . . . *Frederick J. Griffin Jr.*, to general advertising manager for *New Jersey Bell* from assistant advertising manager-sales in the public relations department, *A.T.&T.* . . . *Paul J. Allen* to director of marketing, *American Sugar Refining*.

## Agencies

*Cunningham & Walsh* has sold its Chicago Office to *Ivan Hill*, the firm's executive v.p., and a group of his agency associates.

The new agency will be known as *Hill, Rogers, Mason & Scott*, as of 31 July.

The present staff of about 50 persons will be increased; and it is expected that the present accounts will remain with the new agency.

(For details of C&W's revamped management structure see SPONSOR WEEK, page 11.)

**Agency appointments:** *Catherine Clarks Brownberry Owens* products to *Johnson & Lewis*, San Francisco . . . *Butterfield Foods* to *Applegate Advertising*, Muncie, Ind. . . *Rambler Dealer's Association*, Kansas City to *Merritt Owens* . . . *Dubonnet-Schenley* to *Norman, Craig & Kummel*, from *Kleppner* . . . *Ken's*



THE WINNER of the "Iowa's Favorite Farmer's Daughter" contest, *Marcia Lee Beck*, poses with *Sutherland Dows, Jr.* (l) of *Iowa Electric Light and Power* and *Bill Alford*, *WMT*, Cedar Rapids, Farm editor. The contest was sponsored and promoted by both the utility company and the station throughout the state of Iowa, resulting in 446 entries of rural beauties

A 25 YEAR WATCH is presented to *Paul J. Miller*, managing director of *WWVA*, *Wheeling, W. Va.*, with the station for 30 years. *William E. Rine*, v.p. administration, *Storer*, who honored six staffers for at least 25 years' services, makes the presentation



WING FLING DAY at *LeSourdsville Park* made the biggest Saturday the park has had, along with participation of *WING*, *Dayton, O.*, to entertain station fans. The station's *Jim Smith*, *Rod Williams*, and *Stan Scott* spent most of the afternoon in a cool bath in the park's fountain, in 'year one' suits



At Copley, Boston Restaurant. to **Ingalls Associates** . . . Sabra Motors of America, eastern distributor of the Sabra, Israeli automobile, to **Miller Advertising** . . . Romero Drug, Dixie Meat, KUKA, San Antonio, and KUNO, Corpus Christie, all to **Cusick-Schwerke & Wild**, San Antonio . . . **Plastics & Resins, Inc.**, to **Yardis** . . . Dubonnet Apcritif wines and vermouths to Norman, Craig & Kummel.

**PEOPLE ON THE MOVE:** **Garth N. Montgomery** rejoins K&E's creative services from v.p. and creative director at Compton . . . **Paul T. Bohm** to Opinion Builders, Inc., from public relations staffer, Cleveland Electric Illuminating . . . **James R. Sanders** to v.p. and account supervisor, North's Toni Company brands . . . **James H. Graham** to v.p. and account supervisor, B&B, from v.p. and account supervisor, McJ&A . . . **Ralph Countryman** to regional marketing staff, D'Arcy, for Anheuser-Busch . . . **Donald A. Ecker** to Ingalls Associates from George J. M. Riseman . . . **Lee Hughes** to account executive, DCS&S, from JWT . . . **Donald M. Mullen** to account executive at Zimmer, Keller & Calvert, Detroit.

**Account resignations:** GMM&B has resigned the **Lewyt** account. Lewyt recently became a division of Signal Manufacturing, Salem, Mass.

**New quarters:** North Advertising has moved to larger New York offices at 770 W. Lexington Ave.

**Happy birthday:** Beckman-Koblitz, L.A., celebrates its 12th anniversary this August. The agency now has a staff of 15 and annual billings in excess of two million dollars.

**Corrected omission:** In listing account transfer during the first half of 1961 SPONSOR-SCOPE failed to note that **Doherty, CS&S** was given a goodly share (\$600,000) of the U. S. Tobacco business. The products going to DCS&S were Encore, Model cigarettes, Copenhagen, Old Briar and Dill tobacco.

## Stations on the Move

The expiration of an agreement for the purchase of WMGM, New York, by Crowell-Collier Broadcasting from Loew's Theaters Broadcasting, was announced.

This came about as the FCC failed to approve the assignment of the radio station license within the time provided in the agreement.

