

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Show-buying made easy

... to pick a net that's 1st or 2nd—never 3rd—every night*)

	1st or 2nd	3rd
Monday	ABC	Net Z
Tuesday	ABC	Net Z
Wednesday	ABC	Net Y
Thursday	ABC	Net Y
Friday	ABC	Net Y
Saturday	ABC	Net Z
Sunday	ABC	Net Z

Source: Nielsen 24 Market TV Report, week ending April 17th, 1960, all nights, 8-10:30 P.M.

This final Nielsen* (before daylight saving) nails down ABC's supremacy with a double bang!! Not only did ABC average out 1st or 2nd every night of the week... ABC also did itself proud in the half-hour prime-time division! (Like taking 28 out of the possible 35, as against Net Y's 25 and Net Z's 17.) In fact, Net Z had more 3rd's than 1st's or 2nd's.

ABC TELEVISION 

WHY FM IS PICKING UP SPEED

Buyers, researchers who turned deaf ears to the medium are now beginning to buy it

Page 31

New FCC focus on violence in television

Page 35

The fabulous tv story of Pick-a-Pop

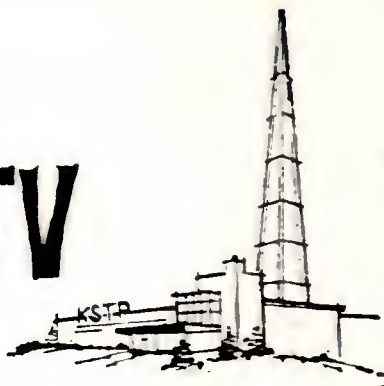
Page 40

Truth behind the post-'48 movie packages

Page 42

DIGEST ON PAGE 4

KSTP-TV is the
Station watched more
Than any other* by
People in this vital market!



Net Weekly Circulation
 ARB Total Area Report
 January-February 1960

KSTP television
 CHANNEL

MINNEAPOLIS • ST. PAUL
 100,000 WATTS • NBC

5

Represented by
Edward Peary & Co., Inc.

The Original Station Representative

A GOLD SEAL STATION

E	Spokane, Washington	W B A P	Fort Worth, Texas	W J X T	Jacksonville, Florida	W N H C	New Haven, Connecticut	W T V W	Evansville, Indiana
N	Seattle, Washington	K P R C	Houston, Texas	W C I A	Champaign, Illinois	W S M	Nashville, Tennessee	W R G P	Chattanooga, Tennessee
M	Yakima, Washington	W O A I	San Antonio, Texas	W M A Z	Macon, Georgia	W T A R	Norfolk, Virginia	K L R J	Las Vegas, Nevada
	Portland, Oregon	W H D H	Boston, Massachusetts	W F M J	Youngstown, Ohio	W R E C	Memphis, Tennessee	K O O L	Phoenix, Arizona
A	Eugene, Oregon	W J W	Cleveland, Ohio	W I S N	Milwaukee, Wisconsin	K A K E	Wichita, Kansas	W O W	Omaha, Nebraska
T	Sacramento, California	W T A E	Pittsburgh, Penna.	K O T V	Tulsa, Oklahoma	K M B C	Kansas City, Missouri	K T S M	El Paso, Texas
D	San Francisco, Calif.	W T O P	Washington, D. C.	W T V N	Columbus, Ohio	W X Y Z	Detroit, Michigan	K O B	Albuquerque, N. Mexico
I	Fresno, California	W C C O	Minneapolis, Minnesota	W H I O	Dayton, Ohio	K F S A	Fort Smith, Arkansas	W L O F	Orlando, Florida
A	Bakersfield, California	W M A R	Baltimore, Maryland	W U S N	Charleston, S. Carolina	W I S H	Indianapolis, Indiana	W A F B	Baton Rouge, Louisiana
C	Los Angeles, California	W B E N	Buffalo, New York	W X E X	Richmond, Virginia	K R N T	Des Moines, Iowa	K T V O	Ottumwa, Iowa
S	San Diego, California	W D A U	Scranton, Pennsylvania	W S P D	Toledo, Ohio	W D S U	New Orleans, Louisiana	W G N	Chicago, Illinois
P	Salt Lake City, Utah	W H Y N	Springfield, Mass.						

ALMANAC

fastest
SOLD
5 MINUTES
in television!

Never before has a show sold so fast — straight across the call letters of the country! In less than 10 weeks ALMANAC has been snapped up by more than 50 stations . . . with more orders coming in every day.

The reason for this spectacular success? Powerful inherent human interest in contemporary events that insures audiences. And for stations . . . unique flexibility in programming to offer sponsors. ALMANAC makes it possible to program 6 different times, around the clock . . . for the price of a single half hour! Take advantage of this new concept in television programming that combines an exciting commercial program with public service.

OFFICIAL TIME, Inc.
25 West 45th St. New York 36, N. Y.
PLaza 7-0100

Produced by Richard B. Morros
in association with
Hearst Metrotone News Inc.





SPARTANBURG

TV
WSPA

GREENVILLE

A SALE OF TWO CITIES

WSPA-TV sells the Spartanburg-Greenville SUPERMARKET! From its central tower location on Paris Mt. near Greenville, WSPA-TV blankets the rich industrial areas in and around these twin cities. Over a quarter of a million TV homes in this area are directly influenced by WSPA-TV . . . it is an important part of their daily lives.

This section of the thickly populated Southern Piedmont is nationally recognized as the Big Market of today, and the Giant Market of tomorrow . . . WSPA-TV programming is tailored to serve and sell the Progressive Piedmont.

WSPA-TV

SPARTANBURG, S. C.

CBS in the  Piedmont

Channel 7

The only CBS-VHF Station Serving
the Spartanburg-Greenville
SUPERMARKET

National Representatives:
GEORGE P. HOLLINGBERRY CO.

© Vol. 14, No. 18 • 30 APRIL 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Why fm is picking up speed

31 Agency buyers, media researchers who turned deaf ears to fm two years ago now begin to listen and buy. Here are the facts behind the change.

There's new focus on tv violence

35 Even though the number of action shows on the networks is lessening, there is still much pro and con debate about violence in programming.

