

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Channel 2 "MEANS BUSINESS!"

In the Land of Milk and ~~X~~<sup>M</sup>oney!



In the Land of Milk and ~~X~~<sup>M</sup>oney!  
**WBAY-TV**   
GREEN BAY, WISCONSIN



## TOP 50 AIR AGENCIES: HOW THEY SPENT IT

Radio/tv billings of blue chip ad houses amount to an average 53% of total billings

Page 29

## DCS&S' Steers says radio is 'with it'

Page 34

## Network tv for a non-mass copier market

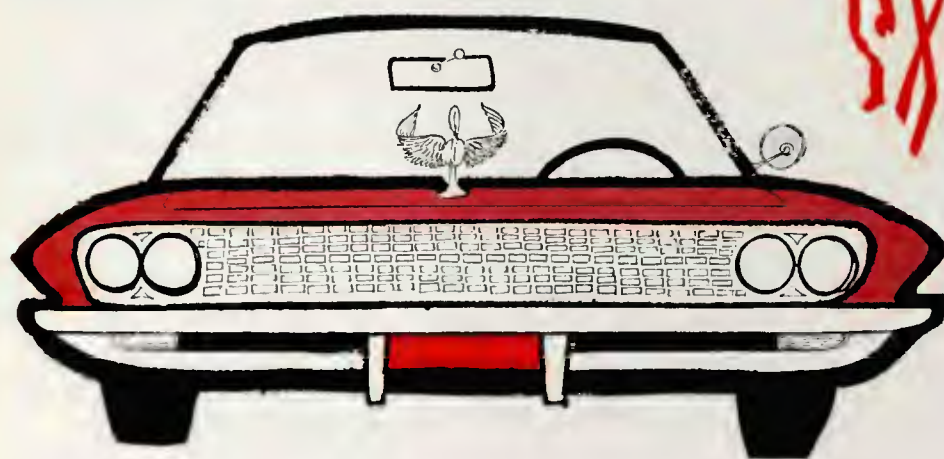
Page 36

## What are the five 'images' of radio?

Page 38

DIGEST ON PAGE 4

C because  
Cleveland is  
D different from  
Detroit...



and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? WJBK-TV Detroit, consistently dominates the Nation's fifth market . . . WJBK Radio is always your best buy\*. Further evidence that Storer quality-controlled, local programming is liked, watched and listened to. Storer Representatives have up-to-the-minute availabilities at their fingertips. *Important Stations in Important Markets.*

\*Hooper—Sept.—Oct. 1961

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	<b>STORER</b> BROADCASTING COMPANY
MIAMI WG-S	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



**SCHOOL OF HARD KNOCKS?** The school must be built. To accommodate the new (and much needed) campus of the University of Illinois, some fifty acres of dwellings marked for clearance in downtown Chicago must be razed. For many households, the cost in human hardship will be great. Particularly in the case of families being evicted from homes recently renovated, at considerable expense, on specific instructions from the city. WBBM-TV believes that greater coordination in city planning could have spared sacrifice and heartbreak for many people, and said so in a prime-time documentary-editorial, "The Price of Progress"... one more example of crusading, no-holds-barred local television fare that has become a WBBM-TV trademark.

People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Television 2, Chicago's top-rated station for 77 straight Nielsens. TELEVISION 2, CHICAGO · CBS OWNED **WBBM-TV**

ALL  
  
 are on  
**WDBO-TV**  
 in  
**CENTRAL FLORIDA**

**ARB\*** reports

**WDBO-TV**  
**DELIVERS**

**35.4%** more homes  
 than sta. "B"

**65.4%** more homes  
 than sta. "C"

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

**NIELSEN\*** reports

**HOMES REACHED**

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

**WDBO-TV**  
**CH. 6 - CBS - ORLANDO**

BLAIR TVA has more FACTS!

\* March, 1961 Reports

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- How the top 50 air agencies spent it**
- 29** J. Walter Thompson emerges No. 1 for the fourth consecutive year with \$125.5 million in air billings. Ted Bates is second and BBDO third
- Steers: Radio is 'with it'**
- 34** DCS&S head, who says radio now holds top spot as personal companion in American homes, foresees profitable future if medium is sold right
- Net tv for non-mass market**
- 36** Unique buy for so specialized a product brings Xerox '914' office copier to decision-maker homes via CBS Reports public affairs show
- The 5 'images' of radio**
- 38** Don't seek single 'image' of radio; you won't find one. Medium looks different to clients, agencies, government, broadcasters and listening public
- Fringe time tv buys get nod**
- 40** TvB report on gross time billings for third quarter 1961 shows share of billings to date, early evening times increased at expense of daytime

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## Why WBNS-TV bought Seven Arts' Volumes 1 and 2



John Haldi, Program Director,  
WBNS-TV, Columbus, Ohio

Says John Haldi:

"We've run movies in late time for years, but when Seven Arts' outstanding properties came along, we decided to program

# THESE STRONG MOVIES IN PRIME TIME.

"We think it makes sense to buy properties that give us strength in our double-A time Thursday night 'Eight O'Clock Theatre', and still have good re-run use in 'Armchair Theatre AM/PM'. Prime time audience pullers like Seven Arts 'Films of the 50's' make sense to advertisers, too."

Seven Arts' "Films of the 50's"  
Money makers of the 60's



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
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  
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

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

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*

11 December 1961

# SPONSOR-WEEK

## NETS' 2 BIG WORRIES

Sarnoff lists Government program interference and station-network profit balance as 2 top headaches

(Beverly Hills): Robert S. Sarnoff hit out against any possible Government attempts to intervene in programming in a speech last week before the annual NBC convention.

The board chairman's remarks were part of celebration observing NBC's 35th anniversary.

He branded Government attempts of this type as "dangerous, mistaken, and illiberal."

Sarnoff listed Government program interference as one of two major problems facing the networks. The second problem was what he described as a "striking and growing economic imbalance between tv networks and stations." He cited FCC reports which indicated a pre-tax profit drop for networks of 22% in the five years ending 1960, while station profits rose 44%. He also pointed out that a 100% increase in discounts over the same period had offset increases in network gross time sales.

Government authority said Sarnoff, "speaks softly but carries a big hint."

He said that NBC differs in methods, but "shares the goals underlying the pointed proposals issuing steadily from Washington."

A record attendance at the meeting included presents for the first time of officials of affiliated overseas stations.

### ABC \$1.8 MIL. SALE FOR TENNESSEE ERNIE

ABC TV's Tennessee Ernie Ford daytime show, to start 2 April, already has written an estimated \$1.84 mil. worth of business with three advertisers locked in for 26 weeks.

The advertisers are: Bristol-Myers, Lever Bros., and Johnson & Johnson.

### Fels, Lestoil into net tv on NBC daytime

In an estimated \$500,000 chunk of daytime business involving about 250 ¼-hours for 1962, NBC TV has lured two new advertisers to network tv and has written up renewals or extensions from four others.

Lestoil bought into five daytime shows from February to April. Fels & Co. will go into four daytime shows for 40 weeks. Neither Lestoil nor Fels has used network tv before, and their transition to the list of network users is significant.

In addition, NBC has Brown & Williamson in four daytime shows, O'Cedar renewals in three programs Helena Rubinstein's renewal of Update, and Jergens' addition of one more daytime show.

Not included in the week's tally are other recent daytime deals, such as Jergens' going into six shows.

## NIELSEN COUNTY TEST REVEALS LIMITED USE OF RADIO/TV STATIONS

The average home does not use a good deal of the broadcasting service available to it.

According to NCS findings revealed by Nielsen v.p. John K. Churchill, the average home uses 2.8 tv stations a week of the 4.4 available to it. At the same time it uses 2.7 radio stations of the 8.7 counted.

These national figures were based on a study of 175,000 net ballots for radio and 185,000 net ballots for tv. There were 3,376 "reportable" radio stations and 565 tv stations. Stations which were not used by 10% of homes in at least one county were not counted.

Nielsen released figures showing radio and tv set use per home and per county for nine geographical regions and for six population ranges.

People in larger areas had more  
(Continued on page 10, col. 1)

### Shell (OBM) looking for tv 40's for Jan.

Shell (OBM) is asking for availabilities of 40-second announcements for prime tv time in scores of markets for a 15 January start.

It's known that last May a presentation was made to the agency by Edward Petry's tv department on the use of 40-second announcements to present weather-breaks, but it is not certain whether or not these proposals influenced Shell's final plans.

## NL&B's HARPER CHIDES POOR COMMERCIALS

Poorly conceived commercials are flooding tv, said Paul C. Harper, president of Needham, Louis & Brorby, in a luncheon address recently before the Advertising Club of Denver.

Too many commercials are "clumsily written, over produced, loud, and impersonal and unreal," said Harper.

He added, "almost no one responds to a salesman who, through tone of voice, words and gestures exaggerates the importance of his proposition,



Paul C. Harper, Jr. and underestimates his customer's knowledge of her own needs."

Harper offered three standards for the writing of commercials. First, they should be simple and direct, offering "a single, clear and meaningful product presentation." Second, they should speak the prospect's language and "not be remote, stilted or phony." And last, technique should "underline" rather than "embroider" the sales message.

In his address he gave demonstrations of ten commercials he regarded as good "person to person" selling. They were for Bufferin, Ban, Household Finance, Swan Liquid, Frigidaire, Maxwell House, Miracle Margarine, Ipana, Marlboro, Salem, State Farm insurance, Renault, and Country Club ale.

## Upgrading and up-pricing for NBC's Update

NBC TV's news show for teenagers, Update, upgrades itself when it moves from midday Saturday to 5:30 p.m. Sunday on 12 January.

Price of participations in the show advances from \$3,500 to \$5,500 at that time. There are a total of four

minutes in the show, including those already sponsored by Helena Rubinstein, which moves with the show.

Replacing Update on Saturday will be Championship Debate, a new program produced by NBC News.

## Illinois anti-UHF group

Seventeen additional members have joined the Illinois Maximum Coverage Tv Committee, a group defending present uhf coverage and opposed to FCC plans to make changes.

Co-chairmen are Illinois Secretary of State Charles F. Carpentier and State Auditor Michael J. Howett. They are regarded as among the most powerful men in Illinois politics.

The 17 new members represent farm, religious, governmental, and civic groups.

Six are mayors of Illinois cities.

## WNTA-TV goes educational after all

WNTA-TV, New York, will become an educational tv station after all, as a result of a last-minute compromise between New Jersey Governor Robert Meyner and purchasing group ETMA.

The compromise is for the station to provide an hour a day on Jersey affairs.

Full payment of \$6.2 million purchase price is expected to change hands Friday, 8 December. The owners, NTA, recently sold WNTA radio (am & fm) to Bergen Broadcasting.

The course of negotiations had been an extremely unsteady one and featured such unusual developments as an appeals court reversing its own stay and, at another time, a deadlock between buyer and seller over manner of payment.

## CBS DROPS OPTION ON NAT'L O'NIGHT ARB

It now seems doubtful that the tv industry can support an overnight service like the Arbitron National Overnight report all-year round.

CBS TV, for instance, a principal supporter of this new service, has not picked up its option for a second thirteen weeks. In using the overnight national Arbitron for the last quarter of 1961, trade estimates are that it spent about \$90,000.

During the same period ABC TV spent about \$30,000 for some reports.

But neither network, apparently has any interest in such a service for the other three-fourths of the year. Obviously, it is at the start of a season with new programing that such a service is most useful.

Ironically, the future of another ARB service, the Multi-City Arbitron has hinged on the National Overnights. The Multi-City report was converted into the National Overnight, it is understood, at the recommendation of one of its principal subscribers.

The Multi-City Reports, initiated in September 1958, ran for three years until they were discontinued by ARB in September 1961.

The overnight national ARB uses meters in certain large cities and also relies on telephone surveys.

Although both CBS TV and ABC TV apparently were not going to be using the national overnight Arbitron in early 1962, trade circles believed they would be willing to use them again next fall when the 1962-63 season started.

## Todd elected GMM&B v.p.

William T. Todd has been elected a v.p. of GMM&B. He was recently named creative director for the Chicago and Racine offices.

Before joining the agency early this year, he was copy supervisor of Kudner for over 10 years and had previously been with L&N as copy v.p. and at Y&R.





*what has an eye patch to do with you?*

Two things.

One—it points out how brilliant a job advertising can really do.  
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

**▶ SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

555 E. 4th St., New York, N.Y. 10016

## NIELSEN STUDY

(Continued from page 7, col. 3)  
stations and used more. In cities over 500,000, the average home enjoyed weekly use of 4.3 of its 5.4 tv stations and 3.0 of its 10.5 radio stations.

In smaller areas, in descending order, weekly tv home use dropped steadily from 3.5 to 2.7 stations although stations available fell from only 4.8 to 4.3.

Weekly radio use was fairly steady at 2.6 to 2.8 stations for areas under 500,000, while stations available ranged from 9.7 to 8.2. There was actually a slight upturn on the chart in radio use and services in counties of under 10,000 homes.

Geographically the South Atlantic had the highest weekly tv use of the nation, 3.4 stations, apparently because network schedules are not as established as elsewhere and there is more "shopping around" for programming.

Lowest tv use is in the Mountain states, 2.2 out of 3.3 available.

Radio use fluctuated less, between 2.8 and 2.4 stations a week. West North Central and East South Central were tied for first and Pacific was last. Stations available per county varied little, from 9.3 to 7.6.

Less than 1% of U. S. total tv homes use a single "reportable" tv source.

The study was 95% based on mail questionnaires. Three hundred thousand each were mailed, of which 175,000 were used in the radio study and 185,000 were used for tv.

Previous tv studies were made for tv in 1958 and 1956 and for radio in 1956. The tv study in 1958 reported on 505 stations. The average county had 4.5 stations; average weekly use, was 2.7 stations at night and 2.4 in the day. No non-duplication study was made. Back in 1956, 441 stations were reported and the average county had 4.0 tv stations, of which 1.5 were used at night and 1.3 in the day.

In the 1956 radio report, the aver-

age county had 10.0 radio stations, of which 2.5 were used in the day and 1.4 at night.

The 1961 analyses used 3,075 counties or both radio and tv reports. Previous studies are not fully comparable because some county clusters were not fully separated.

It must be stressed that the Nielsen report deals in counties, average counties in particular. Since

(Continued on page 64, col. 1)

## ARB, McDONALD SIGN RECIPROCAL AGREEMENT

ARB and McDonald Research Limited, a leading Canadian research firm, have entered into a reciprocal distribution arrangement.

ARB will be exclusive distributor of McDonald reports in the U.S. and McDonald will have sole rights to ARB in Canada.

The services of the two research companies are similar in that each relies on the diary method. In addition, each utilizes instantaneous measuring methods.

ARB replaced its Multi-City reports with National Arbitron reports on 24 September. The Multi-City reports had been issued for three years. The National reports this fall have been based on Arbitron meters in New York and Chicago plus telephone coincidentals.

McDonald's instantaneous measurement, SAM (Simultaneous Audience Measurement), operates in Toronto.

McDonald works in conjunction with BBM (Bureau of Broadcast Measurement), an all-industry service which issues full surveys in March and November.

## John W. Davies dies

John W. (Jack) Davis, v.p. of Blair Tv, Chicago, died last Wednesday, 6 December. A pioneer in tv representation, he opened the Chicago office of Blair Tv in 1948.

## GULF (Y&R) RENEWS NBC NEWS SPECIALS

The first advertiser to sponsor network tv late-breaking news has renewed for 1962 with options running through 1964.

The advertiser is Gulf Oil (Young & Rubicam) and the shows are NBC Special News Reports with Frank McGee. Gulf also sponsors other types of news and news feature programs on NBC TV.

## RKO General to rep Radio & Tele-Luxemburg

RKO General will become sales representative for Radio Luxemburg and Tele-Luxemburg, which together constitute the largest commercial broadcast operation in Europe.

Radio Luxemburg can cover 56 million listeners in all the Common Market Countries except Italy. It broadcasts in five languages.

Tele-Luxemburg can be seen in four countries and can reach 5.5 million viewers.

## Tight net ratings race

In one of the tightest ratings races in years the tv networks' research departments are being kept up late with claims and counter-claims.

ABC TV, for instance, reports that for the week ending 3 December it averaged 18.0 compared to 17.1 for CBS and 17.8 for NBC, according to Arbitron Competitive Market rating reports.

Says ABC, it had 19 prime evening half-hour firsts, compared to CBS' and NBC's 14.

Meanwhile, NBC TV, using the MNA for 20-26 November, claims it is the leading network during any average quarter hour, Monday to Friday, between 7:30 and 10 p.m.

NBC also extends the same claims to quarter hours on an all week basis.

NBC's release claims 43 quarter hour wins "verses 5 for the network who is the leading exponent of such claims."

# GREAT INSTITUTIONS

...built on skills



Bronze statues of the Mayo brothers,  
founders of the Mayo Clinic.

**MAYO  
CLINIC**

**KWTV**  
OKLAHOMA CITY

## Landed Gentry

Some families are much better sales prospects than others.

So says ARB in a startling, first-of-its-kind product study conducted in 1000 Los Angeles homes. One-third of the buying public, ARB found, purchases two-thirds or more of most food and drug products (78.0% of all soft drinks and 72.6% of all aluminum foil, to mention just two examples).

Furthermore, ARB reports that KNXT, the Los Angeles station which year after year ranks first in total audiences, ranks first with these free spenders. In a single week (in adult time), KNXT reaches 95% of "heavy purchasers" of soft drinks... 94% of "heavy purchasers" of aluminum foil. The competing stations? Their coverage of these customers ranges down to as low as 25%!

(And audiences trust KNXT. When the Institute for Motivational Research asked Southern Californians to name the station "most likely" to broadcast commercials for an honest, reliable firm, more than half named KNXT!)

KNXT can help you "land" your prime prospects... a market as big as all outdoors! Get the facts from CBS Television Stations National Sales or...

CBS Owned **KNXT**  
Television 2, Los Angeles



# 555/5<sup>th</sup>

## A million dollar story

Thanks a million for your excellent handling of the story on our Fifth Annual Petry Promotion Seminar held in conjunction with the BPA convention.

The stories which you wrote on this event were very well done, the treatment in *SPONSOR-WEEK* was great. We are extremely grateful.

Robert L. Hutton, Jr.  
vice president  
Edward Petry & Co.  
New York

## Buying time in no time at all

In your 16 October issue the article "New facts pierce spot paper jungle" discussed quite thoroughly the feasibility of computers handling the bill-

ing work involved in spot buying.

In one of the charts, your story indicates that selecting availabilities and station confirmations cannot be handled with data processing equipment. As your article points out, these two problems take some 47% of a timebuyer's time.

Since both selecting availabilities and station confirmations consume so much time, we have devoted our research to these very aspects of time-buying. We have a feasible plan which will work and which we plan to present to the broadcasting industry very shortly.

Hugh P. Donaghue  
president  
Datatrol Corp.  
Silver Spring, Md.



## WAVE-TV gives you 28.8% more SMOKERS

—and they puff literally 28.8% more  
cigarettes, cigars and pipe tobaccos!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER  
NBC  
LOUISVILLE

THE KATZ AGENCY, Notional Representatives

## Homes per \$100: Too soon or late?

It makes me feel pleased and a little old to find renewed interest in substituting for cost-per-thousand the inverse concept of homes per \$100 (SPONSOR, 6 November 1961). One or two additional points might clarify the subject still further. All are aimed at the practical application of the homes per dollar concept.

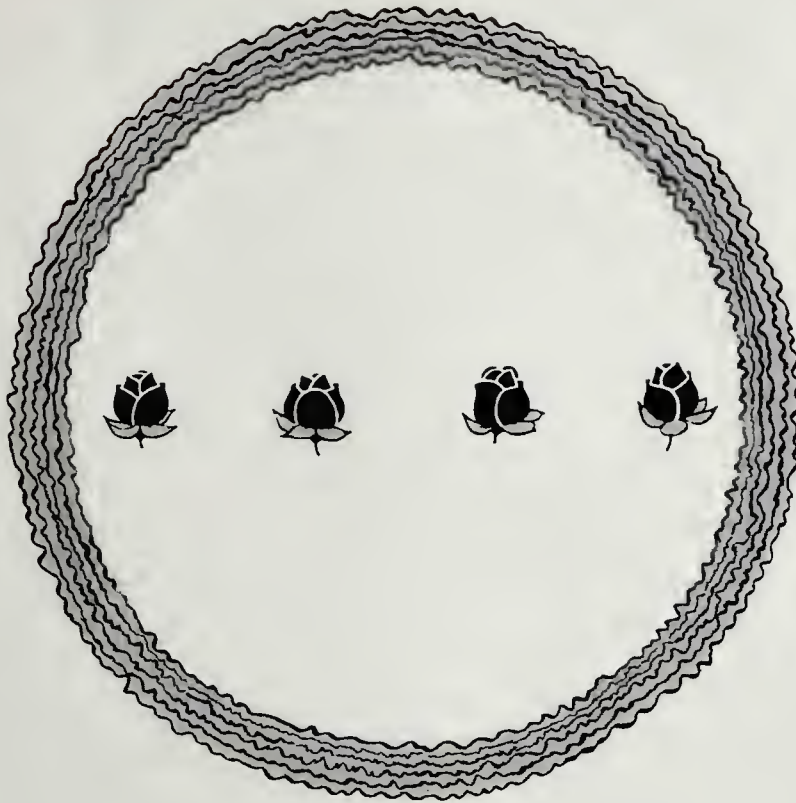
First, while it is true that the proposed homes per \$100 concept has better "statistical properties," this is in the realm of "how do you tell the sex of a turtle?" Answer, "Who cares but another turtle"! The important practical consideration is the obvious one that the rank order of any series of findings will be the same by both methods of calculation. (True, it's actually the inverse rank order, but the "first shall be first and the last shall be last" as a gauge of value in these figures.)

Second, the concept of homes per \$100 seems needlessly cumbersome. Why not homes per dollar? True, there is less accuracy because of "rounding off" but the figures remain useful when expressed as no more than a 3-digit number (as most c-p-m's now are). None of the audience data we have currently are really sufficiently accurate to warrant carrying these homes figures beyond 3 places.

Third, I think the point of the saving in calculating time was unduly minimized. As a case in point, we tested these two methods of expressing value by computing both c-p-m and h-p-\$100 using all the scheduled station break availabilities of a client station. The h-p-\$100 calculations were made in 24% less time than the more cumbersome c-p-m data.

Historically, broadcasting inherited the c-p-m concept from the print media (milline rate, for example). But newspapers had usually only a single calculation to make—the line rate against total circulation. By contrast, every one of the upwards of 300 spot availabilities of a single station is subjected to a c-p-m scrutiny. Broadcasting, then, has its own unique reason for h-p-\$100 represented in time saving.

Charles H. Smith  
president  
Charles Harriman Smith Assoc.  
Minneapolis



## A ROSE FOR EMILY

Emily Tickletyper worked in a small wing of H-R with three other distaffers. For her birthday, her officemates bought a beautiful cake\* embellished with four tempting candy roses.

Emily, a stickler for fair play, wanted to cut three friends in on equal shares of cake. She also wanted each piece to have an unmutilated candy rose. Using an ordinary cake knife (which cannot cut curves), how can she divide the cake into four equal pieces, each containing a flower? (No fair transplanting roses.)

Send in the correct answer and win a memento of your gastronomical thinking. Several are available so tell us what you've already won.