### TOTAL STATIONS ON THE AIR

(as of 1 July)

AM: 3,602

FM: 889

TV: 543

### BOUGHT/SOLD/APPROVED

Sold: **KLAK**, Denver, Colo., to Ed Scott from Lakewood Broadcasting Service, holders of which are Maurice J. DaVolt, Julia W. DaVolt, and Edythe Sweeney Walker. The price: \$310,000 . . . **WCNG**, Canonsburg, Pa., to Tommy Sutton, Dayton, from Lowell Williams and Dick Berg. The price: \$86,500. Brokered by Blackburn & Company, Washington, D. C.

**United Printers and Publishers Inc.** will ask its stockholders, at a meeting 3 August, to approve the acquisition of two tv and radio companies.

The companies and their stations are: **WSTV, Inc.**, which o&os **WSTV-TV**, Steubenville, O.; **KODE-TV**, Joplin, Mo.; **WBOY-TV**, Clarksburg, W. Va.; **WRGP-TV**, Chattanooga, Tenn.; **WSTV-Radio**, Steubenville, O., **KODE-Radio**, Joplin, Mo.; and **WBOY-Radio**, Clarksburg, W. Va. **WPIT, Inc.**, which o&os **WPIT (AM-FM)**, Pittsburgh, Pa.; **WSOL-Radio**, Tampa, Fla.; and **WRDW-TV**, Augusta, Ga.

## Associations

**Ken DeVaney** has been appointed managing director of the California Broadcasters Association.

DeVaney, with a record of 13 years in broadcasting and a graduate of Hastings College of Law, will assume his new duties 1 September with headquarters in Sacramento.

The goal is to develop a more effective program of legislative ad-

vocacy with the California S Legislature.

The American Management Association will meet 28 August at the Hotel Astor, New York, N. Y.

The purpose of the meeting is to present the most comprehensive approach to date of programmed learning and teaching machines, and the broad educational and social implications.

The two day special conference exhibit will also involve the application of these training devices in industry. Representatives of companies making use of this new technique in training will report on their findings and discuss where and how the programs are being applied.

A decision by the Kansas Supreme Court that "official court proceedings should not be used as program material" for broadcasting is being protested by **Thad M. Sandstrom**, president of the Kansas Association of Broadcasters.

Justice Robb made the decision in his opinion on a kidnapping case tapped by **WIBW-TV**, Topeka, Kansas.

After consulting with the chief attorney of the NAB, the KARB feels they must take issue with the opinion which they believe is contrary to other such events and is not in the public interest.

**PEOPLE ON THE MOVE:** **Mik Schaffer**, director of promotion and advertising, **WFIL**, Philadelphia, was elected to the board of directors of the Broadcasters Promotion Association . . . **James Kiss**, director of public relations for TV Guide, was named to the post of associate membership chairman, BPA.

## Tv Stations

**Social note:** **WLOS-TV**, Asheville, N. C., gave a helping hand to Smok Mountain Distributors as they launched their annual Schlitz "Good Living Go-Togethers" campaign by playing host to a large group of food and media men.

**PEOPLE ON THE MOVE:** **William R. Seth, Jr.**, to director of

nadian TvB from the Colgate-  
 imolive tv unit, L&N . . . **Walter  
 McCroba** to regional sales man-  
 er, WRDW-TV, Augusta, Ga., from  
 count executive, WSTV-TV, Steu-  
 rville . . . **Jerry Bess** to executive  
 istant to Hathaway Watson, v.p.  
 charge of broadcast operations,  
 CO General, from executive v.p.,  
 kwright Advertising . . . **Robert  
 Breckner**, v.p. and general man-  
 er, KTTV, L.A., elected to the  
 ard of directors, Times-Mirror  
 oadcasting . . . **Thomas S.  
 Murphy** to executive v.p., Capital  
 ies Broadcasting, Albany, N. Y.  
 . **Harry Kirk** to station manager,  
 BY-TV, Coos Bay, Ore. . . .  
**Charles Martin** to account execu-  
 e, KTTV, L.A., from merchandis-  
 g manager, same station . . . **Dick  
 Jackson**, national public relations  
 rector for AFTRA, has resigned to  
 t up his own firm, Public Relations  
 Dick Jackson . . . **Jim Patterson**  
 account executive, KVOO-TV,  
 lsa, from administrator of man-  
 agement development and training,  
 BC, L.A.

udos: **Carl Evans**, sales manager,  
 KJG-TV, Fort Wayne, Ind., has  
 en elected president of the Sales  
 executives Club of the Fort Wayne  
 rea.