Louisville looks different to N.Y. media gals

38 Agency researchers, under auspices of Broadcast Time Sales, visiting the market, found an ounce of touring is worth a lb. of statistics.

Pick-a-Pop prospers on a spot tv diet

40 Introduced last summer, this children's confection was pushed in spot tv with 100% ad budget; this season expenditure in medium is up 40%.

The truth behind the post-'48 features

42 The television repayment issue is over, but there is a new film standard still which has been created by a soft market and an anti-trust suit.

Spot radio spreads Eagle's wings

44 How British airline won public acceptance, travel agency support for new Miami-Nassau run with six-station, 1,000-spot launching campaign.

SPONSOR's 20 agency winners

45 SPONSOR's Wheel of Fortune at the NAB convention selected 20 agency winners for variety of prizes—from radios to electric trays, percolators.

FEATURES

56 Film-Scope

26 49th & Madison

60 News & Idea Wrap-Up

6 Newsmaker of the Week

60 Picture Wrap-Up

52 Radio Results

68 Seller's Viewpoint

12 Sponsor Backstage

48 Sponsor Asks

58 Sponsor Hears

19 Sponsor-Scope

70 Sponsor Speaks

28 Spot Buys

70 Ten-Second Spots

16 Timebuyers at Work

66 Tv and Radio Newsmakers

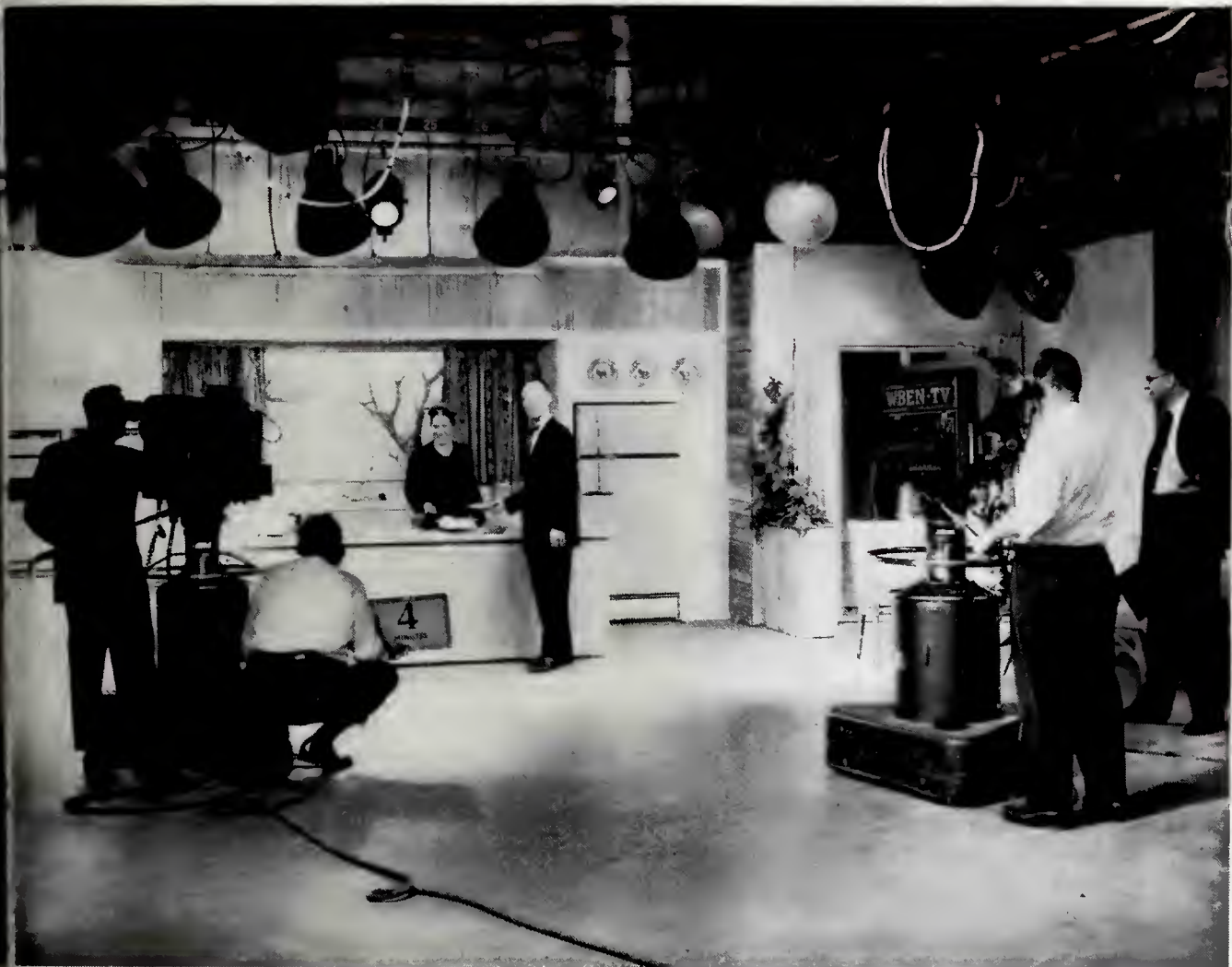
55 Washington Week

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SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11 Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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plenty of **SPACE** for selling!

WBEN-TV covers 17 counties in New York and Pennsylvania, and beams a quality picture into the Toronto-Hamilton area of Canada. That's 20,000 square miles — 4,000,000 people. Plenty of space to sell in — plenty of people to sell.

WBEN-TV has added more "space" in another dimension — with its spacious modern studios. Advanced electronic equipment and perfect lighting are added reasons for using the station that already leads in programming and in audience. Let us give you facts on how your TV dollars count for more on Channel Four.

National Representatives:
Harrington, Righter and Parsons

WBEN-TV

The Buffalo Evening News Station

CH. **4**
CBS in Buffalo



TOM ATKINS REPORTING
FORT WAYNE'S No. 1 NEWS SHOW
NOV. ARB RATING

wpta abc

FORT WAYNE, INDIANA

NEWSMAKER of the week

At Benton & Bowles, this week, there is a brand new post that puts programing squarely into the media battalion—and a media man will head it. It paces a trend that is inevitable with media gaining stature while agency show control wanes. Question: Where will it hit next, and when?