*Puzzle adapted from Dudeney's "Amusements in Mathematics,"  
reprinted courtesy of Dover Publications, Inc., N. Y. 14, N. Y.*

*\* To get your just desserts, sweeten your dough on WMAL-TV late-night feature films. You'll get the lowest cost per 1000 homes in the Washington, D. C. market. (ARB, Oct. '60 thru Apr. '61.)*

**wmal-tv**  
abc  
Washington, D. C.

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

affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

# THE PGW

---





# COLONEL'S MAJORITY

The TV and Radio stations represented by PGW bring welcome relief from the routine of the work-a-day world to a majority of the nation's women. Homemakers and career gals; wives and mothers; single girls;—all are women who manage the budget and make the buying decisions.

The PGW Colonels in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach these millions of women with spot radio on these outstanding radio stations. Won't you give us a call?

## FOR SPOT RADIO

### EAST—SOUTHEAST FREQUENCY WATTS

☆WCBM . . . Baltimore . . . . .	680 . . .	10,000
☆WWJ . . . Detroit . . . . .	950 . . .	5,000
☆WLOS . . . Asheville, N. C. . . . .	1380 . . .	5,000
☆WCSC . . . Charleston, S. C. . . . .	1390 . . .	5,000
☆WSOC . . . Charlotte . . . . .	930 . . .	5,000
WIS . . . Columbia, S. C. . . . .	560 . . .	5,000
☆WSIX . . . Nashville . . . . .	980 . . .	5,000
☆WPTF . . . Raleigh-Durham . . . . .	680 . . .	50,000
☆WRVA . . . Richmond . . . . .	1140 . . .	50,000
☆WDBJ . . . Roanoke . . . . .	960 . . .	5,000
☆WSJS . . . Winston-Salem . . . . .	600 . . .	5,000

### MIDWEST—SOUTHWEST

☆WHO . . . Des Moines . . . . .	1040 . . .	50,000
☆WOC . . . Davenport . . . . .	1420 . . .	5,000
WDZ . . . Decatur . . . . .	1050 . . .	1,000
WDSM . . . Duluth—Superior . . . . .	710 . . .	5,000
WDAY . . . Fargo . . . . .	970 . . .	5,000

### FREQUENCY WATTS

WIRE . . . Indianapolis . . . . .	1430 . . .	5,000
KMBC . . . Kansas City . . . . .	980 . . .	5,000
☆WMBD . . . Peoria . . . . .	1470 . . .	5,000
KFDM . . . Beaumont . . . . .	560 . . .	5,000
KRYS . . . Corpus Christi . . . . .	1360 . . .	1,000
☆WBAP . . . Ft. Worth—Dallas . . . . .	820 . . .	50,000
WBAP . . . . .	570 . . .	5,000
☆KTRH . . . Houston . . . . .	740 . . .	50,000
KENS . . . San Antonio . . . . .	680 . . .	50,000

### MOUNTAIN and WEST

KHOW . . . Denver . . . . .	630 . . .	5,000
☆KBOI . . . Boise . . . . .	950 . . .	5,000
KGMB . . . Honolulu—Hilo . . . . .	590 . . .	5,000
KHBC . . . . .	970 . . .	1,000
KGBS . . . Los Angeles . . . . .	1020 . . .	50,000
☆KIRO . . . Seattle . . . . .	710 . . .	50,000

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KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 34 county area, with highest ratings (see latest Nielsen).

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Sponsor  
backstage

### Country music in Manhattan towers

It is always a little dangerous to single out one radio station for praise because literally hundreds of stations around the country do extraordinary jobs of programing, promotion, public service, and getting results for their advertisers. But on this occasion I must run that risk.



Last night I saw a unique show at Carnegie Hall in New York, sponsored by a radio station. And it's only a month or so ago that I attended a rambunctious yet educational Country Music Convention in Nashville, Tenn., sponsored by this same station.

I'm speaking of WSM in Nashville. Between the *Grand Ole Opry* concert at Carnegie Hall and the boisterous brouhaha of last month on their home grounds, Jack DeWitt, president of the potent Tennessee outlet, Bob Cooper, Trudy Stamper and their cohorts have brainwashed me enough to cause me to cast discretion to the winds and devote this *Backstage* to them. The Opry, of course, is one of the most remarkable institutions, not only in the history of radio, but of showbusiness itself.

It must be 10 or 15 years since I first had the astounding experience of sitting in the Ryman Auditorium in Nashville one Saturday night, watching the Opry on stage as WSM piped it out over the airwaves. There must have been close to a hundred performers on the bill that night, and if the show ran a minute it ran 240 minutes. Or better than four hours, to spare you the mathematics. The audience in the big auditorium was as interesting to me as the pickers and singers on stage. It was an earthy, calico dress, shirt sleeve kind of crowd, fanatical in its devotion to the country and western performers who were entertaining them, and whoopingly loud and whistlingly shrill in its approval of number after number. Scattered around the hall were at least two dozen young mothers with infants in their laps, most of whom (the infants, not their mothers) fell blissfully asleep long before the fiddles and geetars and woeful and glad voices, and the clapping and stomping in the big hall subsided.

### Just 'plain folk'

And the audience wasn't all from Nashville either. There was, at the time, a huge parking lot adjoining the Ryman and a look at the license plates indicated there were folks at the show from just about every state in the union, as well as from Mexico and Canada. And last night (29 November) there were practically no vacant seats in Carnegie Hall, when a selected and representative group of stars from the Opry gave their show in New York. This wasn't a calico dress, shirt sleeve audience, although there were hordes from that circle. There were hundreds, too, from almost every other con-

ceivable strata of metropolitan New York life.

On a stage decorated only by a series of folding screens to cut down the depth, a piano, the amplifiers for the steel, electric and other guitars a succession of such veteran Opry stars as Faron Young, the Jordanares, Bill Monroe, Jim Reeves, Marty Robbins, Minnie Pearl, Patsy Cline, Grandpa Jones, the Stoney Mountain Cloggers with Tommy Jackson and twenty or thirty excellent country fiddlers, string banjoists, guitar pickers, bass and piano players and choristers regaled the packed hall from 8.30 to 11.30.

Bob Shelton, writing in this morning's *New York Times*, at the end of a long and warmly complimentary review of the show, said:

"So much enthusiasm seemed to be kindled among the performers, the audience and the sponsors of the show that it wouldn't be surprising, and certainly not unwelcome, if the *Grand Ole Opry* paid us another visit soon."

Whether you are an aficionado of the earthy country music and humor or not there are several aspects to the WSM-Grand Ole Opry story that are exceptional. The show has been on radio not for the ten or fifteen years I mentioned, but for thirty-six consecutive years. It has never had a summer replacement, nor has a performance ever been skipped. The station has long since stopped counting how many millions of people have come to Nashville to see the show. The stars and featured performers on the show, working as *Grand Ole Opry* units, travel about 9,000,000 miles doing over 3000 personal appearances to additional millions of people throughout the United States and Canada every year.


#### Sounds from Tin Pan Valley

It is roughly estimated that about 70% of the country music records produced are by *Grand Ole Opry* artists. And Nashville, where almost all of these records are made, produces a big portion of the nation's pop record hits as well as its country hits. The Opry and WSM are credited with a large part in making the city of Nashville the Tin Pan Valley of the United States, running New York City and Hollywood a tight race for the number one city for creating American popular music these days. And if you except Broadway show music and film music, it could easily be that Nashville is number one.

The Opry presentation at Carnegie Hall was a 100% WSM project. The station picked up the tab for flying all the performers up to New York and back to Nashville, as well as putting them up in a Gotham hotel and picking up all other costs. All of the stars on the show waived their salaries. All of the proceeds went to the Musicians' Aid Society of New York City. I'd say that was public service and charity work of a reasonably high order. Abetting the whole operation was a group called The Country Music Association, chairman of the board of which is Stephen Sholes, and president of which is Ken Nelson.

It's an interesting fact that there has been no other benefit show produced for the Musicians' Aid Society since last March. At that time a Dimitri Mitropoulos Memorial concert was staged, this, too at Carnegie Hall. It starred Van Cliburn and other fine classical artists.

I don't know who the current sponsors of the *Grand Ole Opry* are. Prince Albert tobacco, of course, used to be one of the most active, and may still be for all I know. I do know that whoever the sponsors of the show are, they're buying a lot of pluses for their advertising dollars today, just as they have been all these thirty-six years.



1020'  
above  
average  
terrain

the  
extra  
377'  
and  
new  
maximum  
power  
transmitter  
means  
3217  
square  
miles  
added  
with  
more  
TV  
homes  
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ever  
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ROCK ISLAND  
MOLINE  
EAST MOLINE

WOC-TV Channel 6 **NB**  
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Raymond E. Guth, General Manager  
Pax Shaffer, Sales Manager  
Exclusive National Representatives  
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## The Embassy of Ghana

His Excellency W. M. Q. Halm,  
Ambassador to the United States  
from Ghana, and some of the members  
of his family, in the garden at the Embassy ...  
another in the WTOP-TV series  
of the Washington diplomatic scene.

**WTOP-TV**  
WASHINGTON, D. C.



Represented by TvAR

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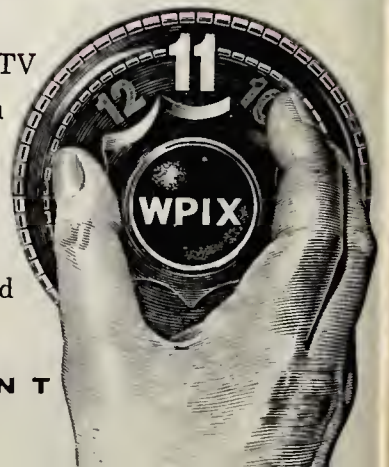




## TV chair

More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.

**N E W Y O R K ' S P R E S T I G E I N D E P E N D E N T**



# SPONSOR-SCOPE

11 DECEMBER 1961

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PUBLICATIONS INC.

NBC TV has enunciated a policy apparently aimed at placating any fears that its affiliates might entertain on the matter of regional selling.

The policy: the network will not consider any national sale that does not include substantially all major portions of the country.

What it means: on a daytime buy the network will allow the exclusion of certain southern states but there can be no exception made of the three west coast states. And at night the network will go on selling split networks only if an eastern advertiser and a western advertiser can be matched up. Otherwise it is substantially the full network.

Tv stations in major markets have been perplexed by the number and type of products that have been asking for December hiatuses.

In most cases they're food products, and it's hard to tell whether the manufacturer thinks the housewife changes her family's diet before Christmas or there's a need of the comparatively small savings in budget to fatten the profits statement.

One case in point: Jiff Peanut Butter (Gardner). P&G wants out from 11 to 31 December. Stations are being told the hiatus time will be applied to the next order.

The stations are comfortably ahead of last year for October and November and they're hoping there won't be enough of these pre-Christmas hibernators to tip the scales the other way for December.

It sounds fantastic but S&H Green Stamps (SSC&B) will be using 300-400 spots a week for two weeks in some of the markets designated for a campaign starting 11 January.

The multiple-station radio blitz is being set for around 15 markets.

Sellers of spot tv have another case of a potential cigarette client to go after for daytime participation in spot. Raleigh (KM&J) has followed in the steps of Spring (Grey) and gone daytime network.

In the instance of Raleigh the choice was NBC TV. The buy: 72 quarter-hours, starting in March. Billings: about \$700,000.

Spring (Lorillard), after a summer test on ABC TV, found daytime good for sales and has been with that network ever since.

Why daytime tv could grow in favor with the cigarettes: the nighttime battleground has become so crowded with the category that product protection is tough to maintain and there are cases of a menthol less than 10 minutes away from a filter. Each consumer may have his own type preferences, but it's still competition.

Recent developments in some agency quarters has resurrected an old thesis for debate. Is it in the best interest of the client to combine the program department and media under a single boss?

Dissenters to the idea can now be heard again posing this view: two caps on one head may be logical because network buying has become predominantly a media operation but the unique nature of entertainment judgment makes two heads healthier.

These advocates of separate bosses admit that, by temperament, program and media men are prone to conflicting points of view. But, they're quick to note, there should always be somebody at the agency management or client level to bump the two heads together and get a mutually sound recommendation.

If any group's been doing the right thing by spot tv, it's the top 10 air media agencies for 1961. Collectively the spot tv share of tv billings was higher than it had been the year before.

SPONSOR-SCOPE's examination of these agencies' spot tv vs. network tv billings for the two years showed a gain of over 2% in spot's favor. In other words, if there's a dollar drift from spot to network, it can't be laid at the doors of the kingpin agencies.

Here's the share comparison for 1961 in terms of millions of dollars and for the years '60 and '61 in terms of percentages:

AGENCY	NETWORK TV MILLIONS	SPOT TV MILLIONS	1961 SPOT %	1960 SPOT %
J. Walter Thompson	\$85.8	\$29.5	25.5%	35.6%
Ted Bates	57	55	49.1%	46.0%
BBDO	52	32	38.0%	39.6%
Young & Rubicam	70	20	22.2%	23.7%
McCann-Erickson	42.2	26	38.1%	23.5%
Benton & Bowles	40.3	29	41.9%	39.8%
Esty	38.5	15.1	28.6%	25%
Leo Burnett	40	20	33.3%	30%
Dancer-Fitzgerald- Sample	56.8	14.2	20%	22.2%
Compton	28.8	28	49.2%	50.5%
<b>TOTAL-AVERAGES</b>	<b>\$511.4</b>	<b>\$268.8</b>	<b>33.8%</b>	<b>31.2%</b>

(See page 30 for billings report on top 50 air media agencies for 1961.)

**Northwest Orient Airlines (Campbell-Mithun, Minneapolis) keeps expanding its kinship with spot radio.**

Coming up in its media plans is the use of about 45 markets for January starts.

The techniques will be both blitz and flights, with news and weather added to the basic schedule in some of Northwest's major markets.

**Wrigley's return to radio appears to have given spot little cause for whooping.**

The account (via Meyerhoff) has swung the bulk of its radio money to network, using three of them. Programs include Breakfast Club, Flair, Monitor and Emphasis.

Spot radio's score: about 20% of the radio budget.

A missing factor in the new strategy: the emphasis on early morning and late afternoon auto traffic time.

**Bekins Van & Storage, whose use of radio dates back to the 30's, will be stepping up its tv stake in 1962, with about 50 markets involved.**

The family-owned operation has been steadily moving eastward, preferably as the buyer of local moving firms rather than issuing franchises. In 1960 Bekins' spot tv expenditure, according to TvB, was \$268,370 and this year it's running at a slightly higher rate.

Other national movers which have been making rather sizeable tv investments are North American and American Red Ball.

**Chock Full 'o Nuts' house agency, Peerless, has a media director in Mike LaTerre who feels that the best way to get a qualitative reading on a radio station is to get out on the road, listen to the programming, and talk to the people at the station.**

LaTerre is doing just that in connection with the coffee brand's radio buying activities in 19 states plus Canada.

With LaTerre the quantitative factors are also important. But that you get out of books. The subjective qualitative judgment, he holds, is obtained by first-hand contact in the market.



## SPONSOR-SCOPE *continued*

The automotives may be figuring on a seven-million-car year but their optimism isn't reflected particularly in the network tv commitments they've made for the first quarter of 1962.

As of last week, the whole kaboodle on the network books came to a total of 452 commercial minutes, which is over 100 minutes less than they have going for them during the fourth quarter of 1961 (concededly the announcement period).

In terms of home impressions delivered during 1962's first quarter the car industry can figure on a collective total of around 4.6 billion. As for expenditures, the 452 commercial minutes might be estimated in the neighborhood of \$15 million.

The following breakdown of commercial minutes and home impressions covering the first 1962 quarter, as compiled by SPONSOR-SCOPE on information obtained from the networks, takes on regular network programming, sports, and specials:

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL MINS.	HOME IMPRESSIONS
Buick	0	0	20	20	240,000,000
Chevrolet	39	39	78	156	1,800,000,000
Chrysler Corp.	0	0	12	12	120,000,000
Ford division	0	13	59	72	720,000,000
Lincoln-Mercury	0	0	77	77	650,000,000
Oldsmobile	0	39	0	39	400,000,000
Pontiac	20	0	0	20	150,000,000
Studebaker	0	39	0	39	350,000,000
Willys	17	0	0	17	150,000,000
<b>TOTAL</b>	<b>76</b>	<b>130</b>	<b>246</b>	<b>452</b>	<b>4,610,000,000</b>

Note: Base of home impressions are last average homes viewing figures for the involved programs.

Vick Chemical through SSC&B is making the exploitation of its new cold remedy, Tri-Span, national.

It's bought 16 commercial minutes for it on five different NBC TV shows for the first 1962 quarter.

Fels, a spot standby for at least 30 years, has gone the way of network tv.

Through Manoff it's bought about \$650,000 of daytime on NBC TV for 1962.

Fels' defection comes on the heels of a partial one by another spot faithful, Lestoil Products, which for next year will be splitting its \$7 million tv plum between network and spot.

Babbitt, which last year spent about \$1 million in spot tv, is listening to proposals from all three tv networks.

CBS TV last week picked up an extra \$70,000 from the sale to American Motors of an hour special which will originate from the Mormon Tabernacle in Salt Lake City Sunday afternoon, 31 December. The theme of the event: Let Freedom Ring.

The show, with Loraine Day as m.c., will come in at around \$20,000.

While daytime network tv keeps showing a dollar advantage of 3.5% over last year, the leading women's service magazines have been taking it on the nose in terms of advertising pages. Here's an October comparison based on PIB data:

MAGAZINE	OCTOBER 1960 PAGES	OCTOBER 1961 PAGES	% CHANGE
Good Housekeeping	159.5	112.0	-30%
Ladies Home Journal	98.4	80.1	-19%
McCall's	124.3	111.0	-11%
<b>TOTAL</b>	<b>382.2</b>	<b>303.1</b>	<b>-21%</b>

From the viewpoint of a soap giant media director, what the industry needs more than the standardization of billings procedures is a system for automated spot control.

He describes the furore over billings automation as a case of putting the cart before the horse and only confusing the real need of the advertiser.

This need, as he puts it: **getting all the information possible before a campaign goes on the air and** by a proper control operation increase the efficiency while the campaign is on the air. The automated control system would insure greater economy and flexibility.

Added the media director: his company will soon be testing out such a system.

The ability of Old Hickory, via Ellington, to keep going on some radio stations has lately encouraged other agencies to query reps about the availability of their stations for hard liquor advertising.

One such query came out of W. B. Doner last week. No distiller or brands were mentioned. Only types of hard liquor were mentioned for checkoff as to acceptability.

George Alarik, BBDO, Minneapolis, group supervisor on Cream of Wheat, has a technique and philosophy that governs the account's buying of spot radio which should be of interest to both media sellers and others in the grocery field.

His approach and application, in gist form:

**MARKET EVALUATION:** Cream of Wheat twice annually conducts surveys to determine the overall sales picture. The market studies are based on many criteria and go beyond the regular, routine Nielsen store checks. The result is wiser, more effective use of the ad budget.

**STATION RE-EVALUATION:** So that it will not have to make any "drastic" changes in its advertising or buying patterns, Cream of Wheat takes into consideration also factory sales in the area, cost-per-case, share of audience, per capita consumption. Also given re-evaluation regularly are the "sounds" of stations. (Alarik's theory is that station sounds are not changing too drastically but that more of them are becoming increasingly conservative.)

**AFFINITY FOR RADIO:** Cream of Wheat buys radio because it feels that what it's actually buying is the station's "loyal audiences." In other words, listeners who keep tuned to a station because they like the sound. This is why C-o-W buys 297 stations in 135 markets. (Latest share score on the hot cereal market for C-o-W: 43.6%.)

Further notes Alarik: **No material station cutbacks are in the offing for 1962.** Buying for next year's schedule will start immediately after approval of the radio plan by National Biscuit (expected this week).

Howard Cain, Meyerhoff's account executive on Heet, wants it known that the anti-freeze gasoline additive will be buying spot radio in 50-55 markets with a budget approximately the same as last year's.

In fact Heet, he says, will be adding new markets and stations on the basis of a strategy which puts the stress on reach and power.

Even though it's yet to make a tv connection among the New York independents, Rheingold (FC&B) is going ahead with setting up a radio network for the Mets baseball games which it'll co-sponsor the coming season for about \$1.5 million.

It's expenditure in spot tv for the initial nine months of 1961 was, according to TvB estimates, \$540,400. Last year's tv billings came to \$160,000, while newspapers got \$1.7 million. In effect, it let Ballantine rule the tv roost, competitively.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.



**OURS:** We don't exactly *own* South Carolina, but we claim it as our beat. Our oyster, in a real sense. It opens up for us because we know its business, government, culture, people. People best of all: their likes, dislikes, habits, greatnesses, and strengths. A knowledge growing out of nearly 30 years of operating broadcasting facilities in the capital city. □ This is why we're credited with a 78.7% share of viewing (by Nielsen) in the Columbia Metropolitan Area. Over a quarter million people in the 1960 Census, largest in the state and second only to Charlotte in *both* Carolinas. And our 1526-foot tower makes more of *all* South Carolina ours than any other station can claim. □ This is another good reason why South Carolina's major selling force is

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

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



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



## ABC-TV edges out NBC and CBS.

As this highly competitive season moves ahead, ABC does likewise. Taking the lead where it counts most—in the competitive areas where the watchers can watch all 3 network programming efforts.

In addition to its rating lead, ABC—in this Arbitron Report\*—also took the most half-hour firsts: 19 to CBS's 16, NBC's 14.

The margin, to be sure, is close. But the trend is again trending.

NETWORK	ABC	NBC	CBS
RATING	18.1	17.8	17.0

\*Source: ARB National Report, Competitive Area Edition, week ending Dec. 3rd. Average rating, Monday thru Sunday, 7:30-11 PM.

**ABC TELEVISION**

**Share to broadcast budgets by agency billing level—1961**



**HOW THE TOP 50 AIR AGENCIES SPENT IT**

**Thompson emerges as No. 1 for the fourth consecutive year with \$125.5 million in air billings. Ted Bates is second and BBDO third**

The top 50 air agencies gave a dazzling 50% of their clients' ad dollars to television and radio in 1961, a SPONSOR analysis of this year's billings reveals. The "average" agency in the top 50 spent 3% last year in broadcast media.

Once again, a survey of the top agencies shows that J. Walter Thompson is the number one spender in broadcast advertising with an estimated \$125.5 million or 43% of its clients' budgets allotted to broadcast media. JWT's total agency billing this year is estimated at \$290 million. This marks the fourth straight year that JWT is juggling with electronic dexterity more tv and radio billing than any other ad agency.