## Radio Stations

AB surveyed consumers on the  
 highways and found that 80.5%  
 believe radio does a better job  
 selling about new products than  
 billboards.

The report, called "Inside Out-  
 door," covered consumers who spend  
 time each day in a car.

Some of the factors which helped  
 bring about these results: (1) The  
 growth of car radio count went from  
 4.8 million to 42.6 million in the  
 past decade. (2) Increase of car  
 speed which allows little time for bill-  
 board reading. (3) Growing resent-  
 ment on the part of consumers to-  
 ward roadside junk heap created by  
 over-abundance of billboards.

Ideas at work:

- **WTCN**, Twin Cities, gave live coverage to the annual Minneapolis

Aquatennial "popular Sing Contest"  
 and water events of the popular aqua  
 festival.

- Between games of a Sunday doubleheader with Detroit and Los Angeles, these were some of the sportscasters and disc-jockies who took part in an exhibition game: Mark Avery, WJBK; Doug Lacy, WCIB; Don Wattrick, WXYZ; Ben Johnson, WEXL; Paul Winter, WXYZ; J. P. McCarthy, television personality, WJR; Johnny Ginger, WXYZ-TV; Chuck Lewis, WPON;

Lee Alan, WKMI; Harry Kaye, WJBK; Jack Riggs and Jack Goff, CKLW.

- **KOKE**, Austin, ran a "Jim Race" contest in direct competition with another radio station. As sales were rung up at Fulford's Appliance store customers were asked to vote for their favorite disc jockey.

- **WHIO**, Dayton, Ohio, has a campaign going aimed at selling the benefits of advertising and answering some of his critics. A series of five one-minute educational commercials

**WHAT!**  
**the new KAKC**  
**FIRST AGAIN!**  
**That makes**  
**almost**  
**\*5 Years**  
**in a**  
**Row!**



Yes sir, and to top it off, advertisers who use the new KAKC are selling like never before because the new KAKC is not only the "Quality" station in the Tulsa market but also the "Quantity" station. Yes, you get the best of everything when you use the new KAKC. It's the best "IMAGE BUY" in Tulsa and Northeastern Oklahoma, too. It's been that way quite awhile . . . and we intend to keep it that way.

*\*According to Hooper and Pulse.*

Hi, I'm K. A. Casey . . . offering you the best radio "buy" in Tulsa. Why not call your Adam Young representative and see for yourself.

FIRST IN TULSA

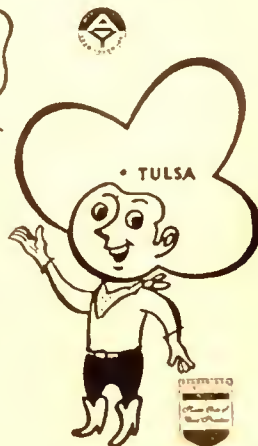
the new **KAKC** Dial 970

A **Public Radio Corp.** STATION

KIOA  
 DES MOINES

KBEA/KBEY-FM  
 KANSAS CITY

KAKC  
 TULSA



produced by Kircher, Helton & Collette, calls for ten spots to be aired Monday through Friday, for five weeks. The series is aimed at supporting all segments of advertising and all media. It follows a two week tv campaign on the same theme run on WHIO-TV.

**PEOPLE ON THE MOVE:** Reed Maxwell Badgley to marketing and and sales promotion manager, WKMH, Dearborn, Mich., from account executive at Grey . . . Arnold Smith to national sales coordinator, WFYI, Garden City, N. Y., from sales presentation and promotion, CBS Radio . . . Robert B. Gordon replaces William Dalton as business manager, WIP, Philadelphia, and Dalton will join the sales staff, same station . . . Jack Flynn to account executive, WABC, New York, from A.M. Radio Sales . . . E. Jonny Graff elected to the presidency of the broadcast properties WNTA (AM-FM), Newark, N. J. . . . Herman Maxwell to sales manager, WINS, New York, from director of sales, WNBC-radio . . . Jack L. Clover to sales executive for WLW-C, Columbus, O. . . . Dick Stone to account executive, WINS, New York, from account executive, Avery-Knodel . . . A. J. LaFrano to executive director, KHJ-Radio, Hollywood . . . Frank H. Minner, Jr., to comptroller, Rollins Broadcasting from accountant, same firm . . . Joseph A. Giurato to director of sales, The Stephen Company, from district manager, Richard Hudnut.