The newsmaker: Lee Rich, vice president in charge of media at B&B and a member of its board of directors, now becomes vice president in charge of *media and programing* as the agency creates a new post that merges the two activities under a single banner.

Explains B&B president Robert E. Lusk, "More and more, tv demands centralization of authority to negotiate, to decide and to commit the agency for both programs and time periods with package producers and network principals. With this requirement very much in mind, we have appointed Lee Rich to this newly-created post." (Oliver Barbour continues as vice president in charge of tv and radio programing; Grant Tinker remains vice president and director of programing.)

The move is another significant step in a trend which SPONSOR spotted more than a year-and-a-half ago. "Jockeying for authority is an old tribal custom on Madison Avenue," SPONSOR-SCOPE carried in the 2 August 1958 issue, "but there's one domain on the receiving end of a lot of it nowadays: the tv/radio department. Other areas of the agency are trying to annex the tv/radio department as a satrapy of their own already extensive holdings. . . . The reaching for additional authority comes from either one of two sectors, depending on the particular agency: media creative . . ."

Few admen show much surprise at the turn things are taking. In today's agency, media has been rising like cream in a milk can. Heavy tv investments, competitive pressures, more complex market pictures make it of first importance. On the other hand, show control by agencies has all but slipped away. Last week's SPONSOR-SCOPE showed it to have dropped from 5% control of net tv shows in 1957 to a goose-egg percentage this season.

Rich, who started his ad career at Lord & Thomas, came to B&B in 1952 as an associate media director, was elected vice president in 1955, appointed media director in 1957. Between L&T and B&B, came a four-year hitch in the Navy, the 4A's, media directorship at Allen Frank-Guenther Law, and the same at Weintraub Agency. With wife and daughter, Rich lives in Chappaqua, N. Y.



Lee Rich



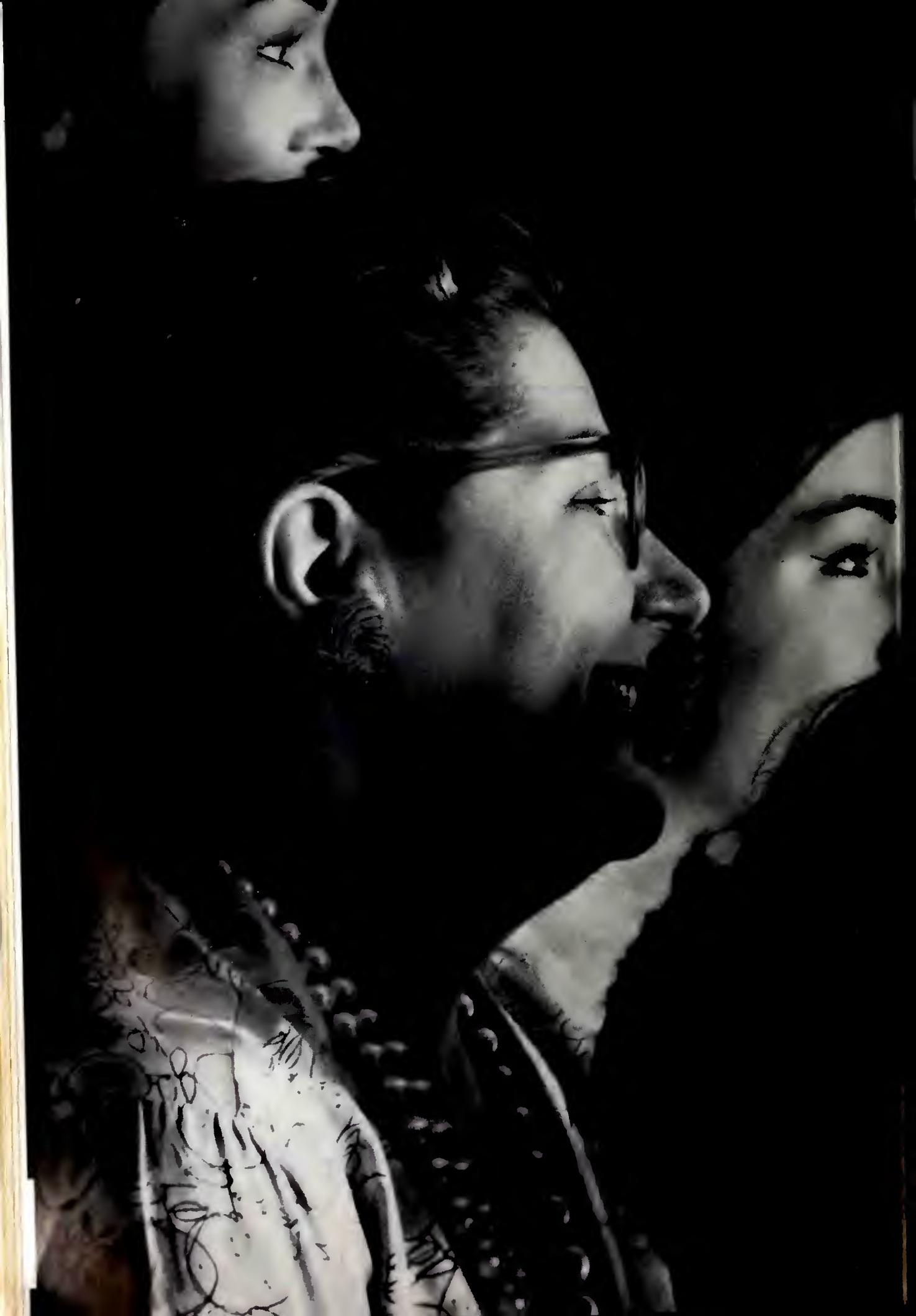
IMPRESSIONS

IMPRESSIONS: An exclusive news concept has attracted a large and devoted audience for WJW-TV in Cleveland. **CITY CAMERA** and **CITY REPORT** (highest rated - A.R.B. & Nielsen) provide fast-paced picture stories of late local and area news twice each week night. Cleveland's biggest camera team and a persistent, inquisitive news staff virtually blanket Northern Ohio. • Yes, viewers are impressed with that extra sparkle on Channel 8. You are in good company and

YOU KNOW WHERE YOU'RE GOING WITH

WJW TV
CBS CLEVELAND

A STORER STATION • REPRESENTED BY THE KATZ AGENCY





**Look
what's
happening
in broad
daylight!**

**In the afternoon,
for example...**

The big trend to NBC gets bigger. Look at the swing in viewing habits since NBC Television reprogrammed its afternoon lineup on February 8.