## 5-year pattern of 1961's top air agencies

Rank, with percent of air to total billing in parentheses

Top 10 agencies	'61	'60	'59	'58	'57	'56	% gain in air share '55-'61
JWT	1 (43)	1 (55)	1 (49)	1 (44)	3 (20)	4 (28)	59%
Bates	2 (82)	3 (81)	4 (80)	5 (79)	5 (75)	5 (66)	17
BBDO	3 (40)	5 (42)	5 (42)	4 (42)	4 (40)	2 (42)	same
Y&R	4 (41)	2 (49)	3 (48)	3 (45)	2 (44)	1 (42)	3
Mc-E	5 (41)	3 (48)	2 (49)	2 (52)	1 (58)	3 (39)	8
B&B	6 (77)	6 (63)	6 (69)	6 (66)	6 (59)	6 (66)	40
Esty	7 (80)	9 (80)	11 (70)	11 (78)	9 (80)	8 (65)	33
Burnett	8 (52)	7 (57)	7 (52)	7 (58)	7 (61)	7 (57)	-13
D-F-S	9 (66)	8 (63)	11 (70)	8 (65)	8 (66)	9 (62)	10
Compton	10 (65)	11 (62)	12 (56)	10 (63)	10 (60)	13 (55)	23

TREND chart above shows how percent of total billings going to air media has grown among the top 10 air agencies in 1961. Note Burnett is only one which registered decline in six-year period

This year also finds Ted Bates & Co. moving from third to second place with \$117 million in tv and radio expenditures. It is significant that the Bates agency also picked up considerable momentum in its per-

centage share of broadcast billing from 81% in 1960 to 82.1% in 1961. Bates spent \$105 million in broadcast media in 1960.

In third place is BBDO with \$100.8 million in broadcast media or 40.3%

of its total billing. BBDO was fifth in 1960 with television and radio billings around \$92.5 million.

Young & Rubicam ranks fourth with \$100 million. It was in second place last year with \$112.7 million. McCann-Erickson, tied with Bates for third place last year, dropped to fifth with \$83 million. It racked up \$105 million in broadcast billings last year.

Highspots of the SPONSOR analysis of the 1961 top 50 agencies in broadcast billings follow:

- Top 10 agencies will average 59% of their total billings in radio/tv.

- Total air expenditures of the top 50 will be \$1,651,800,000, an increase of \$20.6 million over last year.

- Total expenditures of the top 50 agencies will be \$3,228,800,000, increasing \$52.6 million over 1960.

- Top 50 agencies spent \$944.8 million in network tv in 1961, compared with \$931.5 million in 1960, an increase of 1.4%.

- Top 50 agencies spent \$500.5 million in spot tv in 1961, compared with \$499.2 million last year, an increase of .3%.

- Top 50 agencies spent \$36.1 million in network radio in 1961 compared with \$53.4 million, a decrease of 32.4%.

## The top 10 network agencies — from 1958 through 1961

Rank	1	2	3	4	5	6	7	8	9	10
<b>1961</b>										
Tv	JWT	Y&R	Bates	D-F-S	BBDO	Mc-E	B&B	Burnett	Esty	L&N
Radio	C-Ewald	JWT	Y&R	Geyer	MacManus	Esty	BBDO	Mc-E	Ayer	FC&B D'Arcy
<b>1960</b>										
Tv	JWT	Y&R	Mc-E	Bates	B&B	BBDO	Burnett	D-F-S	Esty	K&E
Radio	C-Ewald	JWT	Mc-E	EW&R	Y&R	C&W	Ayer	Esty	Geyer	GB&B
<b>1959</b>										
Tv	JWT	Y&R	Mc-E	BBDO	Compton	Bates	B&B	D-F-S	K&E	L&N
Radio	C-Ewald	Ayer	EW&R	W&L	C&W	Y&R	Esty	Bates	BBDO	Mc-E
<b>1958</b>										
Tv	JWT	Y&R	Mc-E	BBDO	B&B	Burnett	Bates	D-F-S	K&E	FC&B
Radio	JWT	FC&B	Y&R	Esty	Ayer	C-Ewald	Mc-E	BBDO	Bates	C&W

This year's SPONSOR analysis of the top 10 network television and radio agencies, in terms of billing, over the past few years reveals that the majority of agencies remain even, do not often switch rank

• Top 50 agencies spent \$181.7 million in spot radio in 1961 compared with \$178.6 million in 1960, an increase of 1.7%.

• Network tv's 10 top spenders, in descending order, are JWT, Y&R, Bates, D-F-S, BBDO, Mc-E, B&B, Burnett, Esty and L&N.

• Network radio's 10 top spenders, in descending order, are Campbell-Ewald, JWT, Y&R, Geyer, MacManus, Esty, BBDO, Mc-E, Ayer, and FC&B and D'Arcy tied for 10th place.

• Spot tv's 10 biggest spenders, in descending order, are Bates, BBDO, JWT, B&B, Compton, Mc-E, Burnett and Y&R (even), L&N and FC&B.

• Spot radio's 10 biggest spenders, in descending order, are BBDO, Mc-E, Esty, Ayer, D-F-S, Grey, C&W and Y&R (even). JWT, and D'Arcy.

• Cut-off level of the top 50 agencies was at \$6.9 million last year, with Hicks & Greist and Warwick & Legler tied for 50th niche. This year's bottom agency is Kastor. Hilton, Chesley, Clifford & Atherton with \$7 million in broadcast media.

An examination of the 50 top agencies reveals that 30 have their headquarters in New York; 10 in Chicago; four in Detroit; two in St. Louis; two in San Francisco; one in Minneapolis, and one in Philadelphia.

As seen in previous studies, the size of an agency's total expenditures has a close bearing on the amount each shop puts into broadcast media. Last year, the top 10 agencies spent an average of 58% of their total billings on tv and/or radio. This year it was up to 59%.

This year's top 50 in tv/radio buying include three agencies which did not appear in last year's lineup, namely Post & Morr (formerly Gorden Best) in 46th place with combined tv/radio billing of \$8.2 million; MacManus, John & Adams, combined tv/radio billing of \$7.7 million in 48th position, and Kastor, Hilton, Cheslev, Clifford & Atherton with combined tv/radio billing of \$7 million, in 50th place.

Several top agencies were evidently not enraptured with the sales power of radio. On the other hand, a number of big agencies, such as BBDO, McCann-Erickson, N. W. Ayer and William Esty continued to demonstrate their regard for radio's maximum usefulness for the American consumer.

Following is a summary of '61 air activity by the leader, *J. Walter Thompson*.

Superlative indeed is J. Walter Thompson's scorecard among the top

## Top 50 agencies devote between 17% - 84% to air

Number of agencies	Percent of total to air
5	80% or more
2	70% to 79%
8	60% to 69%
10	50% to 59%
12	40% to 49%
8	30% to 39%
4	20% to 29%
1	Under 20%

Five agencies this year spent 80% or more in air media, according to SPONSOR's analysis. Last year four ad agencies were in this category

50 agencies. It has been the biggest air spender and thus No. 1 spot occupant for the past four years. In 1955, it was in fifth position with 27% in air billings. In 1956, it advanced to fourth place (28%) and moved to

## The top 10 spot agencies — from 1958 through 1961

Rank	1	2	3	4	5	6	7	8	9	10
<b>1961</b>							← even →			
Tv	Bates	BBDO	JWT	B&B	Compton	Mc-E	Burnett	Y&R	L&N	FC&B
Radio	BBDO	Mc-E	Esty	Ayer	D-F-S	Grey	← even →		JWT	D'Arcy
<b>1960</b>										
Tv	Bates	JWT	B&B	BBDO	Compton	Y&R	Mc-E	Ayer	Burnett	FC&B
Radio	BBDO	Esty	Mc-E	Y&R	Ayer	JWT	D-F-S	L&N	Grey	K&E
<b>1959</b>										
Tv	Bates	Burnett	B&B	BBDO	Mc-E	Y&R	Ayer	Compton	C&W	D-F-S
Radio	Mc-E	BBDO	Esty	Y&R	Ayer	D-F-S	SSC&B	K&E	C&W	Grey
<b>1958</b>										
Tv	Bates	BBDO	Mc-E	B&B	JWT	Esty	Ayer	Compton	Burnett	L&N
Radio	BBDO	Mc-E	JWT	Ayer	Y&R	Esty	D-F-S	SSC&B	D'Arcy	Grey

As in previous years, most of the top television and radio spot purchasers did not shift much in ranking from '60 to '61. BBDO, which was fourth in last year's top 10 spot tv agencies, is now in second place

third position in 1957 (20%), It reached the top in 1958 (with 44%) and since has maintained its enviable position as leading spender of whopping sums of money in television and radio.

In 1961, J. Walter Thompson,

among the top 10, is the stand-out in network tv and in the deuce spot in network radio, repeating its behavior of the preceding year in both categories. Nor is its conduct in other radio tv spheres something to be sneezed at among the 10 spot agen-

cies. This year finds it in third position in spot tv and ninth in spot radio. Last year it was second in spot tv, sixth in spot radio.

Like Abou Ben Adhem, J. Walter Thompson is first in network tv and spot tv with a total of \$115.3 million

## The top 50 advertising agencies in television and radio

Agency & Rank	Rank 1960	Total air \$ (millions)		Total agency \$ (millions)		% Air to total		\$ Spent on tv '61 (millions)		\$ Spent on radio '61 (millions)	
		1961	1960	1961	1960	1961	1960	Network	Spot	Network	Spot
1. JWT	1	125.5	151.4	290.0	275.0	43.0	55.0	85.8	29.5	3.4	6.8
2. BATES	3	117.0	105.0	142.5	130.0	82.0	81.0	57.0	55.0	+	5.0
3. BBDO	5	100.8	92.5	250.0	222.0	40.3	42.0	52.0	32.0	1.8	15.0
4. Y&R	2	100.0	112.7	240.0	230.0	41.8	49.0	70.0	20.0	3.0	7.0
5. Mc-E	3	83.0	105.0	205.0	218.8	40.9	48.0	42.2	26.0	1.6	13.2
6. B&B*	6	70.0	88.0	90.0	140.0	77.0	63.0	40.3	29.0	0.2	0.5
7. ESTY	9	67.2	60.0	84.0	75.0	80.0	80.0	38.5	15.1	2.2	11.4
8. BURNETT	7	66.2	65.6	128.0	115.0	51.7	57.0	40.0	20.0	+	6.2
9. D-F-S	8	66.0	62.0	100.0	97.0	66.0	63.0	56.8	14.2	+	9.2
10. COMPTON	11	58.6	50.0	90.0	80.7	65.0	62.0	28.8	28.0	0.9	0.9
11. L&N* <sup>1</sup>	13	56.7	45.1	90.0	85.0	63.0	53.0	36.0	18.0	+	2.7
12. AYER*	10	56.4	57.0	141.0	137.0	40.0	42.0	32.2	12.2	1.5	10.5
13. FC&B*	14	51.5	44.1	104.2	89.0	49.4	49.0	29.8	16.7	1.2	3.8
14. K&E	12	43.1	47.6	85.0	95.1	50.0	50.0	33.0	6.0	1.1	3.0
15. SSC&B	17	41.1	32.0	62.5	53.0	65.0	60.0	27.3	8.0	+	5.8
16. C-E*	15	32.0	36.0	96.1	91.0	33.3	39.0	21.0	5.0	4.0	2.0
17. GREY	19	30.5	26.2	56.0	51.0	54.0	51.0	15.8	6.4	0.8	7.5
18. NL&B	19	28.8	26.2	52.1	44.0	55.0	59.0	19.2	4.4	0.9	4.2
19. C&W*	16	28.5	34.5	58.0	60.0	49.0	58.0	10.0	11.0	0.5	7.0
20. D'ARCY*	23	28.4	23.0	81.0	77.0	35.0	30.0	9.0	11.9	1.2	6.3
21. NC&K <sup>2</sup>	30	27.7	16.7	38.0	35.5	73.0	47.0	17.0	8.3	0.2	2.2
22. EWR&R	18	23.2	29.1	61.0	75.0	38.0	38.0	17.4	3.5	0.5	1.8
23. WADE*	22	21.2	23.5	26.0	28.1	81.0	83.0	12.3	8.8	+	0.1
24. MAXON	25	19.0	18.1	32.0	31.0	59.0	58.0	16.3	1.3	0.1	1.3
24. C-M* <sup>3</sup>	29	19.0	17.0	39.0	49.0	48.0	34.0	7.5	5.5	+	6.0

\*SPONSOR estimate for all or part of figures. \*\*Agency was not in the top 50 during 1960. †No billings or less than \$0.1 million. ‡Formerly Gordon Best. 1—Lee & Newman; 2—Norman, Craig & Kamel; 3—Campbell-Mithun; 4—Tatham-Laird; 5—Ogilvy, Benson & Mather; 6—Fuller & Smith & Ross; 7—Donahue & Coe; 8—Ke



while Ted Bates is in the deuce spot pending \$112 million in the same categories. This gives the former an edge of more than \$3 million. J. Walter Thompson displays extraordinary strength in network tv where it is triumphant to the persuasive tune

of \$85.8 million. Young & Rubicam dropped from last year's second place to fourth position this year in the top 50 scorecard, but is J. Walter Thompson's closest competitor in network television spending with \$70 million accounted for.

Currently, J. Walter Thompson's stalwart list of clients is snugly ensconced in both night and daytime tv programs as well as in spot tv. Among its clients are Eastman Kodak and RCA on *Walt Disney's Wonder-* (Please turn to page 53)

## Expenditures, with total, network, and spot billings in 1961

Agency Rank	Rank 1960	Total air \$ (millions)		Total agency \$ (millions)		% Air to total		\$ Spent on tv '61 (millions)		\$ Spent on radio '61 (millions)	
		1961	1960	1961	1960	1961	1960	Network	Spot	Network	Spot
26. Gardner	24	18.6	19.8	40.0	42.6	46.0	46.0	7.1	7.9	0.2	3.3
27. DCS&S	27	18.2	17.3	26.7	28.0	68.0	61.0	11.2	4.8	0.4	1.8
28. T-L <sup>4</sup>	21	17.9	24.2	26.0	35.5	69.0	66.0	8.0	8.0	0.4	1.4
29. OBM <sup>5</sup>	28	16.7	17.2	47.0	29.4	35.6	58.0	8.3	6.8	0.3	1.3
30. GRANT*	31	15.0	13.8	34.0	39.4	43.0	35.0	4.0	8.0	0.5	2.5
31. DONER	34	13.6	12.3	17.0	21.0	80.0	59.0	4.0	4.5	0.5	4.6
32. PARKSON	26	13.5	12.5	16.0	14.0	84.0	89.0	12.8	0.7	†	†
33. F&S&R <sup>6</sup>	32	13.1	13.7	52.4	50.0	25.0	27.0	9.6	2.8	†	0.7
34. GEYER*	35	12.5	12.0	39.0	38.0	32.0	31.0	3.0	4.0	2.5	3.0
35. D&C <sup>7</sup>	39	11.8	9.6	34.7	34.0	34.0	28.0	4.8	3.9	0.8	2.3
36. KM&J <sup>8</sup>	33	11.4	12.5	22.0	20.0	52.0	62.0	4.2	6.0	0.2	1.2
37. DDB	38	11.3	9.8	45.0	42.0	25.0	23.0	5.2	4.4	†	1.6
38. GB&B <sup>9</sup>	36	11.1	11.8	14.0	15.0	69.0	79.0	7.0	2.7	0.1	1.2
39. GUMBINNER*	47	10.6	7.5	23.3	22.9	45.0	32.0	2.8	4.5	0.3	3.0
40. WEISS	43	10.1	9.0	18.1	16.9	55.0	53.0	5.9	2.6	0.9	0.5
41. FRANK	47	10.0	7.5	20.0	15.0	50.0	50.0	7.1	2.2	†	0.7
42. BROTHER	40	10.0	9.5	36.0	36.0	28.0	26.0	6.7	0.1	0.9	2.2
43. MW&S <sup>10</sup>	42	9.3	9.4	19.7	19.6	48.0	48.0	3.0	4.3	†	2.0
44. NORTH	44	9.0	8.5	16.0	15.5	56.0	55.0	4.8	4.1	0.3	0.3
45. RMcC <sup>11</sup>	46	8.9	8.0	25.0	24.0	35.6	33.0	4.6	4.4	†	0.3
46. P&M†	**	8.2	**	12.0	**	68.3	**	2.1	4.3	0.6	1.2
47. H&G	50	7.8	6.9	15.3	11.2	51.0	62.0	1.3	4.0	0.1	2.4
48. MacMANUS*	**	7.7	**	45.2	**	17.0	**	3.5	0.9	2.3	1.0
49. H-C&H <sup>12</sup>	**	7.1	**	15.5	**	45.7	**	†	5.1	†	2.0
50. KHCC&A <sup>13*</sup>	37	7.0	10.1	23.3	22.0	30.0	46.0	0.7	3.7	0.2	1.8

4—Adden & Jones; 9—Gulld, Bascom & Bonfigli; 10—Mogul, Williams & Saylor; 11—Reach, McClinton; 12—Honig-Cooper & Harrington; 13—Kastor, Hilton, Chesley, Clifford Atherton.

# STEERS: RADIO IS 'WITH IT'

▼ DCS&S president, who says radio is now ensconced in top spot as personal companion in American homes, foresees bright future for the medium if sold right



DEMANDS FOR SPEAKING ENGAGEMENTS and contributions to an occasional newspaper ad column, keeps William E. Steers on the go

When a top air billing agency like Doherty, Clifford, Steers & Shenfield picks up a spot tv tab which adds up to almost double the amount spent the year before, it doesn't necessarily mean they've gone sour on spot radio. As a matter of fact, at DCS&S there's a strong respect for radio as an advertising vehicle. And despite the rise of spot tv usage, the agency took a \$2 million bite out of its estimated \$18 million total air budget for radio.

When William Steers, the agency's president, got up before the recent ANA convention in Hot Springs, Va., early last month, he borrowed a popular slang expression to wrap up the agency's regard for the medium. "Radio," he said candidly, "is very much 'with it.'" When you corner him for a more serious evaluation, however, Steers is apt instead to say "radio is a gold mine to be mined."

Although Steers expresses some doubt that radio will ever revert to its original role—that of a complete family entertainment medium—he feels it has developed into something far better: an intensely personal medium. Something one cannot do without—"a sort of mechanical companion."

"You need only walk down Fifth Avenue these days," he says, "to sense, from the hum of a dozen different transistor radios being carried about by a dozen different nearby pedestrians, what a cozy relationship radio has established with its listeners."

Steers points out that even the radio announcer's manner of speaking to his listeners has taken on a new and different tone. In an intimate and companionable voice the announcer "is likely to say something like this: 'when we were together last night, we heard such and such . . .'"

The complexion of radio listening is altogether different from the old days when the family sat around the set once a week to listen, en masse, to say, Ed Wynn, says the DCS&S executive.

Seated at his handsome desk in his quietly elegant Fifth Avenue office, Steers smilingly recalled a personal incident which sums up, better than any lengthy dissertation, the impor-

ance of radio in the average, American home. It happened, he said, during a hurricane alert in the locale of his summer residence in Rhode Island last year. When word came that all residents were to leave the danger area as soon as possible, he remembers that he hurriedly stuffed his pockets with the absolutely personal necessities: "a hankie, cigarettes, pocket money." His two sons, however, came out toting heavy suitcases. Upon investigation, it was discovered that the suitcases held all the family radios the boys could possibly gather together.

While Steers makes no bones about his belief in the medium's place in the home, and expresses satisfaction in the diversification of programming ("radio is already reaching a highly segmented market—rock 'n' roll for teenagers, popular music for housewives during the day, special programs for various language and ethnic groups") he isn't too happy about the method used by sellers in peddling the medium.

For one thing, he thinks sellers are taking the wrong approach by touting it as a dominant medium. "It should," he says in no uncertain terms, "be sold for its specific values to certain groups of people and for certain times of the day."

Radio would reap far greater benefits if those selling the medium would make an effort to recognize the needs of an individual instead of trying to throw the whole book at them.

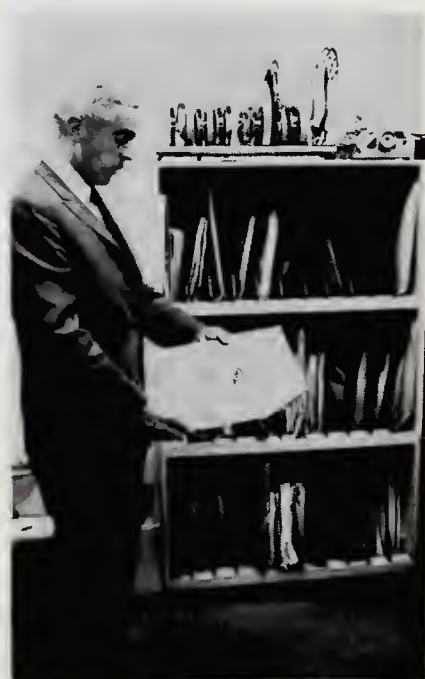
When used properly, he says, radio can shape up to a more modern medium than all the others. And, he adds, it can prove to be a rewarding challenge to the advertiser who is able to make proper use of it.

Despite his premature, albeit handsome, head of grey hair, Steers seems too youthful to head up a fast-moving agency the size of DCS&S. With more than 30 years of advertising know-how to his credit, 52-year-old Steers, however, is one of the very few ad men to head a major agency who can boast a solid background in media.

Actually, Steers hadn't set his sights on advertising as a career during his college days. When he was graduated from Dartmouth back in 1930, he made the usual rounds (for

men fresh out of college) on the big corporation route. When by September nothing had materialized, he placed his name in one of the big employment agencies specializing in the ad agency field. The first thing that happened along was an opening in the research department of Pedlar & Ryan. Steers took it and spent 14 years there—first in research, then in media and later in account work.

In 1944 he, along with Don Clifford, Francis Doherty and Lawrence Shenfield (all former Pedlar & Ryan men), founded the Doherty, Clifford & Shenfield agency. Steers super-



**STEERS DOESN'T GO** for the off-beat in radio commercials. He's shown here looking over disk featuring Jax beer commercials

vised the media operations and in 1952 his name was added to the agency.

From 1952 to 1956 he served as DCS&S executive vice president and secretary with his responsibilities spreading out to cover media, research, television and radio plans, and agency management. In 1956, he became president.

A director of the National Better Business Bureau and the Audit of Bureau of Circulation, he is also a director-at-large of the American As-  
(Please turn to page 55)

# NET TV FOR NON-MASS MARKET

- Unique buy brings highly specialized Xerox office copier to decision-maker homes via 'CBS Reports' show
- Public affairs tv furnishes solution for machine which weighs immobile 600 lbs. yet needs demonstration



**PRODUCT SELL** commercial aired for Xerox on initial 'CBS Reports' exposure demonstrates copier's simplicity (little girl operates it) and versatility (it photographs the girl's rag doll)



**INSTITUTIONAL** film described history of Xerography, using symbols understandable to laymen. Static electricity, component of Xerography, was shown via effects on young lady's hair

It's tough enough when your name begins with an "X." but if your product weighs an immobile 600 pounds, is not for sale, and requires top management decision for leasing, you've got marketing problems.

Specialized (vertical) trade publications might seem a logical media vehicle for such a product, and in fact the Xerox Corp., Rochester, N. Y., did try that tack for the Xerox 914 office copying machine.

A list of vertical trade publications a mile long and a few general magazines constituted the Xerox media mix when the account moved from a Rochester agency to fast-growing Papert, Koenig, Lois in New York.

There followed a recommendation, engineered by PKL media director Bill Murphy and the then media supervisor Bernard Shlossman (now marketing chief for Pavelle Corp., about to issue a new photographic product), that initially brought on a double take by account supervisor Carl Ally, but he soon saw great logic in the plan, as did the client.