**International side:** WRUL, World-wide Broadcasting's international short-wave radio station, has signed six advertisers, including the Latin American edition of Time, life International, and U. S. Camera, for 13 week schedules.

**KBS made a study and found that its reach goes out to 83% of all U. S. counties.**

The radio network, with 1,125 affiliates, reaches listeners in 2,547 of the nations 3,069 counties.

Of the 51.1 million total U. S. radio homes, Keystone stations cover 27.4 million or 54% of all radio homes.

## Networks

**CBS Radio offered over 100 top agencies the chance to air the important role they play in America.**

Fred Ruegg, CBS v.p., sent a letter to agency heads inviting them to put their thoughts on tape or disc as a one-minute message.

The message will deal with the role advertising plays in our economy, standard of living, and its ability to bring people and vital products together.

CBS Radio will present the messages 12 times each on all seven o&o stations across the country.

**PEOPLE ON THE MOVE:** Everett H. Erlick to v.p. and general counsel of American Broadcasting-Paramount Theaters.

**Radio sales:** CBS Radio has sold the *Bing Crosby-Rosemary Clooney* show to Kitchens of Sara Lee (Cunningham & Walsh) for a thirteen-week schedule for two weekly segments.

**Tv sales:** CBS TV has sold a two-hour special to Quaker Oats (Lynn Baker). The on-the-scene program, entitled *The Tournament of Roses Parade and Pageant*, takes place on New Year's day, 1962, in Pasadena, Cal.

**Network programing:** Carol Burnett and Richard Hayes will join forces in a new musical variety program, to be presented on CBS Radio, Monday through Friday, 7:10-7:30 p.m., EDT, beginning 4 September.

**New affiliations:** WEPA-TV, Erie, Pa., will join ranks with NBC-TV on 1 October. The station is now under construction.

## Representatives

**Rep appointments:** WFGM (AM-FM), Fitchburg, Mass., to Walker-Rawalt . . . WOKW, Brockton, Mass., to Kettell-Carter . . . KWHK, Hutchinson, Kansas, to Spot Time Sales . . . WIST, Charlotte, N. C., to Advertising Time Sales . . . KBEA (AM-FM), Kansas City, to Avery-

Knodel . . . Five new appointments to Weed are: WAVA, Washington D. C.; WEAW, Chicago; WBO Boston; WBMD, Baltimore; and KCKN, Kansas City.

**PEOPLE ON THE MOVE:** David H. Sandberg to office manager Weed, San Francisco, from his own rep firm . . . Richard Beesemy to sales manager, ABC-TV National Station Sales in L.A., from sales manager, KNXT-TV, L.A. . . . James Osborn to sales manager, Frisco office of ABC-TV National Station Sales from general sales manager KXTV, Sacramento . . . Desmond C. O'Neill to New York tv sales station of Katz, from group media director K&E . . . John Brennan to manager of the Minneapolis office, Katz.

**Promotion note:** Avery-Knodel has made two new studies of markets which are being distributed to advertisers and their agencies. The titles are: "Topeka, An Even Better Place To Reap Profits" and "The Quad Cities, One of America's Great Tv Markets."

**New quarters:** Advertising Tim Sales is opening a New York office and headquarters to be located at 247 Park Ave. Telephone number MU 7-5040.

**Expansion:** Weed is expanding its operation on the West Coast with the appointment of James C. Gates and Henry (Hank) Stanley to the Los Angeles sales staff. Gates was formerly a partner in his own firm Sandberg-Gates; Hank Stanley has been associated with Gates at the same firm.

**Editorial note:** Eastman spoke up on the awareness of a certain statistic: aside from the growth of radio sales with clock radios, portables, and transistors, the rep firm wonders if its customers are aware that radio homes have increased 23%.

## Film

**Feature film sales of post-1948's moved along steadily this week**

Some of the principal transactions were these:



• WGN-TV, Chicago, bought Seven Arts Volume II of Warner Bros. films of the 50's. It is 28th station to buy the second group; Volume I is 94 sales.

• KHOU-TV, Corinthian station in Houston, extended its already heavy emphasis on feature films with the purchase of the post-1950 Paramount package handled by Colorama.

nyark Films' *Bozo the Clown* renewed contracts with three stations last week.

The stations involved are: WWJ-TV, Detroit; WHDH, Boston; and WCCO, Minneapolis.

*Ill Star Golf* will be among the shows that will turn to color during this coming season.

Henry G. Saperstein, president of Len Films, pointed out that it was the apparent upswing in color interest that prompted him to give this articular program color.