The facts, according to Nielsen:*

Fact... Total afternoon lineup: NBC Television up 36% in share, up 38% in rating.

Network #2 down 8% in share, down 6% in rating.

Network #3 down 17% in share, down 15% in rating.

Fact... Since February, all six NBC afternoon time periods are up in share; up in ratings; up in homes per minute.

Specific share increases include: Queen for a Day up 10%; Loretta Young up 67% over previous program; Young Dr. Malone up 36%; From These Roots up 23%; Comedy Playhouse up 43% and Adventure Time up 47% over previous programming.

Fact... Total NBC afternoon lineup now averages: 33.9 share; 8.4 rating; 3,579,000 homes per minute. In two months, NBC has gained more than a million additional homes per afternoon minute.

Fact... The new total daytime picture:

	<u>NBC</u>	<u>Net. #2</u>	<u>Net. #3</u>
Average Share	38.1	36.4	21.5
Average Rating	8.8	8.8	5.6
Half-Hour Wins	6	6	0

Fact... Brown & Williamson, Colgate-Palmolive, Coty, General Mills, Mennen and Purex have all made recent major buys in NBC's new daytime lineup.

**THE NBC
TELEVISION
NETWORK**

There are more things in heaven and earth, Horatio, than are dreamt of in your philosophies. Also, there are more things to a radio station than its rate card, its audience surveys, its frequency and power. In all these respects, WAPE is a standout, but it is more. There is, in particular, WAPE's programming philosophy embodied in what we call the Blue Chip Broadcast Policy.

The Blue Chip Concept is simply a conscious and deliberate effort to present to the public, through every detail of WAPE's broadcast day every day, the best and most pleasing image that it is possible for a radio station to convey.

You hear the concept at work when WAPE announcers are praised (as they often are) for sounding friendly, courteous and sincere. It is at work when, as happened recently, all listeners' requests for songs were accompanied by donations to the March of Dimes.

The Blue Chip Concept dictates that the highest standards of good taste and sophistication prevail in music at WAPE, that great and continuous attention be given to transmitting the very highest fidelity signal permissible in the standard broadcast spectrum. It dictates also a keen sense of journalistic responsibility in handling news fast, thoroughly and accurately.

If you think the Blue Chip Concept fits well with the presentation of your clients' products to the public, WAPE belongs on your schedule.

WAPE 25000 Watts at 690 KC
JACKSONVILLE, FLORIDA
Represented nationally by Radio-TV Representatives, Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS LIST

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A toast . . .

to another twenty-five years on

WING in DAYTON

May marks the TWENTY-FIFTH ANNIVERSARY of Coca-Cola's sponsorship of the popular "Man On The Street" program heard daily over WING, emceed by veteran radio man Jack Wymer, above left. Howard Durst, ad manager, looks over Jack Reeder's shoulder as

the president of the Dayton Coca-Cola Bottling Company renews the contract. George Lenning, WING account man, smiles approval.

robert e. eastman & co., inc.



national representative

stations WCOL, Columbus; WIZE, Springfield, Ohio; WEZE, Boston; and WKLO, Louisville are also AIR TRAILS stations

more than doubles your Indianapolis potential

For every 10 "gas dollars" in the Indianapolis Trading Area... there are \$12 spent in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.

only basic NBC coverage of America's
13th TV Market—760,000 TV homes.



INDIANAPOLIS—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!



11 SATELLITES—Each market within WFBM-TV's verified coverage... Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.



Represented
Nationally
by the
KATZ Agency

OUR 11TH
ANNIVERSARY



Sponsor backstage

Not so gloomy on the grass roots side

Every so often I like to look away from the titanic struggles of the three television webs for programing and business supremacy, gaze right past the broader problems of the video and radio business at large, and get right down to the very grass roots of the broadcasting business. A periodic check of those roots in some of the smallest towns and the larger ones, almost un-failingly reveals some exceptionally interesting activity which is like ly to be overlooked in the general excitement.



Take the little town of Iron River, Mich., for example. Iron River is "Anatomy of Murder" country. It is a lumbering and mining community, right in the center of the rich Menominee Iron Range and the Ottawa National forest. In Iron River there is a radio station call-lettered WIKB. WIKB is run by a very enterprising gentleman named Edwin Phelps, Jr. And whether you choose to believe this or not, Iron River has a sort of symphony orchestra, purely local in personnel, which came into being as a result of a fine piece of collaboration between a local high school teacher, an optometrist and station WIKB.

Amateurs provide pro approach

It happened like this: Some time ago Phelps began a series of classical and light concert programs from 8 to 10 p.m. each evening on the station. These caught on to such a degree that the station manager decided it might be a good idea to broadcast a similar type of music live. But how? Via the nearby Stambaugh High School Band, of course. So Phelps began to work with band instructor Clarence Hounsell to present the annual spring concert of the band.

In the weeks of rehearsals and negotiations between the station manager and band instructor that followed, Mr. Hounsell indicated to Mr. Phelps that it had always been his ambition to organize and conduct a symphony orchestra. At this point a local optometrist who enjoyed playing violin got into the picture. He was Dr. A. N. Winstrom, and presently WIKB manager Phelps was telling the good doctor and the band instructor that the station would be happy to foot the costs of organizing a community symphony orchestra.

Between them, the men put together a list of musicians and music lovers in the area and got these folks together. A short time later rehearsals began on the second Sunday of every month at the Stambaugh Elementary School. Twenty-three music makers participated originally, and soon the group grew to 33. Enthusiasm soon reached such a peak that rehearsals were set up on an every week rather than an every other week basis. A typical example of this enthusiasm was the fact that one Jerome Mascotti, a youngster studying at Northern

(Please turn to page 14)

AN HISTORIC FIRST

For the first time in the 16-year history of the American Public Relations Association's Silver Anvil Awards, a broadcaster has been honored for accomplishments in the "Civic Enterprises" category. The Award was made to the WFBG Stations for their "Jobs for Joes" campaign which raised a million-dollar fund for further industrial expansion of Blair County. This successful campaign is but one of many community services spearheaded by the WFBG Stations. Just one of many reasons why residents of the Altoona-Johnstown area accept the WFBG Stations as good neighbors and so readily welcome them into their homes.