The new component in Xerox' media mix is *CBS Reports*. Sponsorship of the Thursday night public affairs tv program began 9 November and is on a once-a-month basis currently over a 35-station lineup, with that number to be increased as Xerox opens demonstration offices in more cities (It's expected to hit 70 next year.) As for the rest of the media picture, vertical trade publications have been reduced. General magazines and horizontal business publication exposure remain important. Tv and print more or less split the ad budget down the middle.

Why a mass medium like tv for so non-mass a product as the Xerox 914? According to the PKL group, this machine leaves its competitors way behind (it takes a picture of anything that fits over its screen, in seven seconds, on just about any kind of paper, requiring no mixing of chemicals, with no wasted copies, at a competitive price), but many people don't know about it. And, be-

cause the 914 weighs 600 pounds, salesmen cannot whisk it about from office to office for demonstrations.

Now tv does the initial demonstration, and encourages interested viewers to come in for more extensive exposure to the product. And Xerox and PKL report it does the job efficiently, thanks to the composition of *CBS Reports*' audience, and the opportunity to buy the show only in those markets where Xerox sales offices have been established.

For evidence of the efficiency of this buy, take Boston where *Reports* is viewed by an estimated 94,000 homes of which 35,700 are computed to fall into the over \$10,000 annual income category, and 39,500 are headed by college men. The combined circulation of each issue of the magazines carrying Xerox ads to Boston is about 40,000. The magazine buy, however, takes in markets where Xerox has not yet set up an office but wishes to pave the way.

Further reason for selection of tv lies in the institutional realm. The Xerox Corp. is said to have any number of revolutionary products in various stages of development, and it wants to ready the public for their introduction.

Therefore, of the two 60-second commercials created for Xerox' initial appearance on *Reports*, one was devoted largely to a history of Xerography, the electrical photography process by which Xerox products operate. To help bring the technicalities of Xerography down to terms everyone can understand, the film opens with a blond young lady whose hair literally stands on end when charged with static electricity, an important component of Xerography. This institutional commercial also detailed some of the advances that can be expected from Xerox in the future, such as recording large libraries of material on a tiny spool, or printing photographs from negatives instantly on ordinary paper.

The product-sell commercial features a little girl, to emphasize the simplicity with which the Xerox 914 can be operated. Simplicity also is the word for that film's scenery. It's an office scene, but the amount of office furniture is held to a bare

## Xerox' tv debut is on shelters



**SHELTERS** were topic of *CBS Reports* show carrying initial Xerox commercials. Shown in scene from program is Gov. Nelson Rockefeller (N. Y.)

minimum, so as not to distract the viewer's eye from the product, explains Jim Walsh, head of the radio/tv department at PKL. The few props are seen "in limbo" with seemingly wide open space in between.

The little girl's father gives her a letter to copy, and she goes skipping off to the Xerox 914, slowing momentarily to give the water cooler button a jiggle. Once at the copier, she puts the original in position, sets the dial, and presses the print button, humming while the machine goes to work.

When the copy emerges, the girl picks it up, along with the original, and starts back to her father. But she stops, and her face lights up with an idea. Returning to the machine, she places her rag doll in position and pushes the print button.

Out comes the doll's picture, proving to the tv audience that the 914

can photograph just about anything. Then, back she skips to her father, handing him the two sheets with the letter on them.

"Which is the original," he asks.

To which she replies, "I forget."

Other PKL personnel active in the creation of the Xerox commercials (several additional films are in work) include copywriter Mike Chappell and art director Sam Scali. For the technical aspects of the institutional commercial, the agency consulted with Dr. Jonathan Karas. Music was contributed by noted jazzman Don Eliot. The commercials were filmed at the studios of Elliot-Unger-Elliot.

Elaborating on the institutional side of the tv buy, David Curtin, assistant to Xerox president, said "We want to let the business world know big things are coming, so when it happens they won't be surprised." ■

# THE 5 'IMAGES' OF RADIO

Don't look for a single 'image' of radio; you won't find one. Medium looks different to clients, agencies, government and broadcasters—and the listening public

**C**ompletion and tabulation last week of a new "radio attitude" study for SPONSOR's new bi-monthly service, U. S. RADIO, throws startling and dramatic light on the complex "image problem" faced by the radio industry today.

The coast-to-coast survey, which will be reported in full detail in the January issue of U. S. RADIO (sent to all SPONSOR subscribers), shows clearly that radio has not one, but at least five different images in the minds of modern Americans.

The attitude toward, or image of radio held by the public, for example, is vastly different from that held by radio station men and this, in turn, differs from that of radio representatives, agencies, advertisers and government.

Other highspot findings of the new attitude study include these points:

## 'U. S. RADIO'S' IMAGE STUDY

Full dimension study of radio's image will appear in the January edition of U. S. RADIO, when it will begin bi-monthly publication. This short summary traces some of the guide-lines which the upcoming detailed story will explore in depth to determine the nature of radio's image with the industry, the public and the government. U.S. RADIO will be distributed to SPONSOR subscribers.

- Though ad agencies, reps, and station men are generally agreed that there is a need for a refreshed radio image, they are far from unanimous on what aspects of radio should be pushed in image-building.

- All feel, however, that existing "information gaps" should be closed as soon as possible.

- All believe that it is desirable for radio to "put its best foot forward," and emphasize its virtues; but there is no general agreement as to which arm of the industry should be responsible for this.

- Radio's "versatility" is conceded by practically all groups surveyed. Some suggest that this factor provides a base for defining a larger image. Others believe, however, that versatility works against a recognizable image.

- All those surveyed feel that

## New survey asks same questions of five groups, finds vastly

SPONSOR and the new bi-monthly U. S. RADIO polled five groups vitally concerned with radio, found widely different views but unanimity on the ultimate pluses and goals of the medium. Move was made in the wake of

much conversation but little in-depth thinking or direct action in determining the nature and dimension of radio's image along with what encourages and fosters a good one, what tends to develop an inferior one.

### BROADCASTERS ANSWER:

What do you think of radio's image with . . .

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	9%	61%	20%	10%
Station reps	12	51	30	10
Agencies	12	18	42	30
Advertisers	12	39	45	12
Listeners	30	60	12	3

Broadcasters think 60% of the stations project a good image; 10%, bad; 20% are indifferent to the effect they create. They see an information gap between agencies and stations

### AGENCIES ANSWER:

What do you think of radio's image with . . .

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	20%	40%	40%	....
Station reps	20	40	20	20%
Agencies	10	40	30	20
Advertisers	10	20	50	20
Listeners	20	20	40	20

Agency men have a range of opinion rather than sharp divisions. 40% answered that radio has a good image with them, but wonder about its impact with listening audience

there should be "spontaneous and effective cooperation" between intra-industry groups in promoting a better radio image. But suggestions for the type of cooperation vary widely.

These and other apparent contradictions which the new SPONSOR-U. S. RADIO attitude study turned up were, in fact, largely foreseen when the survey was in the planning stage.

SPONSOR editors, for the past three years, have been acutely aware of the vast amount of radio image talk within the industry. But it seemed to be becoming increasingly apparent that different segments of the radio business were talking in different languages about the problem.

To pin down these differences and to provide a basis for a thoughtful evaluation of the problem was the purpose of the SPONSOR-U. S. RADIO study.

The basic technique used was to sample five major groups concerned with radio (stations, representatives, agencies, advertisers, and the public), ask each group the same questions about the medium, and then compare the answers.

During the research period of the project, the technique provoked a



**RESEARCH PROS** have developed formulas which give a specific measure to "image." Dr. Ernest Dichter (l), Institute for Motivational Research, has a theory of station personality determined by the same judgments used with human beings. Dr. Sydney Roslow of Pulse says listeners have a definite mental picture of a station and its character. Some of their findings will appear in U. S. RADIO's extensive January study of radio's image in the nation's mind

number of comments, including some unfavorable, by those interviewed.

A number of industry leaders, for example, questioned the need for such a study. "Why ask station men about radio's image?" they said. "The study should be made with agencies, advertisers and the public."

In SPONSOR's opinion, however, the comparison of station, representative, agency, advertiser, and public responses provides extremely valuable and thought-provoking information for planning future industry image work, and one which has not been available until now.

## different views as to what radio is, and what it should be

Tabulations indicate broadcasters have a realistic view of themselves in knowing their strengths, understanding their weaknesses. Agency and station men think advertisers tend to be indifferent to radio. The reps

score listener ratings higher than the broadcasters themselves, yet many station men claim reps have a bad image of radio or "don't care." Who's right? Everyone, in part. Here is an attempt to find a consensus.

### STATION REPS ANSWER:

**What do you think of radio's image with ...**

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	25%	62%	12%	2%
Station reps	12	75	3	12
Agencies	....	3	87	12
Advertisers	1	12	75	13
Listeners	12	75	12	3

*Radio's image shines brightly among themselves, reps admit, but far less so with clients, agencies. They think listeners enjoy radio, but 80% of agencies, sponsors are indifferent*

### THE OVER-ALL VIEW:

**What do you think of radio's image with ...**

	EXCELLENT	GOOD	INDIFFERENT	BAD
Radio stations	18%	54%	24%	12%
Station reps	14	55	25	14
Agencies	7	20	66	21
Advertisers	8	23	56	14
Listeners	20	51	21	11

*The "good", "bad" and "indifferent" columns with all three groups surveyed tend to far outnumber those tabbed in the "excellent" listing. Totals over 100 reflect multiple answers*

Detailed explanations and tabulations of the study, together with significant quotes from many of those questioned, will be provided in the January issue of the U. S. RADIO supplement.

Meanwhile, here is a brief rundown of the kind of information which will be analyzed.

1) *Selling radio and its concepts.* Most of the respondents to SPONSOR's nationwide questionnaire (on both the broadcaster and advertiser side) believe that radio has done a relatively ineffective job of telling what it does and how it does it.

2) *Intra-industry cooperation.* This section includes comments on various industry organizations and groups and on the part which they should play in image building.

3) *Program improvement.* There is general agreement on the need for more creative radio programing, and suggestions for large injections of showmanship and a diminished stress on rigid formats.

Those who answered the SPONSOR-U. S. RADIO questionnaire were asked to list what, in their opinion, "radio does best." A consensus of their answers shows that four specific jobs are generally regarded as radio's greatest accomplishments:

- a) *instant news and information*
- b) *community service*
- c) *good music (for adults)*
- d) *service to advertisers.*

Although these four areas constitute what are probably the most fertile sources for radio image-building, some of those who replied to the questionnaire stressed that, in their opinion, certain aspects of these services were "more professionally handled" than others.

Among those which came in for special mention and praise were radio's activities in:

- a) *editorializing*
- b) *merchandising*
- c) *"personal" companionship*
- d) *commercial flexibility.*

Advertisers, agencies, reps, and broadcasters (in varying degrees) felt, however, that there should be a balance sheet in any radio appraisal. They believe that, in evaluating radio's image, or in future image-building, it is important to look

(Please turn to page 56)

# FRINGE TIME BUYS GET SPOT TV NOD

▼ Share of spot tv billings to late, early evening times increases in third quarter 1961 report by TvB

▼ Video promotion outfit also unveils retailer guide to television, put out in cooperation with the NRMA

**S**pot tv billings for the third quarter of 1961 were disclosed last week and showed:

- An increase of 1.8% over the corresponding quarter last year.

- An increase in early evening and late night spending at the expense of daytime.

The gross time tally by TvB-Rorabaugh came to \$127,644,000 compared with \$125,012,000 during last year's warm weather quarter.

The difference between the two figures is actually 2%, but a comparison of 317 stations which reported in both quarters gave a 1.8% rise.

Billings during the second quarter of 1961 amounted to \$160.6 million.

TvB also announced publication of *How to Use Television Successfully*, described as the "first compre-

hensive guide to aid retailers in television preparation and planning." The guide was published by the sales promotion division of the National Retail Merchants Assn. in cooperation with TvB.

Early evening accounted for 21.8% of all time billings during the July-September quarter this year while the comparable 1960 figure was 18%. This compares with 21.7% during the second quarter of 1961 but only 16.9% during the second quarter of 1960, indicating a more than seasonal trend toward that time segment.

Late night's share was 22.1% in 1961's third quarter while it was 20.5% in the same quarter of 1960.

The daytime ratio slid downward to 23%, according to the latest figures. It was 27.7% last year. Fur-

## How retailers using tv allocate video budget

**44% of the stores spent . . . 1 to 5% of ad budget on tv**

**29% of the stores spent . . . 6 to 10% on tv**

**19% of the stores spent . . . 11 to 20% on tv**

**8% of the stores spent . . . over 20% on tv**

**SURVEY** of stores using tv appears in new NRMA-TvB retailers' guide, just released. Guide also contains material on tv commercials, scheduling, costs, glossary, storyboard ideas, programing, ways to tie-in with tv, fashion shows



thermore, daytime notched a 25% figure during the second quarter of 1961 and had hit 28.9% during the second quarter of 1960. Here, again a trend is indicated. Nighttime appears to have hit a stable level of just about one-third of all spot tv billings.

Categories showing major increases in expenditures over last summer were sporting goods, bicycles, and toys, which together spent \$1,405,000 during the third quarter, more than triple the figure for 1960's quarter.

Also up considerably was the dental products category, rising from \$2,264,000 to \$3,804,000.

Five advertisers appeared on the top 100 list for the first time. They were Climaline Co., Cott Beverage Corp. and its bottlers, Lucky Lager Brewing, Star-Kist Foods, and Stroh Brewing.

A number of advertisers showed considerable increase in expenditures over last summer. Examples:

Alberto-Culver jumped from \$111,910 to \$1,722,500.

Bristol-Myers went up from \$1,609,900 to \$2,450,000.

Carter rose from \$434,300 to \$1,169,800.

Coca-Cola and its bottlers raised their combined total to \$2,127,900 from less than \$1 million.

General Mills hiked its spot tv figure from \$387,300 to \$1,598,200.

General Motors almost doubled the \$320,400 total it registered last year.

Lehn & Fink boosted its 1960 figure of \$91,200 to \$543,500.

Liggett & Myers went up from \$200,100 to \$352,100.

Louis Marx (toys) lifted its total to \$308,100 this past quarter from nothing in the same quarter last year.

Philip Morris went up from \$824,400 last summer to \$1,419,500.

Pharmacraft zoomed to \$1,024,300 this past quarter from \$463,700 in the 1960 quarter.

The top five product classifications in spot tv, ranked by billings, were (1) food and grocery products; (2) ale, beer, and wine; (3) cosmetics and toiletries; (4) household laundry products, and (5) confections and soft drinks.

(Please turn to page 57)

## TOP 100 CLIENTS IN SPOT TV

1. Procter & Gamble	\$13,680,700	51. Liebmann Breweries	\$544,400
2. Lever Bros.	3,137,600	52. Lehn & Fink	543,500
3. General Foods	3,028,700	53. Chrysler Corp. dealers	533,800
4. Colgate-Palmolive	2,831,000	54. Phillips Petroleum	531,400
5. William Wrigley	2,821,000	55. John Morrell & Co.	524,900
6. Bristol-Myers	2,450,000	56. Pacific Tel. & Tel.	520,000
7. P. Lorillard	2,207,400	57. R. J. Reynolds	519,100
8. Coca-Cola Co./bottlers	2,127,900	58. Star-Kist Foods	515,100
9. American Home Prod.	2,045,500	59. J. Nelson Prewitt	475,900
10. Alberto-Culver	1,722,500	60. Atlantic Refining	469,100
11. General Mills	1,598,200	61. Schaefer Brewing	456,000
12. Kellogg	1,490,000	62. American Oil	453,800
13. Gillette	1,419,600	63. Piel Bros.	441,200
14. Philip Morris	1,419,500	64. Sterling Drug	430,500
15. Anheuser-Busch	1,232,800	65. Hunt Foods	429,200
16. Standard Brands	1,230,100	66. A&P	398,900
17. Carter Products	1,169,800	67. M.J.B. Co.	391,600
18. Miles Laboratories	1,136,400	68. Chrysler Corp.	389,200
19. Food Manufacturers	1,102,200	69. Sun Oil	386,200
20. Schlitz Brewing	1,070,000	70. Ex-Lax	383,600
21. Welch	1,063,800	71. Greyhound Corp.	374,400
22. Pharmacrast	1,024,300	72. Helene Curtis	372,100
23. Avon	982,400	73. Campbell Soup	371,100
24. Pabst Brewing	970,300	74. E. & J. Gallo	369,900
25. Corn Products	913,100	75. Scott Paper	361,800
26. Lestoil Products	909,200	76. Andrew Jergens	353,800
27. Canadian Breweries	856,500	77. Liggett & Myers	352,100
28. Pepsi Cola Co./bottlers	854,000	78. Safeway Stores	348,500
29. Continental Baking	833,700	79. Climaline	333,100
30. J. A. Folger	818,000	80. Jackson Brewing	329,400
31. Brown & Williamson	744,400	81. Goetz Brewing	328,400
32. Falstaff Brewing	734,100	82. Cott Bev./bottlers	326,100
33. Theo. Hamm Brewing	730,600	83. Vic Tanny Ent.	323,400
34. American Tobacco	723,000	84. Warner-Lambert	315,600
35. Nestle	721,100	85. Sunkist Growers	311,000
36. Standard Oil (Calif.)	712,900	86. St. Regis Paper	308,600
37. Golden Press	690,400	87. Louis Marx & Co.	308,100
38. U.S. Borax & Chem.	669,400	88. American Bakeries	301,200
39. Simoniz	665,900	89. P. Ballantine	298,800
40. Ford Motor Co. dealers	661,500	90. Sinclair Refining	296,300
41. Associated Products	625,000	91. Stroh Brewing	295,500
42. General Motors	620,000	92. B. C. Remedy	287,700
43. Beech-Nut Life Savers	612,600	93. Armstrong Rubber	287,300
44. General Motors dealers	609,400	94. Kroger	284,000
45. Standard Oil (N.J.)	603,750	95. Jack La Lanne	282,800
46. United Vintners	589,000	96. National Biscuit	278,500
47. Norwich Pharmacal	585,800	97. Oscar Mayer	273,000
48. C. Schmidt & Sons	574,900	98. Lucky Lager Brewing	271,800
49. International Latex	561,400	99. Purex Corp.	268,800
50. Hills Bros.	545,700	100. Swift	264,700

Source: TTB-Rorabaugh



## 'International Geophysical Year' on WFBG-TV, Altoona-Johnstown

WORLD LEADERS in science meet in a panel on WFBG-TV. Participating (l to r) are Dr. Eric A. Walker, president of Pennsylvania State University; Professor Sydney Chapman, Oxford University, president of the IGY Policy Committee; Professor Jean Coulomb, University of Paris; Dr. Sidney Bowhill of the Ionosphere Research Laboratory at Penn State; Dr. Arthur Waynick, Director of Ionosphere Research Laboratory at Penn State; Dr. Marcel Nicolet, Secretary General of the IGY Policy Committee and consultant to the Ionosphere Laboratory and head of the Department of Radiation of the Royal Meteorological Institute of Belgium, and a faculty member of Brussels University.



One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by

# BLAIR-TV

"Special telecasts like 'International Geophysical Year' are frequent on WFBG-TV. By cooperation with Pennsylvania State University, world experts are thus brought to local audiences. These experts analyze major issues...speak with authority on important events. Dealing with areas of broad interest, these telecasts have become highlights in programming, widely acclaimed throughout Central Pennsylvania! Their popularity is important to advertisers...and a source of great pride to WFBG-TV."

JOHN G. STILLI  
General Manager, WFBG-TV

# Bringing world leaders into the family circle

Events that shape the world's future often lose meaning through lack of expert interpretation.

Consider for example "International Geophysical Year"—one of a series of special telecasts moderated by the president of Penn State. Right into the living rooms of central Pennsylvania, it brought the learning of top scientists from France, England, Belgium, Russia and the U. S. They talked about IGY findings by their nations, and explained how IGY discoveries have increased world knowledge.

Since Triangle came to Altoona-Johnstown five years ago, WFBG-TV and Penn State have cooperated in a wide range of vitally informative telecasts. As the nation's tenth largest university, Penn State has leaders in nearly every scientific field. When important issues develop, these authorities willingly participate in prime time panels. Recent telecasts have covered Berlin, The Peace Corps, Segregation, The UN as Peacemaker, The Soviet Challenge.

On a regularly scheduled basis, WFBG-TV telecasts over five hours of educational and informational programming each week from the Penn State campus—including a series on literature, special homemaker features, and a daily agricultural telecast considered a "must" by Pennsylvania farmers.

To Blair-TV, authoritative informative programming by great stations like WFBG-TV is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

## BLAIR-TV

Television's first exclusive national representative, serving:

W-TEN — Albany-Schenectady-Troy  
 WFBG-TV — Altoona-Johnstown  
 WBNF-TV — Binghamton  
 WHDH-TV — Boston  
 WCPO-TV — Cincinnati  
 WEWS — Cleveland  
 WBNS-TV — Columbus  
 KTVT — Dallas-Ft. Worth  
 KOA-TV — Denver  
 KFRE-TV — Fresno  
 WNHC-TV — Hartford-New Haven  
 WJIM-TV — Lansing  
 KTTV — Los Angeles  
 WMCT — Memphis  
 WDSU-TV — New Orleans  
 WOW-TV — Omaha  
 WFIL-TV — Philadelphia  
 WIIC — Pittsburgh  
 KGW-TV — Portland  
 WPRO-TV — Providence  
 KING-TV — Seattle-Tacoma  
 KTVI — St. Louis  
 WFLA-TV — Tampa-St. Petersburg

Media people:  
 what they are doing  
 and saying

# TIMEBUYER'S CORNER

Paul Fitzgerald, who was with D-F-S on L&M, is now at Gumbinner on the Browne-Vinters account . . . Joan Stark and Betty Nasse of Grey will spend the holidays together in Miami . . . Marty Chapman leaving Bates for WINQ, Tampa, to work the sales side . . . Lon Bullock, on spot at DCSS, moved to network at BBDO.

A midwestern station is sending buyers a unique Christmas present that is both functional and romantic: A musical garbage pail that, when you step on the pedal, plays *Good Night, Sweetheart*.

Grey's Mary Lon Benjamin, at the Grinzing Restaurant with reps, reported that her Christmas shopping party for Mt. Sinai Hospital was a sell-out. "The King of the Gypsies and his dog even cancelled a dancing lesson with Elsa Maxwell to come," she remarked.