Lawrence Greene and Russell House, producers of *Tightrope Series for Screen Gems*, is preparing a new show, *The Seekers*.

Aimed at the 1961-62 season, the series will depict human adventures encountered by a group of research scientists.

Screen Gems now has its own stock listing on the American Stock Exchange.

The company is not only a producer, but owns tv distribution rights to 1,400 feature length pictures originally produced for theatrical showing.

**PEOPLE ON THE MOVE:** Barney W. Broiles to southern sales director, Filmaster from Ziv Tv . . . Mack Rhodes to central division sales manager, ITC, from account executive, same company . . . Herbert L. Miller to national sales manager in charge of Wiljon Sales Corp. or Bill Burrud Productions . . . Joseph J. Jacobs, industry attorney, to director of program and talent negotiations, Ziv-United Artists . . . C. P. (Pete) Jaeger to assistant to the president of Official Films, from executive v.p. of Flamingo films.

## Public Service

WCAU, Philadelphia, will come to the aid of poultry and egg farmers in a campaign to promote the use of fresh eggs.

The promotion, to run for one week from 13 August, is entitled *Eggs 'Round the Clock*.

The station will devote two minutes an hour, 24 hours a day, to persuade the public to use eggs around the clock.

WEJL, Scranton, Pa., has initiated a policy of editorializing.

The first in a series designed for this purpose will deal with the NAB radio code, urging all non-subscribing stations to subscribe to, and adhere to, the NAB code of good practices.

Public service in action: WLW, Cincinnati, saluted the National 4-H Foundation's Farm Youth Exchange when the station played host to former and present IFYE participants at its Everybody's Farm near Cincinnati. The occasion was an alumni gathering from the three state area of Ohio, Indiana, and Kentucky . . .

KHOU, Houston, ran a prime-time documentary, *So You're Going To Have An Accident*, treating the rights of citizens involved in accidents and walked off with the State Bar Journalism Award in an all-media competition . . . WWLP, Springfield, Mass., presented the 8th annual Servants of the Public awards in a special telecast to citizens who have made special contributions to their community . . .

WONE, Dayton, O., has completed its 1961 Scholarship Awards in presenting a \$500 scholarship to five students representing the five school systems in the area . . . WJAS, Pittsburgh, Pa., will expand its award-winning program, *Profile Pittsburgh*, a special series on fair housing practices, broadcast Monday through Friday, 6:05 to 6:30 p.m. . . . KOL, Seattle, Wash., has begun its annual game, the result of which will be cleaner beaches. Station, in running an annual campaign for cleaner beaches takes advantage of the fact that Seattle abounds with lakes and beaches, so the trick is to promote a treasure hunt for bottles which the

station drops in the area's waters by plane. Each bottle contains a cash certificate, or gift certificate from participating advertisers . . . WSB, Atlanta, Ga., in observance of Watermelon Weekend, presented a truckload of watermelons to the Bethlehem Community Center in Atlanta—winner of the WSB Good Neighbor Award for the day . . . WMT-TV, Cedar Rapids, Iowa, weather consultant, Conrad Johnson, ran an off-duty broadcast with a 100% listenership. Here's what happened: two people were trapped aloft in a private plane when a series of thunderstorms surrounded them. The FAA lacked the equipment to locate the storms exactly and could not give them a slight plan to escape. Johnson jumped on his radar screen, pin-pointed the storm, and during 75-minutes outlined a storm-free route which was radioed to the pilot via an FAA operator.

Kudos: WNBQ, Chicago, has been awarded a Freedoms Foundation honor citation for "outstanding achievement during 1960. The award was for the station's *Drama of Democracy*, a 16 week Monday through Friday series on the American political system during the election year of 1960. The station and program were cited as "an outstanding achievement in bringing about a better understanding of the American way of life during 1960."

## Trade Dates

RAB has announced dates and locations of eight management conferences for member stations.

Time and places are:

- 7-8 September—Haddonfield, N.J.
- 11-12 September—White Sulphur Springs, W. Va.
- 18-19 September—Sea Island, Ga.
- 21-22 September—Dallas, Texas
- 28-29 September—Des Plaines, Ill.
- 5-6 October—Omaha, Neb.
- 9-10 October—Palo Alto, Calif.
- 12-13 October—Detroit, Mich.

Other trade dates: 6-8 August. Georgia Association of Broadcasters will hold their 26th annual convention at the King & Prince Hotel, Simon's Island, Ga.

the simple  
facts about  
business  
magazine  
advertising  
& 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 really reach their fields.