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TRIANGLE STATIONS

WFBG-AM • TV

ALTOONA — JOHNSTOWN, PA.

ABC-CBS • DAREN F. MCGAVREN CO. • BLAIR-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBC-AM • FM • TV, Binghamton, N. Y. / WLYH-TV, Lebanon-Lancaster, Pa.
WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / KFRE-AM • TV • KRFM, Fresno, Cal.
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WITHIN A STONE'S THROW
OF COMMUNICATIONS ROW!

One of New York's
most desirable locations

MADISON AVENUE
AT 52nd STREET



A Bigger and Better

Berkshire
HOTEL

Just steps from anywhere...
now with 500 individually decorated
rooms and suites — and
completely air conditioned.



The magnificent new

BARBERRY

17 E. 52 St.

Your rendezvous for dining
deliberately and well...
open every day of the week
for luncheon, cocktails,
dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138



Sponsor backstage (Continued from page 12)

Michigan College in Marquette, almost a hundred miles away, and lacking his own transportation, managed to hitchhike his way back and forth to the rehearsals each week.

In due time, on 14 February (St. Valentine's Day, need I add) the first performance of the North Woods Symphony Orchestra was given at the Iron River School Windsor Auditorium, with 650 paying customers in attendance. More than a thousand hours of rehearsal time had gone into the readying of the community symphony orchestra's first showing, which presented the "Overture to Il Guarache" by Antonio Gomez, the Schubert "Unfinished Symphony," selection from Tchaikowsky's "Sleeping Beauty," a special medley of Italian Scandinavian, and Slovakian folk tunes arranged by Clare Hounsell himself, "Sibelious's "Finlandia," Carl Boehm's "Perpetual," and selections from "My Fair Lady."

It goes without this additional plug that the performance was good enough to win picture and story coverage on rival radio and tv stations as far distant as Green Bay, Wisconsin, and a front page spread in the Sunday edition of the *Milwaukee Journal*. Obviously, too, this kind of activity redounds to the benefit of little WIKB's advertisers

Lest we forget . . .

In St. Louis, KMOX, just a couple of weeks later, embarked on a community program in a non-musical area. From 3:05 to 5 p.m. the station dumped most of its music shows (and as an old musician myself, I must insert that I think this a mistake) and presented an excellent local public service show of the highest caliber, which has won the station good ratings and excellent publicity. The show is called *At Your Service*, and features local officials, businessmen and other prominent citizens. The first show presented the mayor Raymond Tucker, who after an interview with host Jack Buck, invited telephone inquiries from the listeners. The KMOX board was rushed with calls, and listeners asked such pertinent community questions as these:

How about free parking for downtown shoppers?

Since the workshop is to be razed because it is over 100 years old why isn't the Chronic Hospital being razed?

What are the plans for increasing the salaries of city employees in 1960?

The mayor handled these questions and others adroitly and with candor, and got the show off to a fine start.

As I said before, it is a pleasure—with all the sound and fury constantly exploding on payola and rock 'n roll, and quiz shows and programming responsibility in television, and other magnitudinous and glamor-loaded propositions—to settle back and take a long look at radio and the grass roots, doing its good, solid, local community public service job. Too often, too many of us, including me, forget how much of this goes on.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.

**WHO
IS
REALLY
"NUMBER ONE"
IN
SAN FRANCISCO?**

16.2

Hooper February-March 1960

KEWB presents the programming that pleases the most people.

From #8 position in June 1959, KEWB has seen a definite rating up-curve every month.

Now, in the San Francisco/Oakland area...Hooper for February-March 1960 shows KEWB as clear-cut NUMBER ONE. Pulse shows KEWB with a 15.0 share and the most listeners per average quarter-hour.

Make your radio buy based on current figures. Buy right in the Big Bay Area. BUY KEWB... first in San Francisco/Oakland.

"Mark of the Top"



A "Sound Citizen" of San Francisco

Milton H. Klein, General Manager
EXbrook 7-2891 / TEmplebar 6-0910
National Reps: The Katz Agency, Inc.

KFWB / LOS ANGELES

KEWB / SAN FRANCISCO-OAKLAND

KDWB / MINNEAPOLIS-ST. PAUL

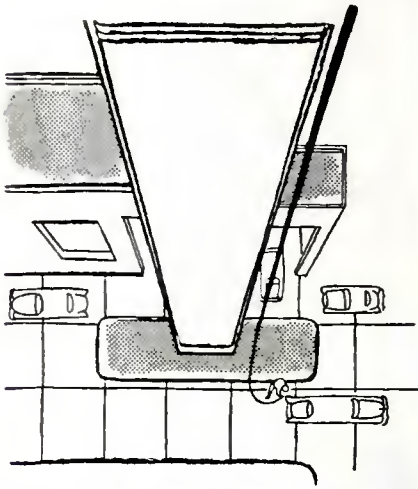


CROWELL-COLLIER BROADCAST DIVISION

ROBERT M. PURCELL, DIRECTOR

**YOU'LL NEED
A BIG
PUMP IN**

North Carolina



FILLING STATION sales in the WPTF market exceed those of the nation's 6th Metropolitan Market:

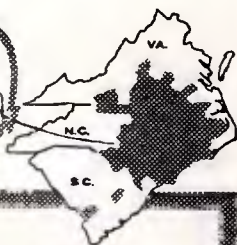
WPTF Market \$233,368,000
6th Met. Market \$196,008,000

AUTOMOTIVE sales in the WPTF market are greater than the nation's 8th Metropolitan Market:

WPTF Market \$516,471,000
8th Met. Market \$506,382,000

AD COVERAGE WPTF is the only single medium that reaches all of this "on the go" market where 50% of the homes listen regularly to WPTF.