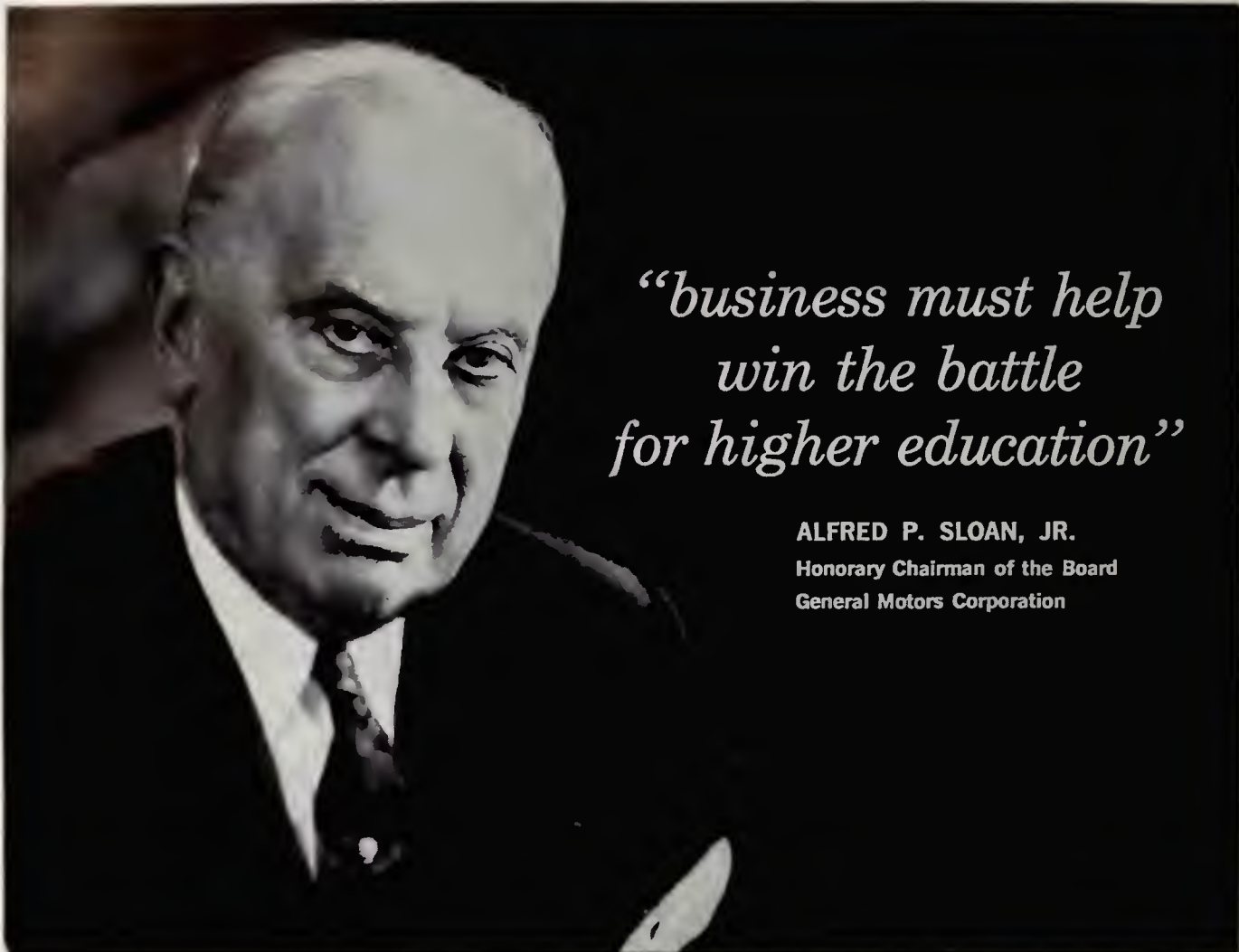


DISCUSSING THE Norfolk-Tidewater Market Group Presentation last week, at Chicago's Palmer House, are: (l-r) Ken Eddy of Leo Burnett, Harrol Brauer, who is vice president in charge of sales at WVEC-TV, Norfolk, and Andy Anderson of Wade Adv.

Inez Aimee of Dunnan & Jeffrey pointed out to this column that she never made any reference to a rep's lack of sartorial elegance . . . Mary Meehan very busy her first few weeks at Lynn Baker, lining up schedules for International Latex's new baby product . . . Joe Hudack of Warwick & Legler returned from a New England business trip.

Joyce Peters of MW&S back from a vacation in Ft. Lauderdale with a beautiful tan. A waggish rep said to her at the Envoy Restaurant: "You look great, Joyce. But where do you get green sun?" . . . Jacques Van Sluys Maes and Morty Weinstein at NC&K are taking a breather after setting Schick's 60-market Christmas campaign . . . Beryl Seidenberg, a long time with KHCC&A, is Smith/Greenland's new media director.

(Please turn to page 45)



*“business must help  
win the battle  
for higher education”*

**ALFRED P. SLOAN, JR.**  
Honorary Chairman of the Board  
General Motors Corporation

*“Regardless of the strengths and attributes our nation possesses, if we fall behind in the field of education, we will fall behind as a world power.*

*“Our scientific, cultural and economic growth—and our political strength—will depend largely upon the educational facilities we make available to our youth. We owe it to ourselves as a nation; we owe it to our young people who will inherit this nation to provide the financial aid that will make our institutions of higher learning second to none in the world. This is of vital importance to our business community.*

*“Business must put its support on the line to help win the battle for higher education.”*

Today many of our colleges are overcrowded. In ten years, applications will have doubled and we will be faced with an even more serious crisis in our institutions of higher learning. We will need more and better college classrooms, many more well-equipped college laboratories and thousands more of the most dedicated and well-trained professors.

Only increased financial aid will provide our young people with the best college facilities. Only increased financial aid will keep our finest minds from leaving the teaching profession.

For additional information on the crisis faced by higher education write to: Higher Education, Box 36, Times Square Station, New York 36, N. Y.



Published as a public service  
in cooperation with The Advertising Council and  
the Council for Financial Aid to Education



# TIMEBUYER'S CORNER

(Continued from page 43)

*Capsule Profile:* Her family couldn't care less if she sold mello-rolls for a living, but to Hope Martinez, a schrewd operator with a sweet tooth, buying time for BBDO is the "greatest thing since ice cream." The mother of a 14-year old daughter, she says: "My family is interested in me personally, but as far as my job goes, they have no sympathy for the late hours I often put in."

After toiling 16 years at the same agency, she's long since dispensed with hobbies and the like. "My whole life's wrapped up in this business," she says.

The most charming and savviest vagrant in the city is Harry, who works the mid-40's and specializes in agency people. When Mort Reiner of Hicks & Greist came out of the Pen & Pencil last week, Harry asked him for a dollar. "I'll do anything," he pleaded. "Wash dishes, scrub floors, be a disk jockey."

He got the dollar.



PRESENT AT Storer Television Sales, Inc., office tour to show media people the workings of its organization: (l-r) Frank Barron of STS, Dorothy Houghey of Grey Advertising, Peter Storer of STS, Dave Kurland, Hal Laeger, and Wm. Young of Grey

OBM's Art Topol looking fine after his California vacation . . . The Twist's cacophony of sounds has had its effect on buyers. Listening to the new tape presentation of WEAM, the Washington, D.C., Top-40er, some thought the music square . . . Madeline Blount of JWT wrapped up her year-end buying on Chesterfield.

*Rep Who's Who:* Whether it's business or pleasure, George Beaver of Broadcast Time Sales loves the feel of motion. As a crack runner for BTS, the fair-haired, quick-witted salesman is constantly on the go, setting a pace of 40 agency calls a week. Once away from his job, Beaver still craves the world of movement. His outlets: skiing, sailing, ice hockey.

A salesman for a strictly radio shop, he places much faith in the pronouncement on his office wall: "The Lord Never Meant For Pictures To Fly Through the Air."

## KRNT Radio is very BIG in Des Moines

BIG in total audience  
—see all surveys

BIG in total adult audience  
—see all surveys

BIG in service to the community  
—see Central Surveys

BIG in news  
—ten years of dominance  
—see all surveys

BIG in personalities  
—see Central Surveys

BIG in believability  
—see Central Surveys

BIG in local business

BIG in the lives of people in the community  
—see the people

BIG in sales impact  
—see Katz

## KRNT is Total Radio in Des Moines

A COWLES OPERATION

WSLS-TV  
Roanoke, Virginia

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



NATIONAL REPRESENTATIVES  
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

# SPONSOR ASKS:

## WHAT HAVE YOU LEARNED ABOUT HUMOR IN RADIO COMMERCIALS?

Those replying to this week's question are:

- **Bob Nugent**, FRC&H, New York
- **Alvin Zakin**, The Zakin Company, New York
- **George Lois**, PKL, New York

**Bob Nugent**, tv/radio writer-producer, Fletcher Richards, Calkins & Holden, New York

Stan Freberg must have a ball!

All of his clients come to him with the plea . . . "give us something off-



*Humor in radio commercials: blood, sweat and tears*

beat, kookie, way out, you know, like you did for Chun King, etc., etc."

Without a doubt, most copywriters enjoy creating humorous radio commercials, if only to break up the monotony of the straight sell spots we are usually asked to grind out. But, let's face it, sometimes this takes some doing.

First you have to find a client with a sense of humor, especially when it comes to being a little irreverent about his product. Many ad managers "break up" when they hear somebody else's off-heat commercials, but when it comes to doing the same for them—forget it.

Not all products lend themselves to humorous treatment. But when and if they do, it's worth the blood, sweat and tears that go into developing something "funny."

After you have convinced your account group and your client that "we should rough out a humorous approach, just for kicks" . . . you've got a real challenge on your hands. You have to create a commercial with the following ingredients in mind:

1. Humor—not just for the sake

of being funny, but with a message.

2. Humor—in good taste, that won't offend anybody (especially the client and his customers!)

3. Humor—that contains the product's main sales points.

4. Humor—that can stand repetition and still give a chuckle.

5. Humor—that will leave the listeners with a warm, friendly feeling towards your product . . . so that they may even go out and buy it.

Whenever the tv-radio department at FRC&H gets an assignment like this, we rough out several approaches on paper, set up the tape recorder, act out the various situations, using sound effects records and fellow "hams" in the department. Then we hit the play back button to see how it "feels." If the "takes" are good enough, we even risk losing the account and play them for the client.

Since it is extremely difficult for most people to visualize (or in this case—"audioize") how this type of commercial will play from reading the script, this method has worked very well for us.

We have used humor for many of our clients. The most recent was a radio campaign to help capture the teenage market for U. S. Keds. These spots were written in a light, breezy language only teenagers could understand.

Merchandising and promotion played a very important part in this campaign. It afforded U. S. Rubber's sales organization an opportunity to execute many promotions on the dealer level. One dealer put this sign in his window—"TEENAGE SPOKEN HERE."

To sum up, I believe most radio listeners appreciate the soft sell, entertaining, amusing commercial and respond by trying the product at least once. From then on, it's up to the product to bring them back.

**Alvin Zakin**, partner The Zakin Company, New York

I've learned that humor in a commercial doesn't last. Actually, with

too much repetition of the same joke, it's no different than the fellow who never changes his own repertoire of jokes. After a while, you begin to dodge him.

I think the radio listener goes through the same procedure except that he can tune you out. He doesn't have to touch the set physically; his mind can blank out your commercial.

A big hazard in the use of humor in commercials is the area of taste. There are different types of humor that appeal to people of different backgrounds. It's difficult to find a type of humor that has universality.

Before selecting a humorous commercial, it may be well to question whether a product cannot be better presented by a straight factual presentation. This does not preclude the probability that a straight presentation would not have a fresh approach.

Primarily, a commercial in my experience is memorable when a fact about the product and the product name is remembered. Sometimes this is forgotten as a goal in the preparation of a commercial.

As with all things, there are exceptions to every rule. In my mind, humor is almost the only method to use for the fast introduction of a



*Simplicity should call the shots*

new product which has no outstanding feature over competitive products. Humor is most successful, it seems to me, when used to sell a low-priced item.

It's important to bear in mind, in arriving at a decision to make humorous commercials, that many more of this kind must be made. As a

(Please turn to page 52)



## Take a second look

*(it's The Magnolia Shoppe, 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 Baton Rouge, Binghamton or Brockton!

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

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

\*Sales Management population estimates, January 1, 1961.

## How Do You Measure Television?

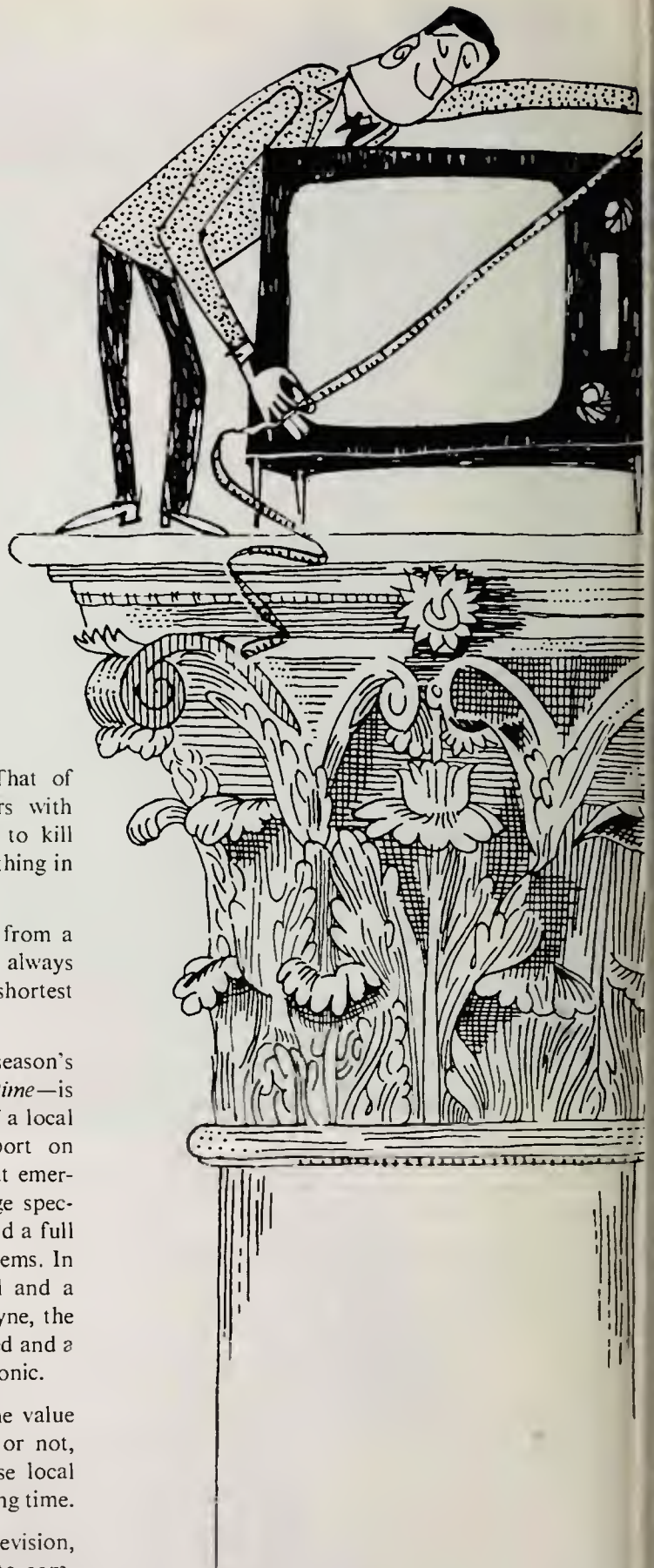
On the bias, obviously. But whose? That of nose-counters who equate big numbers with stature? That of tv critics who prefer to kill audiences instead of bad guys? Or something in between?

One yardstick we suggest: the distance from a station to its community. Corinthian has always believed that local programming is the shortest distance to its viewers.

A look back at highlights of the past season's local affairs programming—in *prime time*—is informative: In Tulsa, a candid study of a local John Birch Society leader and a report on "Tornado Alley." In Houston, a look at emergency hospital procedures and a teenage spectacular. In Sacramento, Civil Defense and a full hour non-clinical approach to VD problems. In Indianapolis, a report on flood control and a study of Indiana highways. In Fort Wayne, the work of a school for the mentally retarded and a program with the Fort Wayne Philharmonic.

Enlightened sponsors are discovering the value of such programming—but, sponsored or not, Corinthian stations are continuing these local efforts on a monthly basis in prime evening time.

When the instrument is Corinthian television, twenty-one inches reaches from station to community—and from seller to buyer.



*Responsibility in Broadcasting*

**THE CORINTHIAN**



National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Johnson & Johnson**, New Brunswick is launching a 52-week campaign 1 January, using prime-time minutes in 11 markets. Agency: Young & Rubicam. Buyer: Gerry Greenberg.

**Pharma-Craft**, New York, will promote Coldene in 7 markets in a 25 December-18 February campaign. Time segments: ID's and minutes. Agency: Papert, Koenig, Lois. Buyer: Carole Lewis.

**Standard Brands**, New York, will test its new instant coffee, Siesta, for 20 weeks in selected markets beginning 1 January. Time segments: day and night minutes and breaks. Agency: Ted Bates. Buyer: Jack Scanlon.

**Pet Milk**, St. Louis, has scheduled daytime minutes in 9 markets for Sego. The 14-week campaign begins at the end of December. Agency: Gardner, St. Louis. Buyer: Jack Hughes.

**Vick Chemical**, New York, is going into 16 markets for 10 weeks for Clearasil, using teenage shows or early-evening minutes. Campaign starts 1 January. Agency: Morse International. Buyer: Mary Ellen Clarke.

**General Foods** has requested minutes in kid shows or other afternoon spots for Post Oak Flakes. The 28-market promotion runs from 15 January through the end of March. Agency: Benton & Bowles. Buyers: Frank Dewey and Bob Gorby.

**Corn Products**, New York, is adding to its current schedules for Knorr Soups with 21 more markets. Minutes and breaks will be used in a 13-week campaign which begins in early or mid-January. Agency: Dancer-Fitzgerald-Sample. Buyer: Walter Adler and Jim Moore.






**Peter Paul**, Naugatuck, Conn., has selected minutes and breaks for a 20-market promotion. Campaign begins 14 January for 11 weeks. Agency: Dancer-Fitzgerald-Sample. Buyer: Dorothy Medanic.

### RADIO BUYS

**Chock Full O'Nuts**, New York, begins the most extensive saturation campaign in its history 1 January. Minute spots are scheduled in the company's 17-state marketing area. Agency: Peerless, Chrysler Bldg. Media manager: Mike LaTerre.

**Northwest Airlines**, St. Paul, will use flights of minutes and some 5-minute news and weather shows in 40 markets beginning 1 January for six months. Agency: Campbell-Mithun. Buyer: Ben Leighton.

**Southern Bell Telephone & Telegraph**, Atlanta, has news and weather shows in 30 markets starting 1 January for 52 weeks. Agency: Tucker Wayne. Buyer: N. Hanson.

-  **KOTV**  
TULSA
-  **KHOU-TV**  
HOUSTON
-  **KXTV**  
SACRAMENTO
-  **WANE-TV**  
FORT WAYNE
-  **WISH-TV**  
INDIANAPOLIS
- WANE-AM**  
FORT WAYNE
- WISH-AM**  
INDIANAPOLIS

Represented by H-R

**STATIONS**

# RADIO RESULTS

## BOATS

SPONSOR: Tampa Boat Mart, Inc.

AGENCY: Direct

**Capsule case history:** The most successful sale of boats in the history of the Tampa Boat Mart, Inc., Florida's largest volume marine dealer, came after a three day, 82-hour campaign utilizing the vertical saturation plan on radio station WLCY, Tampa. Confirmed sales to date total 107 boats. Don Wilson, secretary-treasurer of the Tampa Boat Mart, reported to Walter Kirkwood of WLCY that buyers from Lakeland, Fort Meade, Miami, Fort Myers and the Tampa-St. Petersburg area flocked to the Tampa store after hearing about the sale. "We attribute our outstanding success in this gigantic three-day sale to the tremendous selling ability of the radio station and its personalities and the area covered by the station," said Wilson. Wilson and other principals of the Tampa Boat Mart have assured WLCY that radio will play an important part in the company's future advertising plans. "We plan to sail ahead via WLCY," Wilson said.

WLCY, Tampa, Fla.

Announcements

## SALAD DRESSING

SPONSOR: Girard's French Dressing

AGENCY: D'Arcy

**Capsule case history:** As a result of an advertising spot campaign on WSOC, Charlotte, N.C., the sales of Girard's French Dressing in the area increased to the point that Charlotte finished third in sales behind Los Angeles and San Francisco. Such sales were accomplished in spite of the fact that Girard's has a somewhat scattered distribution pattern and is not represented in all major markets. WSOC radio was the only medium used in Charlotte during this particular campaign, so the success can be attributed exclusively to radio spot announcements. Henry Sullivan, general manager of WSOC, reports that the sales staff of Girard's French Dressing has expressed its satisfaction with the successful campaign in these words: "You can be assured that we will continue to use radio in our advertising campaigns because we can be guaranteed of effective results. WSOC certainly showed us the power of the sound medium."

WSOC, Charlotte, N.C.

Announcements

## APPAREL

SPONSOR: Stanley's Department Store  
Div. Interstate Dept. Stores

AGENCY: Louis Cohen

**Capsule case history:** Jerry Leven, general manager of Stanley's Department Store in Troy, N.Y., described it as "the biggest day in the history of the store's 19 years." Considering that Stanley's is 60% ahead in the overall picture of the entire chain of 60 stores, and is now 60% ahead of its own record of a year ago. Mr. Leven's statement is an important one. Stanley's scheduled a flight of minute spot announcements running two per hour for three days—Wednesday, Thursday, and Friday—on WROW, Albany. These sale announcements, aired from 7-10 a.m. and 12-7 p.m. brought customers in from surrounding areas as well as the city itself. In just one day, Stanley's signed up 60 new charge account customers, most of them from the outlying districts. The type of spots used, and the success they brought, was of special interest to Stanley's. Listener response to the soft sell WROW favors garnered concrete results for Stanley's.

WROW, Albany, N.Y.

Announcements

## HOMES

SPONSOR: Concept Development Co.

AGENCY: The Dayton  
Office

**Capsule case history:** Sunday, 5 November, was Opening Day for the Concept Development Co.'s Heather Trails housing project. To inform prospective home buyers of the event, and to get them interested enough to want to come out on Sunday and inspect the homes, the company bought 12 one-minute spots on WONE, Dayton. This spot schedule was broadcast Saturday and Sunday (Opening Day). For the five weekdays preceding this, Jeanne DeWitt's WONE *Home Show* carried Concept's message also. This program is a quarter-hour of music and homemaker tips aired at 10 a.m. weekdays. On the opening day, over a thousand cars were counted entering the project, and a great many others turned away because of the heavy traffic. Jeanne DeWitt and the Cincinnati Caldeonian Pipe Band were present to add color to the occasion. During the first week, 61 of the 84 homes in Heather Trails' first section were sold.

WONE, Dayton, Ohio

Announcements



# Frostie, anyone?

With barbed wire walls and 50-megaton bombs in every headline and newscast, WWDC Radio devoted its full week of editorials recently to a simple human problem. We know of no more meaningful Christmas message, particularly this Christmas. The editorial:

"Possibly several dozen cats get lost every day in Washington. Some of them probably are never missed. But that's not the case with Frostie. Because his loss means so much to two people, WWDC thinks the story worth telling.

"Frostie has no pedigree. He's just a white cat with two black spots the size of a dime between his ears. He's about 7 months old and has blue eyes. Until last month he lived happily with his master and mistress in the 3900 block of Lantern Drive. He thrived on a diet of ground steak, fish, eggs and cod liver oil. When his owners went off to work, Frostie amused himself around the house—sometimes inside, sometimes outside. But one evening, when his folks came home, Frostie was gone.

"They've advertised for him in the papers. They've printed up 1200 circulars and distributed them door to door in the area.

Weekends and evenings they go out searching for him in the car. They question trash collectors, deliverymen, postmen.

"It seems very likely that Frostie has found a new home. But his loss is still keenly felt on Lantern Drive. There's a reward for his return. No questions will be asked. How about it? Anybody seen Frostie? If so, call WWDC."

Somebody did call, with word that they had heard the editorial and had found Frostie three weeks previously. He was returned the same evening. At least two people and one cat in this wild world were happy.