4

The top book in the average trade field according to 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 simple  
facts about  
SPONSOR  
advertising  
readership  
are these

4

SPONSOR tops its  
by a wider  
in than the  
age leader. A  
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SPONSOR)  
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vertiser mail-  
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rep showed  
SPONSOR ahead  
88.7% reader-  
A recent study  
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ey readership  
ducted by a  
nal ad publica-  
or showed that  
SPONSOR leads the  
roadcast book  
1%; and 70%  
el in the "mag-  
read most"  
itory.

3

SPONSOR's page  
rate (\$625) is about  
8% less than the  
magazine that rates  
second in most sur-  
veys.

2

The busy ad execu-  
tive is kept fully  
posted and pro-  
tected with one  
broadcast book spe-  
cializing in the  
things he wants to  
know. Its new  
SPONSOR-WEEK,  
added to the eight  
yellow pages, in-  
terpretive articles  
in depth, and in-  
formative depart-  
ments, provide  
agency/advertiser  
readers with a com-  
plete weekly pack-  
age.

1

Thus, SPONSOR is  
the one publication  
fully keyed to your  
spot sales objec-  
tives. It's the short-  
est distance be-  
tween buyer and  
seller.

**SPONSOR**

**Shortest Distance  
Between Buyer  
And Seller**

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.

## Tv and radio NEWSMAKERS



**David J. Mahoney, Jr.**, has been elected an executive v.p. of Colgate-Palmolive. He was, most recently, president of Go-Humor. Mahoney began his business career in 1946, following service in the U.S. Army, with Ruthrauff & Ryan Advt. In 1950 he established his own agency when he remained until 1955. He is a graduate of the University of Pennsylvania, and Harvard Business School. At Colgate-Palmolive his new responsibilities will involve all phases of the company's domestic markets.

**Jerry Bess** has been named to the new post of executive assistant to Hathaway Watson, v.p. in charge of broadcast operations for RKO General. Bess left the post of executive v.p. with Arkwright Advertising, New York, to accept the assignment. For the past 13 years he has worked with the account of Robert Hall Clothes, supervising all radio and television advertising. Previously, he was with Emil Mogul advertising and Louis Cowan Productions. At RKO he will work with broadcast operations.



**Herman Maxwell** has been made sales manager of WINS, New York. He replaces Leon P. Gorma, who has been made assistant to the president of Gotham Broadcasting. Prior to his position as director of sales at WNBC, New York, Maxwell was local sales manager for that station from 1956 to 1957. From 1953 to 1956 he was account executive with WNBC. A veteran

broadcasting figure, he started with WOR in 1930, where he remained for 20 years. During World War II, he served in the Navy

**Jack Donahue** has been appointed general sales manager at KTLA, Los Angeles. This follows a three year tenure at the station, the past two as national sales manager, following a stint as assistant general sales manager. Donahue's background in broadcasting includes 18 years that began in 1941 when he joined the CBS Co., KNX, Los Angeles. After serving as a pilot in the USAF, he returned to California for a variety of station and agency assignments. In 1951 he again joined CBS and KNX.



## The seller's viewpoint

*Pointing a critical finger at the television medium is hypocrisy personified," concludes Ray Simms, director of promotion at H-R Television, Inc., a national television promotion representative. "The time has come, and is in fact long overdue, for those in the industry to speak up, wherever they may be, when they hear a critical word on the subject of television. The industry needs an army of defenders to combat the many erroneous conceptions being wafted into everyday conversations by those in competing media, and those who just like to gossip. A concentrated optimistic effort is needed."*



### Come to the defense of tv!


**W**e in the television industry seem to have shirked a very important responsibility. The defense of the television medium rests upon spokesmen in our industry who should oppose the concentrated newspaper and magazine anti-television campaign which has been well-planned and carried out over the past two years. Very few of our industry leaders are outspoken enough to have cited the many great facets of the television business.

Aside from Max Wylie, well known author and lecturer, and a qualified advertising agency executive, there have been far too few critiques either written or spoken in defense of the greatest medium of our times.

It would appear that the favorite pastime of the cocktail set is making hypocritical statements about the medium. They are carried away by some of the more erudite television critics and seem to mouth many of the phrases that these critics have put into print at the behest of their publisher bosses. How hypocritical can people get when they say, "we don't allow our children to view television"? Not only do their children view television in their own homes, but they view television in the homes of their friends. Far too few of the excellent testimonials from parent-teacher organizations, from civic organizations, and community groups have been publicized by the networks and stations that have received them.