**NATION'S
28th RADIO
MARKET**
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

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

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Hope Martinez, BBDO, New York, points out that as the days grow longer and daylight savings time is adopted in many areas across the country, it becomes increasingly more important for the buyer to watch for the coincidental changes in market conditions. "The summer complex of tv viewing and program scheduling gives rise to a new set of buying factors. Working hours change, and so do peak viewing hours. There appears to be a general transition during warmer weather towards late evening viewing, though the extent depends on geographical location. Some markets swell, others suffer a corresponding loss in population. Program schedules, of course, bear diligent watching with reruns and "test" shows replacing standard fall fare. Accordingly, the advertiser had best schedule his spots to fit in with the new season's format." Hope emphasizes that this checking of station line-ups is pertinent to both seasonal and year-round buyers. Spots that appear to be a terrific buy in spring, may have less pulling power than selected announcements based on current mid-summer conditions.



Dan Rubin, Mohr & Eicoff, New York, thinks that some radio stations are their own worst enemies. "There are close to 3,500 radio stations broadcasting these days. Now, that's enough to provide an buyer with a shopping headache. Naturally, the base lessens as you become more selective and knowledgeable, but to a degree, the problem always exists. Suppose I went out shopping for a new tie and was offered a selection of 3,500 patterns, styles, slims and so on. The salesman would probably find something to praise in every one of them. find qualities that would make them all 'best buys.' Further, assume there were no price tags on these items, but a chaotic complex of figures from which you had to estimate the correct price. I tell you, under those circumstances, I wouldn't buy a tie. I wouldn't have the time. Over extended or not, the parallel holds true in part for spot radio." Dan feels that stations must take the initiative and make spot radio easier to buy. "If a strict uniformity of rate cards is impossible, it's at least worth aiming for. Simplification of rates, discount structure, package plans will make radio easier and more inviting to buy."



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take a look at mel-o-toons!



104 full color animated cartoons based on the 104 most popular children's records

Now your young audience can see, as well as hear, their very favorite stories and characters. For each 6 minute animated cartoon uses as its sound track the actual recording on which it is based. And each recording has been

proved a best-seller by actual across-the-counter sales figures. Mel-O-Toons gives you top animation. Top entertainment. It's the perfect combination for record ratings in the successful tradition of POPEYE and WARNER BROS. CARTOONS. Write, wire or phone...

Titles include such favorite classics as: TREASURE ISLAND, PINOCCHIO, PETER AND THE WOLF, CINDERELLA, SLEEPING BEAUTY, HANSEL AND GRETEL, TOM SAWYER, DAVID AND GOLIATH, SINBAD THE SAILOR, SNOW WHITE, HUMPELSTILTSKIN, THE UGLY DUCKLING.

u.a.a.

UNITED ARTISTS ASSOCIATED, INC.

- New York, 247 Park Ave., Murray Hill 7-7800
- Chicago, 75 E. Wacker Drive, DEarborn 2-2030
- Dallas, 1511 Bryan Street, RIVERSIDE 7-8553
- Los Angeles, 400 S. Beverly Dr., CRestview 6-5886

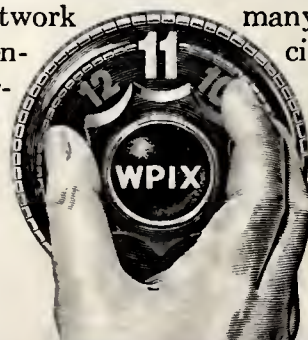
the prestige independent with network advertisers!



- THE PROCTER & GAMBLE CO.
- GENERAL MOTORS CORP.
- BRISTOL-MYERS CO.
- GENERAL FOODS CORP.
- CHRYSLER CORP.
- AMERICAN AIRLINES, INC.
- COLGATE-PALMOLIVE CO.
- R. J. REYNOLDS TOBACCO CO.
- WARNER-LAMBERT PHARMACEUTICAL CO., INC.
- UNITED AIR LINES, INC.
- GENERAL MILLS, INC.
- NATIONAL BISCUIT CO.
- U. S. RUBBER CO.
- BROWN & WILLIAMSON TOBACCO CORP.
- FORD MOTOR CO.
- THE COCA-COLA CO.
- GENERAL CIGAR CO.
- BORDEN'S
- TRANS-WORLD AIRLINES, INC.
- VICK CHEMICAL COMPANY
- P. LORILLARD CO.
- BEST FOODS
- U. S. TOBACCO CO.
- TEXACO CANADA LIMITED
- KELLOGG COMPANY
- MILES LABORATORIES, INC.
- THE AMERICAN TOBACCO CO.
- CANNON MILLS, INC.
- INTERNATIONAL SHOE CO.
- FIRESTONE
- GULF OIL CORP.
- STERLING DRUG, INC.
- LEVER BROTHERS CO.
- AND MANY, MANY MORE

WPIX-11 carries more minute advertising from the top 25 national spot advertisers than any other New York television station.* Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or

over-long commercials—because WPIX-11 *does not* accept this kind of advertising. Only WPIX-11 of all seven New York TV stations, offers you many opportunities to place *minute* commercials in such a productive selling atmosphere during the *prime nighttime hours*.
Where are your 60-second commercials tonight?



W P I X new york

*Broadcast Advertiser Reports

SPONSOR-SCOPE

30 APRIL 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Colgate's E. H. Little has switched course again: he's going back this fall, after a season's change, to his old concept of having a nighttime show by his loneself.

Hence Bates is faced with the task—at this late stage of the buying bedlam—of finding not only two prime half-hour slots but two shows that will pass muster with the networks. And all this regardless of the general trend among the giant sponsors.

The Colgate walkout, so far, involves Perry Mason, Rawhide, Untouchables and Laramie. Even continuance with Ed Sullivan is open to question. The one half-hour that Colgate at the moment can call its own: Wednesday, 9-9:30 CBS TV.

Little's turn-away from the participation arrangement may extend even to daytime. Until only recently he's had his own shows in that sphere.

National spot tv buying the past week showed indications of a seasonal ease-off.

The buys out of New York included General Mills' O-Cello (DFS), Reader's Digest (JWT) and French's Instant Potatoes (JWT).

Activity in Chicago included: Climalene (D'Arcy); P&G's Lava (Burnett); Skinner's Raisin Bran (Bozell & Jacobs).

In Chicago radio: Continental Airlines (JWT, Chicago); Standard Oil burner service (D'Arcy); Schlitz (JWT); Curtis Candy's new Miracle Ade (Frank).