## WWDC

RADIO WASHINGTON, D.C.

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

Represented nationally by John Blair & Co.  
Member of the Blair Group Plan



**SPONSOR ASKS**

*(Continued from page 46)*

result, the client must be prepared to spend more.

This is not a question of hard-sell or soft-sell. Many of the humorous commercials, which have been soft-sell, have had the same irritating qualities so many of the so-called hard-sell commercials have.

Unfortunately, humor doesn't provide the answer to get away from hard-sell. If soft-sell is wanted in a commercial, humor may not be the

most successful solution.

There are better ways in most cases to present a product interestingly on radio than through the use of humor. The most important ingredient in a good commercial is simplicity, whether it's straight or funny. And that's no joke.

**George Lois**, 1st v.p., creative director, Papert, Koenig, Lois, New York

The advisability of using humor in radio at Papert, Koenig, Lois is viewed the same as using humor in tv or print.

If being funny is a way to get over a message to help sell what we're trying to sell in a more pointed way,



*An agency problem: How to get the last laugh*

we do it. Here's an example. This is a Dilly Bean commercial on WQXR:

1st man: *Play that again. (Short passage of Bach on harpsichord. It is periodically interrupted by loud, exaggerated, crunching sound)*

1st man: *What's that sound?*

2nd man: *(Disgustedly) It's Dilly Beans.*

1st man: *Dilly Beans?*

2nd man: *The sound engineer keeps eating them at recordings. This is the third record he's ruined with that crunching.*

1st man: *Ruined? I never heard a harpsichord sound better.*

Announcer: *And now, more harpsichord to crunch Dilly Beans by. (Same Bach passage with periodic loud crunching sounds)*

Announcer: *Dilly Beans are the noisiest cocktail food since peanuts and pretzels. Crisp green beans pickled in vinegar and dainty dill. Give your wife Dilly Beans for Christmas. She'll like them better than (a mink stole?)\**

\*Last three words in voice like Sonny Tufts.

We don't use a humorous approach to the copy. The humor is derived from the reality of the situation; so if we put it in terms of a human experience, the humor will take care of itself.

To our way of thinking, humor is only a tool, but the basis of the copy is in reality. And to this we add good taste, steering clear of the conventional and hysterical nonsense that is inflicted on much of today's advertising. We avoid the stereotype by showing people as they are.

So I've learned one thing about the use of humor on radio commercials. If it turns out the commercial didn't sell—it isn't funny. (This one sold plenty.) Ha ha ha.

*Dear John —*



*Here's some GREAT news!*

*According to the surveys*

*KAKC topped all other Tulsa*

*radio stations and is now*

*officially in its 6<sup>th</sup> YEAR*

*of continuous first place*

*ratings. The answer, of*

*course, is our programming.*

*It's different... it has to be!*

*How could we lead the*

*other stations if we*

*followed any of them?*

*K. A. Kasey*

Another Station of



KAKC  
Tulsa

KBEA-KBEY/FM  
Kansas City

KXYZ-KXYZ/FM  
Houston

One of America's Fastest Growing Radio Groups

**TOP 50**

(Continued from page 33)

ful *World of Color*; Lever on *Candid Camera*, *Calvin and the Colonel*, and *Have Gun Will Travel*. It has Ford on *Hazel*; Kraft on *Perry Como's Music Hall*; Quaker Oats on *Ichabod and Me*; Scott Paper on *Windup on Main Street* and the re-runs of *Father Knows Best*. It put Brillo on *Bus Stop* and *Ben Casey*, and Seven-Up on *International Showtime*. Standard Brands, Lever, Quaker Oats and R. T. French were among its clients making fine use of daytime network tv.

A major advertising account change that momentarily stunned JWT was the decision of Schlitz brewing in July to take its \$15 million account to Leo Burnett. This was offset, however, by JWT getting the L&M (Chesterfield, Duke and Oasis cigarettes) \$10 million account from McCann-Erickson and the L&M \$17 million cigarette business from D-F-S.

A goodly number of JWT's clients, in addition to appearing in network tv, were in spot tv. Advertisers included The Reader's Digest Assn., Scott Paper, Seven-Up, Standard Brands, R. T. French, Champion Spark Plug, and Lever. A goodly amount of JWT's ad dollars in the broadcast media will be used in the last quarter by Pittsburgh Plate Glass and Liggett & Myers, both new accounts, and one of its oldtimers, Standard Brands.

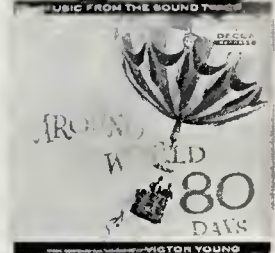
Here is a review of the broadcast billing which drew into second place *Ted Bates*.

Among the major accomplishments racked up at Ted Bates was the \$12 million jump in broadcast billing. It was \$105 million in 1960 and \$117 million this year. The broadcast share of total billing is now 82%. The Bates roster of clients, many of whom were buying participations in network programs, included American Chicle, Whitehall Laboratories (American Home Products), Brown & Williamson, Carter Products, Chase Manhattan Bank, Colgate-Palmolive, Continental Baking Co., Food Manufacturers Co., International Latex Corp., Louis Marx Co., C. Schmidt & Sons, Warner-Lambert, and Mobil Oil Co. Compton lost the \$6 million Mobil Oil account to Ted Bates this year.

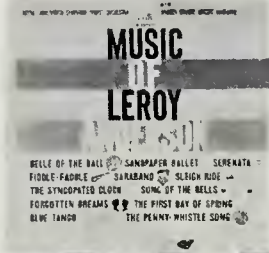
*BBDO* rose from fifth place in 1960 to third in 1961. Its broadcast billing jumped over \$8 million. The



# MUSIC TO



# SELL BY!



# WDOK 1260 AM 102.1 FM



## CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800

increase was attributed to more expenditures by Pepsi-Cola and du Pont and several new accounts, among them Smith-Corona, Marehant, Building Product division of Armstrong Cork Co. and Pepsi-Cola Bottling Co. of Los Angeles. This year, BBDO's combined tv/radio billing came to \$100.8 million or 40.3% of over-all billing.

The agency's air-minded clients included Pensi-Cola on the *Steve Allen Show*, du Pont on *du Pont Show of the Week*, General Electric on *General Electric Theater*, General Mills on *National Velvet*, Campbell Soup on *Father of the Bride*, U. S. Steel on *U. S. Steel Hour* and Armstrong Cork on *Armstrong Circle Theater*.

The agency's predominant spot advertisers included General Electric, Ocean Spray, du Pont, Dodge, Pan-American Coffee Bureau, and Smith-Corona. Network-participating clients included American Tobacco, Ocean Spray Cranberries, Rexall Drug and Dodge cars.

*Young & Rubicam*, which ranked second in last year's compilation, now finds itself fourth with combined tv/radio billing of \$100 million, a

drop of \$12 million from last year's figure. Its over-all billing, however, is reportedly \$240 million, an increase of \$10 million over 1960. Y&R's broadcast share of its over-all billing is estimated at 41.8%. It was estimated at 49% last year.

The agency's clients were spread over the three tv networks and included American Home Products, Beech-Nut Life Savers, Bristol-Myers, Drackett, General Foods, Johnson & Johnson, and Procter & Gamble. The agency's spot advertisers included Bristol-Myers, Borden, Hunt Foods, Armour, American Home Products, Chrysler Corp., General Cigar, Good-year Tire & Rubber, Thomas I. Tinton, Procter & Gamble, Remington Rand, Beech-Nut Life Savers, Bristol-Myers, Drake Bakeries, General Foods, and Travelers Insurance.

*McCann-Erickson* is in fifth position, down from third last year, a niche it shared with Bates. The agency had a sharp drop of \$22 million in broadcast billing attributed to a loss of business from Liggett & Myers, Bulova, and Colgate-Palmolive.

Mc-E's network tv clients included Brunswick Corp., Coca-Cola, Colgate-

Palmolive, National Biscuit, and Speidel. Its spot advertisers included Nestle, Buick, Helene Curtis, Dorothy Gray, Derby Foods, and Swift & Co. Network radio advertisers handled by Mc-E included California Packing, Esso Standard Oil, Lucky Lager brewing, Brunswick Corp., and Tidy House.


*Benton & Bowles* has remained in sixth position several years. Its broadcast share of over-all billing now is 77%, a 15% increase over 1960. Much of the increase comes from such top-flight clients as Procter & Gamble, General Foods, Philip Morris, S. C. Johnson and Texaco, an \$11.5 million account it acquired from Cunningham & Walsh during the third quarter.

B&B's clients are in such prime-time programs as *Cheyenne*, *The Rifleman*, *Danny Thomas Show*, *Andy Griffith Show*, *Bugs Bunny*, *Dick Van Dyke Show*, *Joey Bishop*, *Frontier Circus*, *Rauhide*, *Perry Mason*, *Gunsmoke*, *Huntley-Brinkley Report*, *Douglas Edwards and the News*, *The Edge of Night*, and *Loretta Young Show*.

*William Esty's* track record continues to be impressive. It went from ninth place in 1960 to seventh this year and its broadcast share is estimated to be 80%. Its combined tv/radio billing came to \$67.2 million as compared with \$60 million last year. Among its broadcast-minded clients are R. J. Reynolds Tobacco, Union Carbide, Ballantine, and Thomas Leeming.

*Leo Burnett* dropped from seventh to eighth place. The vigorous Chicago agency's broadcast share of over-all billings was \$66.2 million, a slight increase over last year. Clients included Procter & Gamble on the *Joey Bishop Show*, *Car 54. Where Are You?*, and *The Real McCoys*; and Maytag on *The Steve Allen Show* and *The Roaring Twenties*. Other clients using both spot tv and spot radio are All State Insurance, Cracker Jack, Kellogg, Parker Pen, P&G, Schlitz, Swift meats, and The Tea Council.

*Dancer-Fitzgerald-Sample* slipped from eighth place last year to ninth in 1961. Its tv/radio share of over-all billing is now \$66 million, a \$4 million jump over last year. During 1961 the agency lost the big L&M cigarette account to JWT, but several other accounts came into the house



## 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:  
Columbia Hotel,  
Portland, Maine  
TEL SPRuce 5-2336  
MANAGER: MEL STONE

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

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

which helped to offset the loss. D-F-S's clients on the air include Peter Paul, Frito's, General Mills, and Falstaff brewing.

Compton Advertising landed in 10th place this year. It was 11th last year. Its combined tv/radio billing is \$58.6 million. Compton's percentage of air to total is now 65% as compared with 62% last year. Top spenders on Compton's client list included Procter & Gamble, Schick Safety Razor, Alberto-Culver and Chesebrough-Pond's. Among its spot tv clients were also Sterling beer, P&G, Alberto-Culver, American Dairy Assn., Quaker Oats, Guild Wines, and Wilson Meats. ▀

**STEERS**

(Continued from page 35)

sociation of Advertising Agencies.

Steers and his wife, the former Hannah Elizabeth Leo, make their home in Hartsdale, N. Y. They have two sons, William Edward and Michael Anthony, and a married daughter, Suzanne.


Steers is the third of the founding partners to helm a top post. Of the others, Don Clifford, a former president, now serves as chairman of the board; Doherty is currently inactive; and Lawrence Shenfield retired as board chairman in 1954.




Steers, who takes a dim view of the so-called "unusual" radio commercials, is justifiably proud of the spreading popularity of the agency-designed Jax beer commercial featuring the comedy team of Nichols and May. Now in its second year, the commercials are attracting comment from people everywhere. With a broad grin lighting up his face, Steers tells of the innumerable times he is confronted during his travels by people who know the commercial almost word by word.

Aside from Jax beer (Jackson Brewing Co.) among the DCS&S clients now using radio are: Bristol-Myers; Narragansett Brewing; Wiedemann Brewing; United States Tobacco, and Standard Triumph Motor.

Steers has a conservative leaning toward the commercial with the straight-method message. His reason for shying away from the off-beat, the unusual commercial which seems to be gaining in popularity, is simple. Many times, he says, the mes-




 SERVING THE ONE **BIG** TOP 40 MARKET OF FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN

**WNEM-TV**


Affiliated with WNEM FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian

completely lost in the "official" trimmings.

Steers is known around the business as a knowledgeable and authoritative speaker. He's on the receiving end of more than the usual share of speaking engagement demands. He is also called upon, on occasion, to contribute his thinking to a newspaper ad column.

As a matter of fact, during August of this year he filled the column space *Along Madison Avenue* in the New York *Herald Tribune* for the vacationing writer Joseph Kaselow. Steers' subject matter proved to be a whimsical account of the "typical ad man." It smacked of wry humor.

He wrote: "Everyone knows what the typical advertising man is like. He's a comic-sad hero who wears, above his button-down collar, a perpetual look of artificial enthusiasm. He has a steady-eyed grin, a bone-crushing handshake. He can change his loyalties as often as he changes his necktie because he has to apply the same devotion to this week's cereal as he did to last week's soap-flakes. And, under his glossy exterior, he's a pudding of fears and

insecurities because his job is as impermanent as the weather, and he has an ulcer. Naturally he's untrustworthy. And because his business is full of others like him who are responsible for 'those awful ads,' he is actually dangerous." 

## 5 'IMAGES' OF RADIO

(Continued from page 40)

also at the "weaknesses" or "less professionally handled" aspects of radio activities.

Among these, they listed:

- a) *promotion*
- b) *lack of rate integrity*
- c) *multiple spotting*
- d) *decline in creative programing*
- e) *not enough news programs*
- f) *public service that is not "genuine."*

Each of the key groups to whom the SPONSOR-U. S. RADIO questionnaire was sent was asked what immediate steps should be taken, and what long range goals should be formulated for radio-image building. Here is a summary of their answers.

*Broadcasters.* The biggest first

step to be taken, in their view, is to develop a public relations program aimed at ad agencies, the FCC, and the public.

Following this broadcasters then seek, in this order, greater industry cooperation, improved stability in rate structures, more creativity in programing, and higher ethics and code enforcement by radio stations themselves.

In terms of long range goals, stations want better research and documentation. They seek also to replace newspapers as the country's primary news source, to develop programing which is more mature and entertaining, and to develop genuine public service, community activity, and station roots within the community.


*Advertising agencies.* Among the immediate steps agency men suggest for radio are more mature and stimulating programs, more intensified educational efforts directed at agencies and advertisers, improved rate integrity, reliable research and uniform ratings, a reduction in the number of new licenses issued by the FCC.

Long range goals suggested by agency men include an industry-wide selling job through better programing, more service features and editorializing, diversified programs to suit all tastes.

*Station reps.* Short range goals suggested by station representatives start off with a plea for industry cooperation on sales presentations, followed by simplified buying systems, and an end to rate cutting. They also seek improved research, a reduction in the number of radio facilities, and a higher standard of commercial ethics.

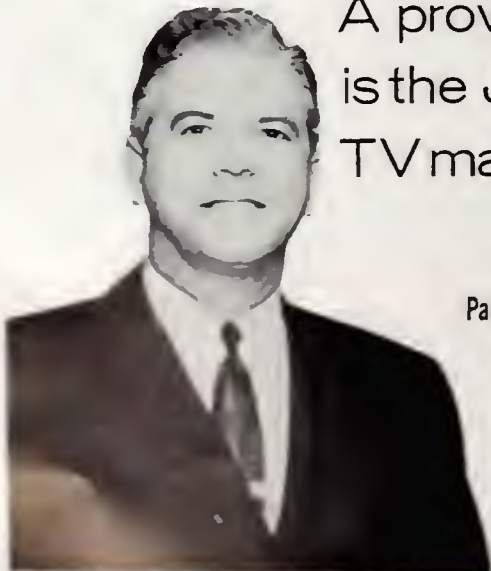
In broader terms and on a long range basis, the reps recommend an educational campaign among advertisers, audience surveys, rate standardization, more showmanship and entertainment in programing, a slowdown on FCC's issuance of station licenses.

Among the questions asked of all groups was "Do you believe that the industry should have a Radio Information Office." Only 37% of those replying said yes, with 60% no, and 3% "don't know."

For a detailed analysis of these and other answers and a group-by-group comparison of replies, see the January issue of U. S. RADIO. 

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

## A proven leader is the Jackson TV market area."



Past President, American Municipal Association

**ALLEN C. THOMPSON**

Mayor, Jackson

**WJTV** Katz **12**

**WLBT** Hollingbery **3**

Serving the Jackson, Miss., Television Market



## FRINGE TIME

(Continued from page 41)

Here are billings totals for each category with some additional billing figures for sub-categories:

*Food and grocery products:* The total here was \$29,163,000, just about the same as last year's summer quarter. The major groups within this category were coffee, tea and food drinks (\$6.6 million), down from last year and baked goods (\$4.1 million), up from last year.

*Ale, beer, and wine:* This category rose from \$11.7 million last year to \$14.2 million this past quarter, of which the ale and beer portion represents by far the greater part.

*Cosmetics and toiletries:* This group is just about level with last year at \$13.6 million. Biggest single category is hair tonics and shampoos, with expenditures of \$3 million.

*Household laundry products:* The \$11 million total for 1961 compares with \$11.9 million last year. Packaged soaps and detergents account for \$7.7 million of the 1961 figure.

*Confections and soft drinks:* A total of \$9.2 million was racked up in the 1961 quarter compared with \$8.1 million last summer. Confections is the more important.

In offering the retailers' tv guide, Edward F. Engle, manager of the NRMA sales promotion division said, "Retailers were among the first heavy television advertisers when that electronic medium was in its infancy. Today, after some 15 years of television activity, a body of knowledge and experience has been developed which can be helpful to stores contemplating using tv for the first time, or wishing to improve their current performance if already on tv."

The guide lists nine reasons why stores use tv:

- (1) to take advantage of tv's long reach,
- (2) to build store traffic,
- (3) to achieve repetition in getting the store's name across,
- (4) to demonstrate items or services.
- (5) to promote the overall image of the store.
- (6) to increase flexibility in the timing of advertising.
- (7) to personalize a large store or develop stature for a small store.
- (8) to promote store services,
- (9) to team up with the store's newspaper advertising.

**WRVA-RADIO  
REACHES  
MORE HOMES  
AT LESS  
COST THAN  
ALL OTHER  
RICHMOND  
STATIONS  
COMBINED\***



\*N.C.S. '61 Radio—50% and over penetration. For the complete facts and PROOF of WRVA-RADIO's coverage of Virginia, send for new Richurbia report — contact your PGW colonel.



**WRVA-RADIO**

50,000 Watts AM, 1140 KC  
200,000 Watts FM, 94.5 MC  
Richmond, Virginia

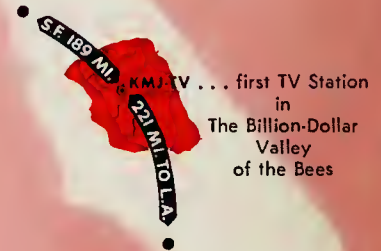
National Representative: PETERS, GRIFFIN, WOODWARD, INC.



GO FIRST CLASS with **KMJ-TV**  
 FRESNO  
 CALIFORNIA

You can depend on KMJ-TV's first class programming to get extra attention for your advertising message. As the July, 1961, Fresno ARB survey proves, this is Fresno's favorite TV station, with more quarter-hour wins throughout the entire week than any other Fresno station. This is true both for the Metro Area and for total homes.

So when you're on KMJ-TV, you're going first class. If the Fresno market is important to you, can you afford not to?



McCLATCHY BROADCASTING COMPANY  
 SACRAMENTO, CALIFORNIA  
 NATIONAL REPRESENTATIVE  
 THE KATZ AGENCY



# WASHINGTON WEEK

11 DECEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Eleven lawyers testified from 9:30 a.m. until after 5 p.m. in the FCC's en banc hearings on option time: however, the commissioners were so interested and asked so many questions that few were able to get very far in presenting their cases.

It has been taken for granted that the FCC will vote to ban option time, but the question indicated the few commissioners will be willing to go beyond that. The anti-option time lawyers were more interested in convincing the commission that the ban should be accompanied by **one form or another of restraint against use by a station of all programs offered by a network, particularly in prime time.** The commissioners didn't seem convinced.

Six of the lawyers represented networks and affiliate groups. Another represented WBEN-TV, Buffalo, a CBS affiliate which agreed with the others, but wishes to present its case separately. Westinghouse Broadcasting, KTTV, Los Angeles, Station Representatives Association, and Ziv-United Artists all had plans for limiting the amount of programing an affiliate could accept from a single program source.

Ziv, represented by Louis Nizer, said it was "in an emergency situation" due to option time foreclosure of markets and "even **delay may result in relief being too late.**" KTTV said independent stations would be better able to compete with network affiliates if program sources are strengthened by introduction of competition in the prime tv hours. Harry Plotkin, speaking for the SRA, dealt not only with the direct option time question, but also legal questions which have been raised concerning the FCC's power to reach a different decision than that of last year. He noted a Justice Department contention that the vote of interim Commissioner King last year which resulted in breaking the 3-3 tie was **not conclusive on the question of the validity of option time, but merely favored the half-hour cut.**

Plotkin said, also, that the commission had asked the court to remand of its own volition and that the court had done so without directions. He contended that not only can the FCC make an entirely new judgment, but that individual commissioners can change their votes.

The networks generally repeated that networks are essential to tv and to the advertising impact which buoys our economy, while **option time is essential if networks are to be preserved.** They said film syndicators have no obligations for programing balance, or quality of public service programing, and **if they "erode" the networks, quality will fall.**

This was challenged by Chairman Newton Minow, who said the networks had argued that the FCC has no right to look into quality of programing, yet in this proceeding are urging the quality consideration.

It was challenged later by Ziv-United Artists, which charged that **most network programing is now supplied by the program packers.** He said at least 52½ of 75 hours of network prime time are filled with programs supplied by "the very people they are sneering at."

Both the networks and program packagers were hit from another direction last week, as the Dent (D.,Pa.) House Labor Subcommittee held hearings on Hollywood unemployment problems caused by filming of theatrical motion pictures abroad.

*(Please turn to page 61)*

# FILM-SCOPE

11 DECEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Syndication hopes are up that good time slots will open up at the end of this month as a result of the usual end-of-13-weeks network shuffles.

But reports from the field are this: there simply isn't any evidence yet of any of these program time availabilities.

The first U. S. tv film sales to the "country" stations of Australia have been registered by CBS Films.

A total of 12 program series were sold to 13 new stations, all of them scheduled to go on the air before or during 1962.

Meanwhile, in the Near East, CBS Films also sold 19 shows to a new Syrian tv telecaster, R.A.S. Broadcasting of Damascus.

Current shortages of first-run product in syndication have drawn station groups into the field as producers and distributors of shows.

Sometimes shows are made for use within the house by owned stations with syndication sale following as an afterthought.

But in today's market where station sale has become the backbone of program distribution, station groups could become serious competitors of the regular syndicators while remaining some of their best customers.

Among groups that have gone into syndication production and/or distribution lately are Storer, Westinghouse, and RKO General.

Sterling Television reports its gross revenue up for the six months ending 30 September: the 1961 figure is \$565,556 compared to \$383,642 last year.

But the new profit growth areas aren't mainly in commercial tv film: they're in feature film production and educational-public service films.

There used to be a critical period of watchful waiting and excitement within a syndicate or company when it put a new show out and observed what kind of a regional sales pattern might develop before the market-by-market selling process started.