One of the most indicative of surveys recently taken in the Midwest, shows that those people who demanded more public information programming were in actuality people who had rarely, if ever, watched the large number of public information programs available to them each week.

Every one concerned in the broadcasting business, specifically of course, television, should assume the responsibility of being an optimistic spokesman and a defender of television. Too many of us have been carried away by what we have actually seen in newspapers and magazines, which, after all, are our arch competitors. We don't take an aggressive enough attitude to counteract the flimsy arguments which dwell on "the tremendous number of westerns and brutality programs" of which television has many. If it were only pointed out to the people that we ourselves come in contact with at various social or group functions, that television has brought the greatest drama, and the greatest educational vehicles to a larger number of people than any other medium in the history of the world, and at the same time has provided us with many hours of excellent entertainment, we would certainly be well along the road to dispelling some of the propaganda that the fourth estate has been repeating in a well-organized campaign against the television medium.

Without going into much greater detail, if you look back on all forms of entertainment, opera, drama, etc., we will find that violence is basically the background of entertainment. Therefore, to point the finger at the television medium is hypocrisy personified, and we should all be well aware of it, and make our firm stand in defense of television. I contend that many of us have shirked our responsibility to the television medium because we are not aware of the great features that television is able to deliver on a transcontinental basis and to all levels of our economy. A lot of homework enabling us to have facts and figures in defense of the medium is indicated for all of us. 

# SPONSOR SPEAKS

## More on the rating rat race

"Radio Station For Thinking Men Dies" read a recent headline in the *San Francisco News-Call Bulletin*.

The occasion was the announcement by Sherwood W. Gordon of his decision to sell his good music station KQBY because it couldn't compete in the "Hooper-Pulse-Nielsen rating rat race" and attract national ad dollars.

According to Gordon, "Our attempt to pioneer a completely unique radio station perhaps was born too soon for an industry so fraught with basic problems and shallow standards. We are sorry, but we will not compromise quality."

Such statements, of course, are bound to strike sympathetic chords in the hearts of many radio men who feel themselves blocked and frustrated by rating madness.

And it is always a disheartening thing when an idealist in any field has to accept a bitter defeat.

But, though we sympathize with Sherwood Gordon, we do want to caution against letting such incidents lead to over-emotional thinking about the rating problem.

SPONSOR believes, and has said for years, that the infatuation with ratings is a terrible broadcast evil.

But let's not kid ourselves. The only way in which the industry can rid itself of its rating chains is by providing some *better standard*—some more satisfactory measurement for advertisers and agencies who buy time.

Unless and until the industry can provide this—and *can get it accepted by its commercial customers*—we're afraid that the ratings, with all their evils, will continue to plague us.

The key to the problem is—what better can we offer?

## The FCC warning

The recent action of the FCC in granting a limited one-year license renewal to station KORD, Pasco, Wash., and the care it took in sending copies of its KORD decision to all broadcast licensees, was by its own admission "unusual."

But it should be ample warning to all station men of an increasingly tough Washington climate, and of the certainty that, in future, programing promises must be matched by program performance, if an FCC renewal is expected. ■

## 10-SECOND SPOTS

**Stumps the experts:** "Whisper 'crisp, cool lettuce' until you can hear across the room." That's what a speech therapist advised Frank M. Gee to do to correct what he called a big sound pocket in the back of his throat, which he said was causing echoes. McGee told Bert Burns the N. Y. *World-Telegram & Sun* that at that point he had been ready to give up a not-yet-begun radio-career. Next fall McGee launches his *Here and Now* show on NBC TV. *Right back where he started, lettuce-wise.*

**Banned in Boston:** Those portions or "cuts" of long playing records that aren't considered appropriate for family listening are so marketed and kept off the air by WCBS, New York. The station's morning man Jack Sterling, relates that he heard of a song plugger who danced about madly screaming, "I've got a hit, I've got a hit—CBS deleted nine out of my record's 12 cuts!"

**Subterranean culture:** "Adair Wade will now sing 'The Subway Platform Blues,' announced Bob Howard, d.j. at WNEW, New York. The song Wade sang: "I See the Writing on the Wall."

**The name's the same:** In Detroit for a taping session at WXYZ-TV Don Ameche related the comment of the New York musician who overheard a couple of colleagues apprehensively discussing the Berlin crisis "Irving's sick?"