You can always count on a P&G agency to break the norm: Benton & Bowles would like to embark on a two-minute commercial in spot tv come the fall for a new P&G product.

The query that went out to stations from B&B the past week: If the two-minute idea is okay, which would they charge—double the minute rate or the five-minute rate?

A cross-check by SPONSOR-SCOPE of reps disclosed that the consensus favored double the minute rate, because the five-minute rate entitles the advertiser to but a minute and a half of commercial.

Another P&G agency, DFS, had toyed around with a 90-second spot for Dreft, but after a similar inquiry the idea was dropped.

The two-minute spots, naturally, would have to be scheduled in movies.

P.S.: B&B expects some stations to reject the two-minute plug on the ground they're already criticized for over-commercialization.

NBC Radio's concept of selling News Around the Clock in sizable packages seems to be catching on with spot advertisers.

Standard Oil of Indiana has the idea going on both WGN, Chicago, and WHB, Kansas City. Involved in the latter case are 98 spots a week. D'Arcy Chicago is the agency.

If you're wondering about the sales prospects for the summer, here's what major reps are telling their stations and here's what the networks are hoping.

The reps: If your station is running 10-15% ahead so far this year—and that applies to both tv and radio—the ratio should continue for the summer.

The tv network: the added 30% discount for the summer should have the effect of (1) keeping current users on the air and (2) attracting seasonal accounts.

Added commentary on national spot radio: Reps say stations are so loaded with cigarette, gasoline, auto and coffee business that—for the first time in years—they're turning down schedules from these categories.

Merck's chemical division, which spends about \$350,000 on farm radio, is faced with the old dilemma of high power vs. local reach.

The account is weighing this recommendation: to concentrate its budget on a few midwest 50kw's and upper-powered outlets instead of spreading the money over many rural-community stations.

Why the Merck people are reluctant to switch: the field salesmen catering to the farm trade have their favorite local outlets and the personal identification with the stations is too strong for them to give up.

According to Nielsen's 24-market count, the Academy Awards telecast this year drew several million more homes than it did the year before.

The comparison of averages:

YEAR	RATING	SHARE
1960	48.1	84.5
1959	47.9	81.3

Colgate (see preceding page) wasn't the only one of the soap giants to act up against the tv networks this week.

Partially because it didn't like the treatment it's been getting from CBS TV and NBC TV in laying out the fall nighttime schedule, Lever Bros. cancelled what amounts to about \$500,000 in third-quarter daytime billings on the two networks.

Veteran Madison Avenue observers see the actions of Lever and last-tycoon Little as the preliminary gestures in a simmering rebellion against the policies and attitudes of the networks which may lead to severe Washington repercussions after the elections.

Now the Wander Co., makers of such beverage standbys as Ovaltine and Toddy, is diversifying: a confection, called Sports Bar.

Tatham-Laird is test marketing it in tv.

Recently it was reported that Mars was thinking of going into the beverage field.

With the 1959-60 season drawing to a close, here's a comparison of how well leading agencies did in picking their tv network fare—be it exclusive series, alternate sponsorship or participation in spot carriers.

The following comparison is based on programs that have survived the past season as against those that are being dropped:

AGENCY	HELD OVER	DROPPED	BATTING AVERAGE
Bates	4	5	.444
Benton & Bowles	4	3	.571
BBDO	1	1	.500
Burnett	4	2	.666
DFS	2	2	.500
Esty	1	2	.333
JWT	2	4	.333
McCann-Erickson	4	2	.666
Lennen & Newell	3	4	.428
SSCB	1	3	.250
Y&R	4	4	.500

You can't blame the agency for looking that far ahead these days, what with the two-week cancellation and the 30-day-confirmation-before-starting-date.

The Cruttendon agency, Chicago, this week wrote reps about September availabilities.

The tv networks have an answer, other than the assertion of program responsibility, to the mounting outcry from agency men that they're being arrogantly squeezed into buying network-controlled shows or else.

According to the networks, they'd be better off financially if they didn't have to program their own schedules, but they have no choice for these reasons:

1) Advertisers are neither willing to experiment with new types of programming nor are they coming through with quality fare.

2) If the networks didn't control the programming, they'd be in a spot come renewal time, since the advertiser would be in a position to move a successful show to a competitive network.

Make that a total of nine shows and 5½ hours a week P&G will be sponsoring on the tv networks at night this fall.

Latest addition to the roster: alternate sponsorship with Quaker of the Tom Ewell show (CBS), which means (1) three-network positioning for the Cincinnati giant; (2) a record budget for the network side of the medium.

What with new products on the way, you can be sure there'll also be a lot of new money for tv spot.

ABC TV expects to gross about \$6 million from the 17 American Football League games, the rights to which it's just acquired.

Package price per game (time, rights, production): \$360,000.

CBS TV's anticipated gross from its National Football League games: \$7.5 million for the season.

Another car—Plymouth—has settled on its 1960-61 network choice: an alternate hour of the Garry Moore show.

It's for 39 weeks plus a summer filler. Estimated time and talent nut comes to \$5.5 million.

NBC TV daytime pulled another one away from CBS TV: Dumas Milner (Perma-starch and Pine Sol) was the account and the swag, three quarter-hours a week.

Another NBC TV daytime sale this week: two quarter-hours weekly through the summer to Jergens. This \$170,000 came out of spot.

Olin Mathieson has passed up renewal of Small World and committed itself for 13 CBS Reports net season at an outlay of about \$3 million.

The tv network this week also broke the sponsorship ice of the summer Olympics, hauling in Lorillard for a fourth at \$740,000—the price covering everything.

ARB's latest (March) breakdown of viewers per set for all network programming between 10 a.m. and 5 p.m. weekdays shows (1) that women account for but half the audience and (2) the women in the middle and higher age groups—as was true in radio—are the dominant lookers.

First, the breakdown by sex and ages of the sexes:

TOTAL PER SET	WOMEN	MEN	13 TO 17	12 YEARS & UNDER
1.62	.83	.23	.14	.42

Now the breakdown of the women by age groups:

TOTAL PER SET	18-29	30-39	40-49	50 & OVER
.83	.18	.21	.16	.28

SPONSOR-SCOPE *continued*

Behind BBDO's query of tv stations this week as to how they stood on summer plans or discounts is this thought: if enough stations in important markets adopted the idea, more of the agency's clients would be inclined to summer buying.