Today the experience is quite different. Some of those choicest regional sales opportunities just don't seem to be around any more.

To a sales manager, life has been relieved of the anxiety of deciding between an actual minor sale and a possible major one. Instead the prevailing attitude would incline toward this: make any sale you can.

NTA's *The Play of the Week* has quite a few ratings success stories to tell in its second year in syndication.

In Washington on WMAL-TV the show, Saturdays at 11:15 p.m., leads its time spot and—remarkably—holds its rating level clear through to 1:15 a.m.

In Los Angeles the show is the highest-rated offering on KCOP.

Then in New York a selective study of the second year gave a 27.8 score compared to 24.0 for the first year.

If re-runs are as lucrative to sell as their distributors say they are, then some syndicators will have additional grounds to go slow on plans to re-enter first-run production and distribution.

Official Films, for instance, with a block of four off-network shows, reports a gross of \$2 million recently on them. The shows are: Peter Gunn, Mr. Lucky, Yancy Derringer, and Wire Service.

Ziv-UA reports it has made nearly 775 sales, counting up the stations on five shows on sale during 1961.

The shows were on 330 stations, including three-fourths of the O&O's.

Included in the tally are Ripcord, Everglades, Sea Hunt, King of Diamonds, and Miami Undercover, but not the latest entry, Keyhole.

List of regional advertisers on first-run shows includes Standard Oil of Texas, Savannah Sugar, Lincoln Income Life, Jax, J. Schmidt, Kroger, Texas State Optical, Household Finance, Piels Beer, and Safeway.

Station lists of four first-run sales during 1961 reportedly exceeds 600.

Jayark is reporting early renewals from stations for Bozo the Clown, which starts in fourth year in syndication in January.

There are 52 cartoon episodes being added to the 156 already out.

The show uses live hosts, specially schooled for the series.

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## WASHINGTON WEEK

*(Continued from page 59)*

AFN president Herman Kenin assailed the practice of recording background music for tv programs abroad. He was backed by the Hollywood crafts and talent guilds. He assailed the use of "mechanical wetbacks" to sell American products to American people, and said he would shortly ask the tariff commission to slap a tariff on these tv soundtracks sufficient to equalize the difference between American and foreign wages. He also called for a bill to **require flashing the fact on tv screen when sound tracts are imported.**

Kenin said 35 series of tv shows now in Hollywood production are using foreign soundtracks and that at least seven are sponsored "by giant American firms." He added, "I am reluctant to believe that these great companies, dependent upon domestic good will and mass customership, would continue to present their products under a foreign flag symbol if the true facts were made known to their customers."

Last week also marked another milepost on the long battle over pay-tv in general, and over the proposed RKO three-year on-the-air experiment in Hartford, in particular.

Arguments were held in appeals court on an appeal by theatre owners against FCC approval of the experiment.

Little was said that hadn't been repeated over and over again. The theatre group held that the FCC has no legal authority to approve pay-tv, that the trial it had authorized didn't even meet its own criteria, and that the **test would be contrary to the public interest.**

The FCC and RKO **disputed these conclusions point by point**, and the next step will be the appeals court verdict. Following which, the losing side is almost certain to appeal to the Supreme Court, which would be another, but final, delay.

# SPONSOR HEARS

11 DECEMBER 1961

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SPONSOR  
PUBLICATIONS INC.

**Knowledgeable media directors say that one of the tv networks has generated a weakness on the sales side that's beginning to show its open seams.**

The focus of the gripe: the network's top sales echelon which has, over the years, got into the habit of seeing the same people in client-agency areas. Able to drive a good bargain because certain perennial clients didn't give the other networks a tumble, they've built a **little world of their own**. The upshot: overlooking people they ought to see and not covering all the bases.

**Notwithstanding the gibes of newsprint critics, there's a segment of admen who are getting a glow out of the resurgence of game shows on network tv.**

The reasons they cite: (1) a live personality spearheading the entertainment gives the advertiser an air of identity with the show; (2) it's beneficial for the product when the show's personality **participates in the selling function**.

**The TvB is twitting the newspaper field for the continuance of its tradition-bound practice of limiting release of its dollar billings to once a year.**

Newsprint's main competitors deliver the dollar billings message **by these periods**: network tv, monthly; spot tv, quarterly; spot radio (SRA estimates), quarterly; magazines, semi-annually.

Unconcealed is the motive for the TvB's rib: it would like to know as frequently as possible **what the competitors are doing**.

**As preliminary groundwork for the next gubernatorial election the N.Y. State Republican Committee is having a study made on tv.**

The objective: finding out the relative values of the lectern approach, crowd pickups, panel quizzes with the candidate, spot announcements, etc.

**Madison Avenue isn't without its sense of away-out-there humor as witness this gag which made the rounds of the neighborhood last week:**

CBS wanted to put on a special paying tribute to NBC on its 35th anniversary but it couldn't get RCA to sponsor the show.

**Air media might pose some thought on the theme of its own Hall of Fame, particularly in the area of timebuying.**

Among the early toilers in the business of timebuying who did **much trail blazing on their own** and as such are prospective nominees for this Hall of Fame are:

NAME	AGENCY WHERE THEY DID THE PIONEERING
Linnea Nelson	J. Walter Thompson
The late Ned Midgely	BBDO
Frank Silvernail	BBDO
Reggie Scheubel	Biow
Beth Black	Ruthrauff & Ryan
Tom McDermott	N. W. Ayer
Genevieve Lemper	Lord & Thomas (FC&B) Chicago
The late Leonard Bush	Blackman (Compton)



**YOU MAY NEVER EXPERIENCE 136° HEAT\* —**

**BUT... WKZO-TV In Kalamazoo-Grand Rapids Will Give You Hot Results!**

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA  
February 20-March 19, 1961

	STATION TOTALS		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
<b>Mon. thru Fri.</b>				
9 a.m.-Noon	48,400	34,000	58.7	41.3
Noon-3 p.m.	65,900	53,800	55.0	45.0
3 p.m.-6 p.m.	56,400	71,900	43.9	56.1
<b>Sun. thru Sat.</b>				
6 p.m.-9 p.m.	155,600	96,800	61.7	38.3
9 p.m.-Midnight	138,200	66,200	67.6	32.4

WKZO-TV reaches an average of 80% more homes in the fast - growing Kalamazoo - Grand Rapids area than Station B, Sunday through Saturday, 6 p.m. - Midnight (NSI — Feb. 20 - March 19, 1961).

This spectacular coverage means even more *here* than in most areas — *both* Kalamazoo and Grand Rapids are among the 55 fastest - growing markets in America. Kalamazoo *alone* is predicted to show the greatest increase in personal income and retail sales of any city in the U.S. between now and 1965.

*And if you want all the rest of outstate Michigan worth having, add WWT V, Cadillac - Traverse City, to your WKZO-TV schedule!*

Sources: Sales Management Survey of Buying Power, May 10, 1961; Television Magazine.

\*A record high shade reading of 136.4° F. was taken on September 13, 1922 at Azzizia, Libya.



**The Felzer Stations**  
 WKZO-TV — GRAND RAPIDS-KALAMAZOO  
 WKZO RADIO — KALAMAZOO-BATTLE CREEK  
 WJEF RADIO — GRAND RAPIDS  
 WJEF-FM — GRAND RAPIDS-KALAMAZOO  
 WWT V — CADILLAC-TRAVERSE CITY  
 KOLN-TV — LINCOLN, NEBRASKA

**WKZO-TV**  
 100,000 WATTS • CHANNEL 3 • 1000' TOWER  
 Studios in Both Kalamazoo and Grand Rapids  
 For Greater Western Michigan  
 Avery-Knodel, Inc., Exclusive National Representatives

# SPONSOR WEEK WRAP-UP

## Advertisers

A new manufacturing-marketing agreement between Bell & Howell and the Canon Co., Tokyo, Japan takes effect 1 January.

Move marks B&H's entry into the 35mm still camera field with a full product line. Included in sales and service activities for Canon, B&H will use its regular ABC TV "Close-Up!" series for advertising the new cameras, as well as special promotional campaigns.

Campaigns: Budweiser's new slogan for 1962 is "This Calls for Bud," and

### NIELSEN STUDY

(Continued from page 10, col. 2)

more than two-thirds of the nation's counties contain under 10,000 and account for only 17% of U. S. tv households, a different set of figures would be obtained for statistics

based on population. Special modification of the Nielsen figures indicates that by population, there are 4.7 tv stations available to the average home and that it watches 3.3 reportable tv stations a week. Both these figures are higher than the county figures.

**HOST** Leonard H. Goldenson, AB-PT pres., seals an informal friendship pact with guest Dr. Franz Josef Strauss (l), West German defense minister, after social lunch at ABC



**FOOTBALL FANS** from myriad Madison Avenue corners were the guests of KOCO-TV, Oklahoma City, and Blair-TV for the Oklahoma-Army football game followed by a party at the Waldorf-Astoria. Here some 70 agency people leave the Blair offices for Yankee Stadium

**REFRESHING** use for network promotion kits as Red Cross girls Jeanne Lamb and Katherine Higgins swim with kickboards made from packing donated by KMOX-TV, St. Louis



**BABES IN ARMS**—To celebrate the recent barrage of babies born to staffers at WIIC (TV), Pittsburgh, Alice Weston invited the proud parents and their new offspring on her 'Luncheon at the One's' show recently. Among the delighted Dads—show's co-host By Williams (r)



it'll be included on all radio-tv schedules starting this month. But the awards-winning copy line—"Where There's Life . . . There's Budweiser" won't be abandoned. The new line will complement the old via voice over, solo and chorus singing . . . **Lehn & Fink Products Corp.** will climax its Christmas Holiday promotion for Stri-Dex Medicated Pads with a 15 December broadcast on 300 radio stations. Maggi McNellis will interview 17-year-old Brenda Lee, recording artist.

**PEOPLE ON THE MOVE:**

**James J. Darling** to the newly-created post of director of marketing

for the International division of General Foods . . . **Paul L. Gabriel** to assistant marketing manager of milk based products for the Borden Foods Co. **Thomas B. Kerr** succeeds him as director of advertising and promotional services . . . **Edward Lasker**, formerly v.p. in charge of radio at Lord & Thomas, elected a director of Philip Morris . . . **Robert T. Woods** to account executive at Electric Autolite . . . **John Corrigan** to sales promotion manager at B.F. Goodrich for its new Consumer Products division . . . **L. J. Sauers** to president of American Home Foods division of American Home Products.

**Agencies**

**Agency appointments:** J. Nelson Prewitt, Rochester, to **Arthur Meyerhoff** . . . Nelson Knitting Co., Rockford, Ill., to **Howard H. Monk** . . . Bissell has reappointed **N. W. Ayer**, Chicago . . . California Oil Co., Western division, to **White & Shuford**, El Paso . . . E. I. du Pont to **The Rumril Co.** for electro-chemicals and industrial biochemicals and to **N. W. Ayer** for industrial and refinish products, from BBDO . . . Hertz American Express International, Ltd. to **Kenyon & Eckhardt, Ltd.** of London . . . **Whitnon Manufacturing** to **Hugh H. Gra-**

**BANK AT BAT**—Marking its first major entry into sports sponsorship, the Mellon National Bank has signed for one-third sponsorship of 1962 Pittsburgh Pirate baseball games. Contract talks included (l to r) **Bart A. Stoner** of N. W. Ayer, which controls the rights, **Thomas P. Johnson**, Club v.p., **Philip A. Cleland**, mgr. of F&S&R, **Frank Denton**, Mellon v.p.



**MOST MISUNDERSTOOD MARKET**—Gathered recently at a combined rep-station presentation in Chicago to ponder problems and promote the Norfolk-Tidewater area were (l to r, standing) **Alan Axtell**, Katz, Chicago; **William A. Gietz**, WTAR-TV gen. sales mgr.; **Harrol Brauer**, WVEC-TV v.p. and sales director. Seated (l to r) are **Keith Lewis**, **Edward Petry**, Chicago; **Ed Hennessy**, sales v.p. at WAVY-TV and **John Bradley**, H-R Representatives, Chicago



**KMBC TALKS TURKEY**—This Kansas City station offered \$50 for most originally-decorated wishbone in post Thanksgiving contest



**GIANT CONTEST** on WTVT, Tampa, was climaxed when four winners were guests of **Jean Phillips** (l) on 'Pulse Middy.' Each got 100,000 Top Value stamps for top entries



**XMAS CHEER** is spread by **WOWO** reporter **John Cigna** on his annual rounds (in gift-stocked car) of the Ft. Wayne area to interview people on holiday questions and events

ham, Farmington, Conn.

#### PEOPLE ON THE MOVE:

**Mike Sloan** to account executive for Dutch Masters Cigar at Papert, Koenig, Lois . . . **Nathaniel B. Allan** to account executive at Ted Bates from BBDO . . . **Charles E. Loizeaux** to director of marketing services at Buchen Advertising, New York . . . **Les Towne** to account service department at Smith/Greenland . . . **Donald Andersson** to account executive at Richards Associates . . . **William E. Boeddener** to the business development staff of Albert Frank-Guenther Law . . . **Theodore M. House** to Erie branch manager of Lando Advertising . . . **John B. Collins** to media supervisor and **Joseph M. McCarthy** to media buyer at Papert, Koenig, Lois from Benton & Bowles . . . **Donald H. Edgemon** to account executive and public relations director at Charles F. Hutchinson . . . **Jerauld D. Miller** to account executive at Bozell & Jacobs, Seattle . . . **Marvin R. Glasser** and **David G. Phillips** to assistant buyers at Cunningham & Walsh . . . **Herbert K. Landon**, formerly director of publicity at Grey and Kenyon & Eckhardt, to head of his own public relations firm . . . **Maurice E. McMurray** to sales v.p. at BAR . . . **Roger Ludgin** and **Victor P. Mangini** to account executives at Leo Burnett, Chicago . . . **Harold W. Masterson** to account executive at Leo Burnett, New York . . . **David Youner** to account executive at Rose-Martin . . . **Nat Brandon** to account executive at Doyne Advertising, Nashville.

**Kudos:** Resolution of appreciation was voted by the board of directors of A.A.A.A. to **J. Lewis Ames**, formerly of Erwin Wasey, R&R, for outstanding service and contribution to its Group Insurance Plan, which he's headed since its 1951 inception. Taking over as chairman of the trustees is **H. Victor Grohmann**, president of Needham & Grohmann.

**International Entente:** **Ted Bates**, who already has reciprocal agreements in England and Canada, has formed an agreement with Agence

Francaise de Propagande, a leading French agency which bills about \$4 million. New company, called A.F.P.-Ted Bates, S.A., will be headed by **Armand de Malherbe**.

**New quarters:** First advertising agency to take space in the new \$100 million office building which perches above Grand Central station, **Kenyon & Eckhardt** will make the move early in 1963. Agency will occupy five floors.

## Associations

As part of the crackdown on tv toy advertising, the New York Code Office of the NAB has asked agencies to send along demonstration toys for check against their copy.

Office will also request confirmation that quoted price is the "going price" in the area where commercial is televised.

Of the 97 commercials evaluated by NAB as of 1 November, four were rejected outright as not meeting basic guidelines set down last June and 43 others were revised after meetings with the manufacturers or their advertising agencies.

Trade lingo, rather than being an aid to understanding, actually confuses.

This was the thesis which B.F. Goodrich advertising director **John B. Hunter** laid before the Chicago chapter of AMA in a talk on research techniques. Other suggestions:

- A review of media research practices to eliminate the numbers game and concentrate on real qualitative differences.
- Researchers should assume a more active, responsible role in the creation and maintenance of the stature of the business in which they are engaged.

**William Carlisle**, NAB v.p. added his amen to the approval voiced by some broadcasting executives on the matter of the FCC's quest for station data on programing.

Collecting information is not censorship, he told the Arizona Broadcasters Association, nor is asking

stations to make a reasonable effort to determine community needs and match promise and performance.

**New officers:** The Oregon Association of Broadcasters elected **Ted Smith**, KUMA, Pendleton, president; **Irwin Adams**, KGON, Oregon City, v.p.; **Robert Chopping**, KAST, Astoria, secretary-treasurer . . . **Ben B. Sanders**, KCID, Spencer, Iowa, was named chairman of the NAB 1961-'62 membership committee.

## Tv Stations

Participating in the impressive 80-minute dedication of Broadcast House, new home of WTIC, Hartford, Connecticut governor **John N. Dempsey** unveiled "The Broadcaster," a 42-inch bronze statue which the station is adopting as its symbol.

Another highlight of the ceremony, which had state-occasion overtones, was the world premiere of a new musical composition, also called "The Broadcaster," commissioned by WTIC and performed by the Hartford Symphony Orchestra.

**Combined efforts of TvB and the National Retail Merchants Association** has resulted in a guide to aid retailers in tv preparation and planning called "How to Use Television Successfully."

The book contains chapters on how to plan tv budgets, using tv for major events, item promotions, store tie-ins and five ways to produce commercials.

**Ideas at work:**

- **WLWI**, Indianapolis, decided to give the tv editors in town a break . . . a girl break that is. The station searched model agencies and colleges and found five girls to make the rounds of editors decked out in program promotion ribbons. And for each editor—a souvenir. Miss "Ben Casey" handed out toy doctor bags, Miss "New Breed" gave police badges, etc.

- **WXYZ-TV**, Detroit, has arranged for private showings in three major cities of its recent documentary, "Detroit versus Time," which was the

station's answer to a derogatory report on the city in "Time" magazine.

#### PEOPLE ON THE MOVE:

**Frank Howell** to national sales manager at WTVJ, Miami . . . **Albert J. Ruhfel** to director, client services at WTOL-TV, Toledo . . . **Grayce Papps** to promotion director at WMTW, Poland Spring, Maine . . . **Phil Bryce** to assistant general sales manager at KHJ-TV, Hollywood . . . **Robert L. Smith** to sales promotion manager at KPIX, San Francisco . . . **Lee O'Brien** to research director at WOR, New York . . . **Jack S. Atwood** to executive v.p. and **Kenneth M. Peterson** to treasurer of the Maine Broadcasting System . . . **Lloyd E. Cooney** to station manager at KSL, Salt Lake City.

**Thisa 'n' data:** WFBM-TV, Indianapolis, has joined Television Affiliates Corp . . . The western division headquarters of TvB are now located at 3440 Wilshire Blvd., Los Angeles, having moved from San Francisco.

**Kudos:** **Thomas S. Bretherton**, executive v.p. and general manager of the Community Broadcasting Co., has been elected to the Board of Trustees of the Toledo Chamber of Commerce and president **Frazier Reams** was appointed by Governor Michael DiSalle to the Ohio Educational Television Commission.

#### Station Transactions

KTAL (FM) signed on the air yesterday, 10 December, beaming a primary signal from Shreveport and Texarkana into a four-state area of some 30,000 square miles.

Billed as the station for "lovers of fine music," the station's 16½-hour broadcasting day will be devoted almost entirely to music, with 90 minutes reserved for news. **Walter E. Hussman** is president, **Walter M. Windsor** is general manager and **Joseph H. Keith** is sales and operations manager of the new station.

Another new station: WWTW (FM), Cadillac-Traverse City, has been

placed on the air by Fetzer Television, Inc.

**Sales:** KJAY, Topeka was bought by Midland Broadcasters, Inc. from Dale Helmers for \$150,000. Broker: Blackburn & Company . . . KMAK, Fresno, sold for \$200,000 by McMahan Broadcasting Company to Fresno Broadcasting Company, owners of KPOI, Honolulu, WHUC, Hudson, N. Y. and, if approved, KITO, San Bernardino. Broker: Edwin Tornberg.

### Radio Stations

A new plan to increase radio's national sales by 15% annually or \$30 million within eighteen months was outlined at RAB's meeting in New Orleans. It calls for:

1) Specific presentations to the top 100 advertisers, in which their marketing needs have been researched.

2) Test market research financed by RAB which will guide advertisers on use of radio and periodic meas-

urement on campaign's effectiveness. Stations would pay RAB 10% of the billings for advertisers sold by RAB during the test.

Other events of the meeting included the approval of a budget for 1962 of \$1,200,000 and the re-election of officers.

A change of pace is recommended by WJBK, Detroit, for the vitality it adds to a station's schedule.

Along those lines, the station began a daily five-minute show called "Detroit Skyline" less than a year ago, presenting informal interviews with entertainment people. Although it was slow starting, WJBK now maintains a "booking" register that spans 30-40 days advance requests for guests to appear on the show.

Ideas at work:

• KDKA, Pittsburgh, presented its second "Scrapbook in Sound" on 7 December to mark the 20th anniversary of Pearl Harbor. The hour-long presentation was built around hundreds of letters from listeners

## Outstanding Exclusive Broadcast Properties

Daytimer in one of Southwest's best markets. Absentee owners want to sell to owner operator. Low downpayment with liberal terms.

SOUTHWEST  
**\$225,000**

Located in a sunshine state. this property is well worth the price. Good physical assets. Fulltime. \$20,000 down, easy terms on balance.

SOUTHWEST  
**\$80,000**

Excellent fulltime facility. Current management showing substantial volume growth. Good terms to qualified buyer.

HAWAII  
**\$175,000**

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

#### WASHINGTON, D. C.

James W. Blackburn  
Jack V. Harvey  
Joseph M. Sitrick  
RCA Building  
Federal 3-9270

#### MIDWEST

H. W. Cassill  
William B. Ryan  
333 N. Michigan Ave.  
Chicago, Illinois  
Chicago 6-6460

#### ATLANTA

Clifford B. Marshall  
Stanley Whitaker  
Robert M. Baird  
John C. Williams  
1102 Healey Bldg.  
Jackson 5-1576

#### WEST COAST

Colin M. Selph  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
CRestview 4-2770

recalling what they were doing when the news broke, as well as interviews with Pearl Harbor survivors.

- **WFBL**, Syracuse, credits its unique "Sponsor Listening Service" for its 22% rise in local billings and 114% increase in national spot sales. Under the plan, the station invites advertisers anywhere in the country to call collect to hear live broadcasts of all Syracuse-area stations and compare.

- **KSFO**, San Francisco, threw a "World-Wide Max" party 8 December, inviting listeners to partake of freebies in the first official freeload.

- **KGBC**, Los Angeles, will have the distinction of representing radio in the planned Hollywood Motion Picture and Television Museum. Station will contribute a tape of an hour-long interview with producer Sol Lesser on the history of the motion picture business, part of the 12-part "Inquiry" series.

- **WABC**, New York, is offering tickets to hit Broadway shows to listeners who come up with the best "tea tags" (i.e., catchy commercials in 25 words or less) for Salada Tea, currently running a schedule on the station.

- **WTOP**, Washington, D. C., has begun its 10th annual "Dollars for Orphans" Christmas campaign in cooperation with the Junior Chamber of Commerce. Money raised is given to underprivileged children to buy presents for their friends, and on 17 December, the G. C. Murphy Store will open its doors to some 1300 orphans permitting them to shop at discount prices.