**Impact:** Comedian George Jessel, to illustrate his feeling that tv violence goes too far, told this joke at the FCC hearing: A father walked up to his son and said, "Sonny, I have bad news for you. Your old grandpa just died." The boy's reply: "Who shot him?"

**New category:** Not an actor, not a dancer, singer or comedian. That's what the *What's My Line* panel had learned about the evening's mystery guest (NBC's Bill Cullen) when Jayne Meadows came to the conclusion, "With those credits, you must be a tv star."

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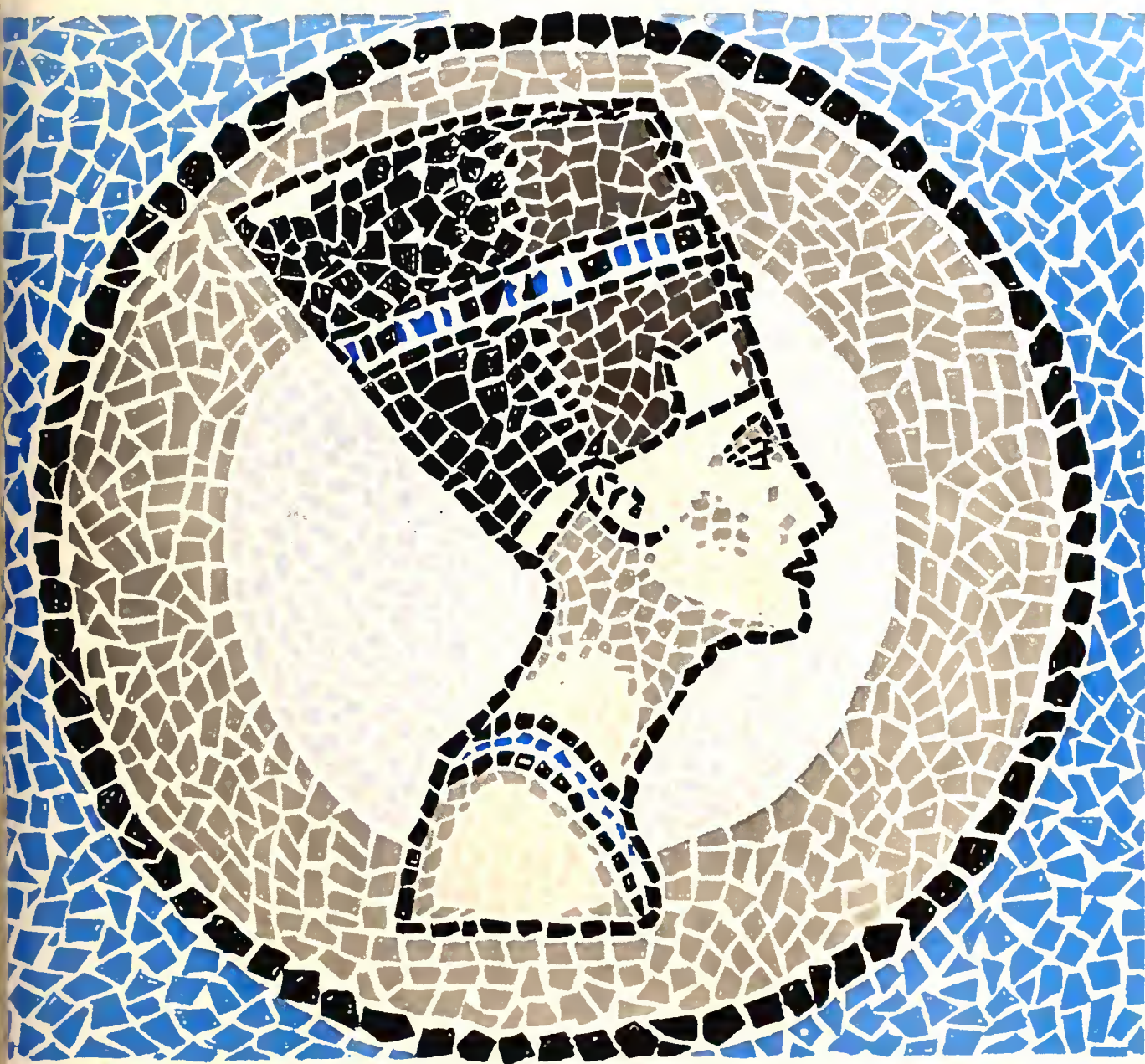
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\* Source: Television Magazine, 1960 Data Book



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