#### PEOPLE ON THE MOVE:

**Edward S. Whitlock** to executive v.p., **Frank Soden**, to v.p. and general manager and **E. T. Moore** to sales manager at WRNL, Richmond . . . **Jimmy Dunaway**, WSB, Atlanta, farm director, elected v.p. of the National Association of TV and Radio Farm directors . . . **Charles A. White** and **William C. Ganey** to the local-regional sales staff of KXOK, St. Louis . . . **Robert C. Schumann** to sales staff at WCHS, Charleston . . . **Norman Bernstein** to v.p. for community relations and **Ralph J. Robinson** to

general manager at WSOR, Windsor, Conn. . . **Ernest L. Spencer** to president, **George Allen** to station manager and **Walter Hollywood** to sales manager at KWIZ, Santa Ana.

**Variations on a theme:** **KDKA**, Pittsburgh, has recorded some six dozen musical jingles all based on a catchy six-note melody and all heralding KDKA as the "personal radio" station. Station's praises are paraded in cha-cha, rock 'n' roll, Dixieland, etc.

**Happy birthday:** "**WEJL**, Scranton, unlike Jack Benny, is proud to announce the start of its 40th year of broadcasting and public service to listeners."

**Kudos:** **WCAU**, Philadelphia, farm director Hugh Ferguson got a special citation from the Poultry and Egg National Board at the National Association of Radio and Tv Farm directors conference for his "Eggs 'Round the Clock" campaign.

## Fm

**WIFI**, Philadelphia, the area's only radio station on the air with **FM Stereo 18 hours daily**, predicts a big future for **FM Multiplex Stereo**. It's influence, according to the station:

- Increase the amount of listening hours per listener per week.
- Increase 1962 retail sales of stereo consoles and components.
- Boost stereo LP record sales to new heights.

**Ideas at Work:** **KCMO**, Kansas City, has begun stereo FM broadcasting two hours a day, seven days a week. Station will expand these broadcasts to full schedule as soon as additional equipment is available . . . **WGMS**, Washington, D. C. will devote its entire 16 December schedule to Beethoven, in honor of the composer's birthday. In the meantime, the station is circulating, along with the Discount Record Shop, bumper stickers ("Happy Birthday, Beethoven—WGMS") and buttons reading "I Like Ludwig."

**Thisa 'n' data:** **KODA**, Houston, had

an exciting "first" recently when it aired a stereo announcement for local advertiser Carpet World. Agency was S. L. Brown & Associates.

## Networks

**FCC commissioner Frederick Ford favors direct regulation of networks as a means of promoting station responsibility.**

Outlining his position before a seminar of the Southern California Broadcasters Association and the University of Southern California, he opposed the licensing of networks. It would, he said, detract from the responsibility of individual stations to select programs as licensed networks would then share the responsibility. And, if networks were licensed, other program suppliers should also be licensed, he added.

It does make sense, however, "to regulate the contractual relationship between a station and a network directly because of the wide divergence of their economic power."

**Network tv gross time billings rose 13.4% in September to \$58,280,028 compared with \$51,415,170 in September 1960, according to TvB.**

A 9% increase for the first three quarters of the year was reported, with the three networks billing \$538,671,044 compared with \$494,354,446 last year.

**NBC TV** lead the January-September billings parade with \$201,032,781, trailed by once-traditional leader **CBS TV** with \$198,961,943 and **ABC TV** with \$138,676,320.

**New client:** **Lestoil Products**, Holyoke, Mass., has broken into the ranks of network advertisers and will spend half of its \$7 million 1962 ad budget on the three tv networks. The announced **ABC** schedule: "Ben Casey," "The Untouchables," "Hawaiian Eye," and "Adventures in Paradise."

**Thisa 'n' data:** **ABC TV** sales development department is circulating a booklet which offers "a sampling of the enthusiastic comment **ABC TV's** new programs have generated as they passed in review before the

especially hard-to-please members of the critical fraternity."

**New v.p.'s:** Sporting executive stripes at NBC TV are **Ellis O. Moore**, press and publicity, **Alexander S. Rylander**, promotional services, and **Grant A. Tinker**, general program executive.

**New affiliate: WOKE**, Charleston, has joined the **NBC** radio network.

## Representatives

The value of radio newscast sponsorship is heralded in a new **Edward Petry** presentation.

Titled "Impact Radio News," the 22-page report notes:

- There's more selling time, as most radio news shows contain opening and closing billboards.
- Advertising in newscasts participates in the most vital service in radio today.
- It reaches listeners with programming that is immediate, expected, wanted.
- It identifies itself with the stamp of authority and quality.
- It enjoys the exclusivity, association, and promotion advantages of program sponsorship.

**Rep appointments:** **WSRC**, Durham, to **Continental Broadcasting** . . . **WFEA**, Manchester, N. H., to **Everett-McKinney** . . . **WCCA-TV**, Columbia, S. C. and **WCCB-TV**, Montgomery, Ala., to **Weed Television** . . . **WMOU**, Berlin, N. H., to **Prestige Representation Organization** for New York sales . . . **WCFR**, Springfield, Vt., to **Kettell-Carter** for New England representation.

**Big Week:** **RKO General National Sales** took in \$500,000 in new and renewal sales during the week of 17 November, according to director **Donald J. Quinn**—largest single week since firm's formation last October.

**New quarters:** **C. K. Beaver & Associates**, Memphis, has opened an Atlanta office . . . **Blair** has a new sales office, located at Penn Center, Philadelphia and headed by **Gordon Walls** . . . **Weed** moved to a new office in New York at 535 Fifth Avenue.

## Public Service

**Pictorial booklet**—"In the Public Service"—has been prepared by **KRLA**, Los Angeles, the first formal report on the radio station's accomplishments in this area.

Indicative of the new emphasis on public service, station general manager **John R. Barrett** intends to make the report a yearly event.

**Public service in action:** **WCHB**, Detroit, promotes Americanism each day at noon by urging its listeners to "pause to reflect upon the world situation and consider the fortunes of citizens privileged to live in America" . . . **KYW**, Cleveland, has begun an eight-episode series of "Retrospect" features (Tuesday, 10:30-11 p.m.) on varying attitudes toward alcoholism . . . **KTNT-TV**, Tacoma, is using its nightly news program to contribute to a safety drive now being conducted in the community. A specially filmed safety message is aired immediately following the report of a traffic accident . . . **WAST**, Albany, has inaugurated a new Saturday morning series called "Science Fair," presented by the Mohawk-Hudson Council on Educational Television.

**Kudos:** The St. Louis chapter of the Family Service Association of America has received a special award in the public relations contest sponsored by the national agency, for its participation in **KMOX** radio's program, "At Your Service" . . . **KPRC**, Houston, d.j.'s **Tim Nolan** and **Bob Byron** got awards for their work as honorary co-chairman of Houston's 1961 Cystic Fibrosis campaign.

### PEOPLE ON THE MOVE:

**Jim McGovern** to public affairs director at **KMSP-TV**, Minneapolis . . . **Warren Mead** to public service director of **Black Hawk Broadcasting Company**.

## Equipment

**Equipment factory sales** will reach \$10.15 billion this year, an all-time high, according to **EIA** forecasts.

The rise from 1960's \$9.75 billion is due to continued expansion of military and industrial markets, despite a decline in dollar sales of consumer products. The military market, with estimated 1961 sales at \$5.3 billion, spends more for research and development and for new weapons than the military budget as a whole, doing much to boost the total electronics sales total.

It is reasonable to assume, said **EIA** president **L. Berkley David**, "that a larger gain in total electronics output will be forthcoming next year, stimulated by the need for more advanced weapon systems, expanding space and missile programs, rise in modernization and automation, and increasing consumer spendable incomes."

**Lending a handsome helping hand in the FCC's New York-area uhf television test, RCA is:**

- Providing the transmitter on the Empire State building.
- Providing sets to check reception.
- Assigning a representative on each of the five industry advisory committees.
- Assisting the FCC in checking long-range transmissions by operating a monitoring point at **RCA Laboratories** in Princeton, N. J.
- Conducting independent measurements, tests and observations during the FCC experiment.

**New Products:** **Rheem Califone Corp.**, Los Angeles, has introduced **STEREO Model 73-T**, a four-track tape recorder in a portable case . . . **Industrial Products division of Fairchild Camera and Instrument Corp.**, Yonkers, N. Y., has a new timing-light generator for high speed cameras which reduces by half the size and weight of previous units.

**New service:** **Visual Electronics**, New York, has installed a complete **EEV** factory test set for testing tubes for all operating parameters and enabling immediate in-warranty adjustments on **English Valve Image Orthicon** tubes which it markets in this country.

YOU



ZEBRAS IM



# GOTTA GO

# WHERE THEY ARE...

If you want to reach the people who buy time—you gotta go where they are

By almost every independent survey made you'll find more people who are responsible for the purchase of time read **SPONSOR** than any other book in the broadcast field.

These are facts. Proven facts. Proven year after year. And here's another fact, too. Where the buying power is greatest, **SPONSOR READERSHIP** is greatest as well.

Your message in **SPONSOR** will not cover the waterfront. But who needs waterfronts? And what can a waterfront buy? Your message **WILL BLANKET** every man and woman who has a voice in the purchase of network or national spot time.

This we do deliver. And we deliver it in the best possible climate to help you finalize a sale.

## **SPONSOR**

555 FIFTH AVENUE, NEW YORK 17  
MURRAY HILL 7-8080

# WTRF-TV STORY BOARD



**NOW WE KNOW!** Alcohol they were as first distilled in... That's probably why we've heard so much about... those nights!

**Wheeling wtrf-tv**

**P DERS DIRECT** Fashioning more men to... have been wearing... men are getting them get on the... first

**wtrf-tv Wheeling**

**FOR YOUR WIFE** wants to... don't stand in her way

**Wheeling wtrf-tv**

**TELL ME** A few... the assayer's... and plopped... in front of the... stand there...

**wtrf-tv Wheeling**

**MONEY PLUNGE**... female pigs and... one hundred...

**Wheeling wtrf-tv**

**PITCH TALK**... wonder he's so popular... of the part

**wtrf-tv Wheeling**

**NO JUSTICE**... world of occasionally... be permitted to fly over...

**Wheeling wtrf-tv**

**P BOB FERGUSON** says that the only foren... is a plate of spaghetti

**wtrf-tv Wheeling**

**TELL THE RICH** Wheeling-Stauben... from Wheeling WTRF-TV... outlets ring... in retail sales... share of the Wheeling... will arrange it!

**CHANNEL SEVEN** **NB** **WHEELING, WEST VIRGINIA**

**enter your personal subscription to SPONSOR**

**\$8 for 1 year**

**\$12 for 2 years**

# Tv and radio NEWSMAKERS



**Richard Lockman**, Mogul Williams & Saylor senior v.p., general manager, and director, resigns from the agency 31 December to direct advertising activities at Helena Rubinstein. A well-known figure in the drug-cosmetics-toiletries field, Lockman served as account supervisor on Revlon at Mogul for over six years. He had previously directed advertising at Bourjois, Inc., and the Mennen Company. An article about Lockman's unusual sales promotional activities appeared in *Look* magazine.

**William (Bill) Lee**, for the past 12 years a member of the Chicago radio sales staff of Katz, has been appointed assistant radio sales manager for Chicago. Lee, who originally hails from Erie, Pa., has a long career in Chicago advertising circles. He began selling space for Reuben H. Donnelly in 1946, later joined Joseph Hershey McGilvra, radio representatives, as manager of the local office. He left McGilvra to manage the Chicago office of the Walker Co. (now Walker-Rawalt).



**C. George Henderson**, general sales manager of WSOC-TV, Charlotte, N. C., is one of the newly elected members of the TvB board of directors. He has been with the Charlotte station since its air debut in 1957. Prior to that, he was affiliated with the Crosley Broadcasting Corp. as general sales manager and later as director of national sales in New York and Chicago.

Henderson was largely responsible for putting WLWC, Columbus, Ohio's first tv station, on the air.

**A. H. (Chris) Christensen** has joined the KPIX sales department as account executive after two-and-a-half years as advertising and sales promotion manager at the San Francisco outlet. He is credited with the success of such station promotion campaigns as the "Take 5" slogan and the "You'll Love 5 in February" campaign. Prior to his association with KPIX, Christensen had some 10 years experience as promotion director at WJZ-TV, Baltimore, KEN, Portland, Ore., and KGW-TV, Portland.





## The seller's viewpoint

*Agencies ought to field a special "market-media research unit" to maintain up-to-date data on economic developments throughout the nation. That's the suggestion of Thomas Gilchrist, v.p.-general manager, WESH-TV, Orlando-Daytona Beach, Fla. He bases his proposal on the rapid changes in various markets, which he feels are not made known to agency media people soon enough. When stations present figures pointing up economic growth in their own markets, too often agency people lose the benefits because they're equipped with information that is behind the times and therefore incredulous.*



### Agencies need "Flying Figures Squadron" to keep track of markets

One of the things that agency people seem to fail to grasp in the tv industry is the mercurial changes that take place in various markets throughout the country due to the rapid economic growth that has taken place in so many areas.

Consequently, when stations serving these various markets that are part of this dynamic upsurge update their figures as the economic growth warrants, they find too often that agency people, because they haven't the updated figures available in such rapidly growing markets, tend to view these figures with a touch of cynicism.

This is unfortunate, not just for the stations serving these growth markets, but for the advertisers as well, for obviously, if the agency does not have the updated figures, they may well be missing markets for their clients' products that should be included.

I don't feel that this is the timebuyer's fault in any way, however. In many cases the economy of the United States is moving so rapidly that boom areas and growth markets often appear in a relatively short time, too short at times to be listed by such things as census taking or by an agency's own market and research department. I think a perfect example of this type growth is continually happening in our own state of Florida. The Orlando-Daytona Beach market, for instance, in the past few years, has grown tremendously. The combination of new industry, expanded governmental spending on missile bases, increasing population of both retirement people with steady incomes and young people brought in by the growth of industry of all types, has made the market a far larger one

than it was only two years ago. There are many areas in this country undergoing similar growth pains, but many of them are being overlooked for lack of updated information.

What I would like to suggest is that advertising agencies develop a special market-media research unit. That is, not a group of stay-at-homes who depend on material from government departments and bureaus and similar time-consuming outfits for market information and material, but a modern "minute-man" group of experts who could cover the country on flying trips to examine and evaluate markets not just on the basis of last year's information, but on the present status of such markets and their growth potential, a sort of "Flying Figures Squadron."

Recently agencies have been stressing the fact that now is the time that more qualitative rather than quantitative information is needed. With sales and distribution costs up, profit margins are down, consequently there is a crying need for accurate, up-to-the-minute market information and if the agencies cannot accept the materials and information supplied to them by the stations, then it behooves them to set up an organization that can furnish them with this information in a way that will show the current status of a given market. Not what it was a year ago, but what it was last month or last week.

This will give agencies information they can apply immediately to the needs of their clients and it can give stations operating in markets that are part of this economic expansion a chance to compete more effectively with markets that have remained static over a period of years. ▀

# SPONSOR SPEAKS

## Community of interests

Members of the San Francisco Advertising Club who heard the recent address of J. Walter Thompson president, Norman H. Strause, listened to what was undoubtedly the strongest pro-advertising speech of the year.

Strause pulled no punches in urging members of the industry to brace themselves against renewed attacks by what he called "the academicians surrounding the Presidential center of power in Washington."

He did not hesitate to brand "this new generation of intellectual opportunists" as essentially reactionary "though organized under the flag of liberalism," and said that they were, in reality, attacking the whole American system of free enterprise.

His speech was vigorous but thoughtful, positive but reflecting the kind of leadership and statesmanship one should expect from the head of a great agency.

We urge every one of our readers to write J. Walter Thompson (420 Lexington Ave., New York 17, N. Y.) for a copy of the Strause talk, and to study it carefully.

We particularly urge broadcasters to notice how exactly the Washington attacks on advertising parallel—in basic philosophy—many recent attacks on television.

We suggest to advertising men that, in studying the Strause answers to the "false premises" of advertising's critics, they remember that these same premises are also being applied to many areas of broadcasting by certain "New Frontiersmen."

Today, as never before, advertisers and broadcasters have a complete community of interest in fighting against increased governmental authoritarianism.

Both stand for the same principle of the greatest good for the greatest number of people *as individuals* (not collectively): both have a tremendous stake in traditional American concepts of freedom.

We suggest that advertising leaders and broadcasting leaders recognize this community of interest more clearly than they ever have in the past, and take immediate steps to work together more closely than ever before.

## 10-SECOND SPOTS

**A true picture:** Late evening social critic Jean Shepherd (WOR, New York) told his listeners that he caught the New York *World Telegram & Sun* in what he calls the most significant typographical error in the history of the western world. It was a case of the right caption with the wrong picture, or vice versa. As described by Shepherd, the picture showed a hydrogen bomb blast in full bloom, mushrooming for miles and miles. Its caption described the scene as a meeting of representatives from various countries discussing international trade agreements. The caption went on to explain that the Brazilian delegate was partly obscured from view.

Shep summed it up with words to the effect that if the truth is to be found anywhere anymore, it's probably in our errors and Freudian slips.

**Unkindest cut of all:** Tv takes a beating in those *New Yorker* cartoons, there's no question about that. Sometimes it's fairly subtle, but for a recent example of the genre they pull all the stops, and use some good, old-fashioned, naked violence.

There's this tv set in an empty living room, with a caricature of what appears to be the *What's My Line?* panel on screen. Huddled near the doorway, peeping around its edges into the living room are four figures: mother, father, two youngsters. The father, with a determined look on his face, is about to shove down the plunger on an explosives rig designed to blow the set sky-high.

*Sort of a variation on the remote control dial switcher.*

**Is your radio turned on?** For its listeners who have complained that they never are called by ratings services, KORL, Honolulu, devised a "Do it yourself audience survey." Personality J. Akuhead Pupule requested that each of his listeners call three homes and report the results via beeped telephone calls.

*That's the way to get those free-loading listeners off their tails and earning their entertainment.*

# INTEGRITY

...broadcast standards that are higher than the NAB code have been the policy of San Francisco's KTVU since its first telecast in March of 1958. Sponsors are assured that there will be no over-commercialization, no triple spotting, no product conflicts and the same rate card for everyone. These standards have earned for KTVU a reputation for integrity and enabled advertisers to obtain greater effectiveness and impact for their commercial messages on this station. Call H-R Television for the complete story of San Francisco's KTVU and availabilities.

The Nation's LEADING  
Independent TV Station

**KTVU**

CHANNEL

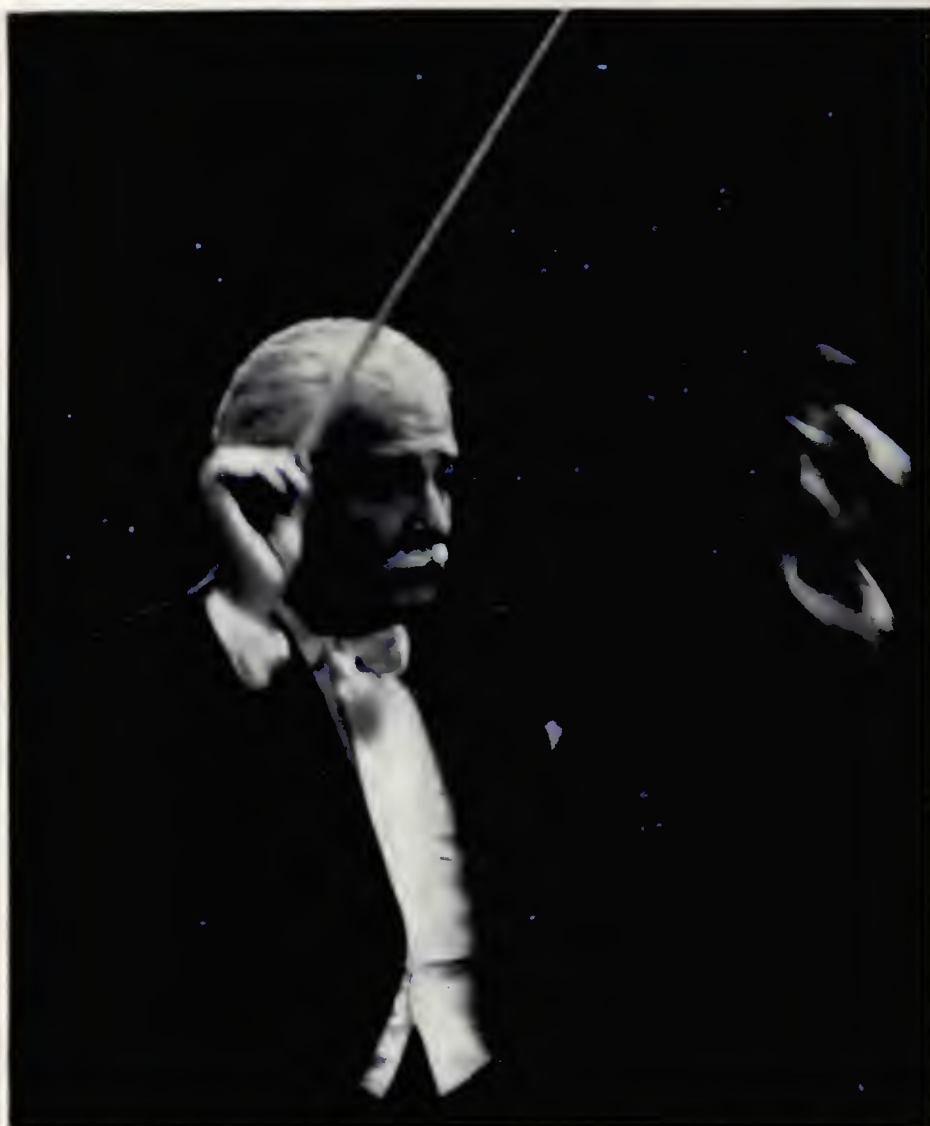
**2**

SAN FRANCISCO • OAKLAND



The 307 foot high Campanile on the Berkeley campus of the University of California—the Nation's largest University. A San Francisco Bay Area landmark, the Campanile was built in 1914, a donation by Mrs. Jane K. Sather.

# Only on America's Finest Stations



*The most acclaimed musical program  
on television, featuring the world's greatest  
conductors, guest artists and musicians!*  
The Award Winning —

*"Great Music from Chicago"*

Join this list of prestige stations. Series II now available. For details, call or wire Bradley R. Eidmann, WGN Syndication Sales, 2501 W. Bradley Place, Chicago 18, LAkeview 8-2311.

*A WGN Syndication Feature*

KBMT  
Beaumont-Port Arthur  
KDAL-TV  
Duluth-Superior  
KGNC-TV  
Amarillo  
KGW-TV  
Portland, Oregon  
KING-TV  
Seattle  
KPLR-TV  
St. Louis  
KPRC-TV  
Houston  
KSYD-TV  
Wichita Falls  
KTTV  
Los Angeles  
KTVK  
Phoenix  
KTVU  
San Francisco  
WAVY-TV  
Norfolk, Virginia  
WBRZ  
Baton Rouge  
WEWS  
Cleveland  
WFAA-TV  
Dallas  
WFMY-TV  
Greensboro, N. C.  
WGAN-TV  
Portland, Maine  
WHCT  
Hartford, Conn.  
WHO-TV  
Des Moines  
WHYN  
Springfield, Mass.  
WISH-TV  
Indianapolis  
WNDU-TV  
South Bend  
WOR-TV  
New York  
WPTV  
Palm Beach  
WRVA-TV  
Richmond  
WSLS-TV  
Roanoke  
WSM-TV  
Nashville  
WTCN-TV  
Minneapolis  
WTTV  
Indianapolis