Along with sending out the inquiry BBDO invited the reps and trade press to the extent of a study comparing summer ratings, CPMs and billings with the rest of the year.

(For recent summer rates developments see 5 March SPONSOR article, page 32.)

That old wheeze about nothing succeeds like success can be applied to the present scramble among tv stations to latch on to Kellogg's spot tv trio, Huckleb Hound, Quick Draw McGraw and Woody Woodpecker for next season.

The threesome has proved so popular in the last several ratings that stations which season made no effort to get this kid business are now in there submitting elite rate presentations to Burnett.

No small motivation in the quest: the strip would make a powerful lead into their work lineups.

In view of animated cartoon experts the ratings of two cartoon series on ABC—Bugs Bunny and the Flintstones—will be particularly worth watching next season.

ABC apparently believes the success of the Disney line can be repeated, and, if this turns out to be correct, the trade, say these specialists, can expect the other networks to join on this half-hour type bandwagon.

What especially puzzles the experts: whether there are enough trained people in the animation techniques and devising story lines to go around.

A scanning of ABC TV's latest tabulation of network tv usage by parent companies during 1949-59 reveals these two interesting sidelights:

1) Only 28 companies have been consistently in the medium during the past 10 years and with one exception, Speidel, these were also the leaders in network radio.

2) Only one account, also Speidel, can be compared to spot tv's wonder child, Looney Tunes, in that the medium can take large credit for the company's phenomenal success.

An interesting thing to note: who picks the crime-mystery shows—who doesn't have to compete with a bland type of program.

Here's a breakdown for every 100 homes of the selector factors for eight such types of programs based on the April Trendex:

PROGRAM	MEN SELECTORS	WOMEN SELECTORS	UNDER 18 SELECTORS
Bourbon Street	53	49	18
Hawaiian Eye	49	48	28
Johnny Staccato	56	50	11
Mr. Lucky	44	46	30
Peter Gunn	56	44	15
77 Sunset Strip	51	56	24
Tightrope	54	46	26
Untouchables	67	54	19

The "bland" opposition: Lucky vs. Lawrence Welk; Gunn vs. Danny Thomas; Johnny Staccato vs. The Real McCoys; Bourbon Street vs. Father Knows Best.

TvB's current pitch to the nation's top breweries: try daytime tv beams to reach the housewife to counteract the private labels in the chain stores.

Surveys show that 70% of supermarket beer sales are of an impulsive nature, which gives an edge to the chain's private labels—uniformly priced beneath advertised brands.

For other news coverage in this issue, see Newsmaker of the Week, page 27; Spot Buys, page 28; News and Idea Wrap-Up, page 60; Washington Week, page 55; Sports and Hears, page 58; Tv and Radio Newsmakers, page 66; and Film-Scope, page 56.

NEW PRODUCT?
TEST IT
IN THE LAND* OF

Profitunity

* The big, able-to-buy 26-
county WFLA-TV sales
area!



Not all the rockets in Florida are launched at Cape Canaveral. Many a product—new or otherwise—blasted off on WFLA-TV has rocketed into a high sales orbit in no time flat!

And it's not surprising when you consider that Florida's population is growing by 3,000 new residents each week from the other 49 states.

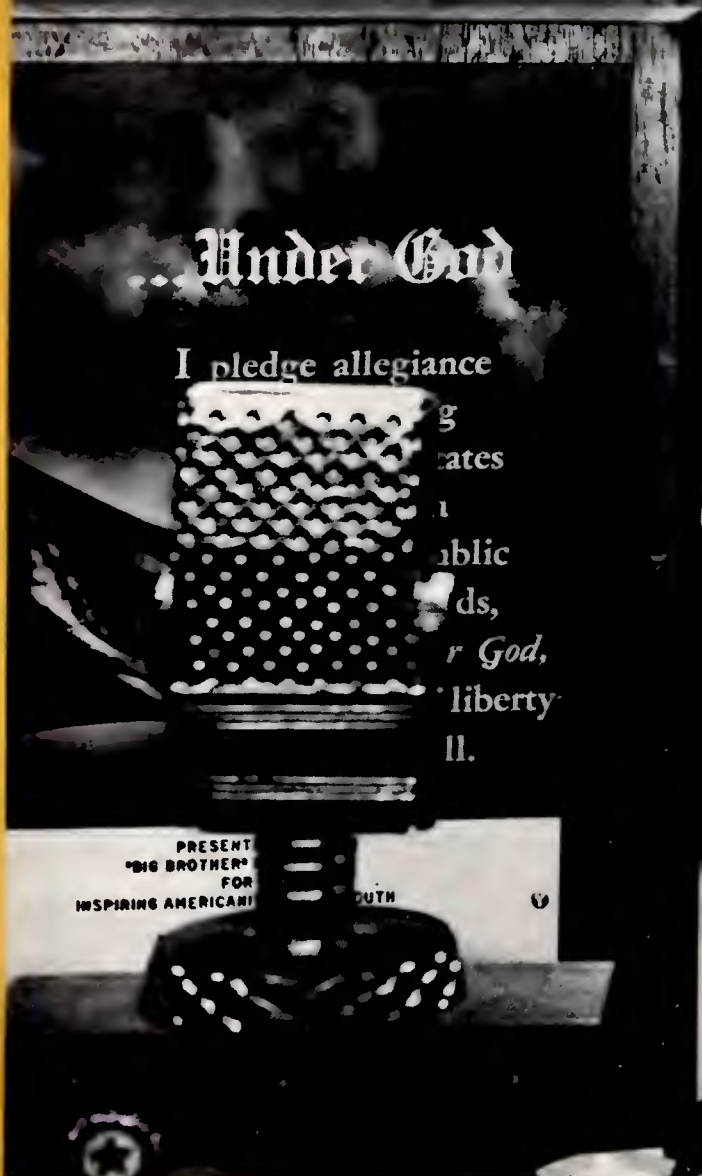
Add to that, Florida's 8 million annual visitors and you quickly see the profit opportunity—and the sales test opportunity—in this great cross-section of America.

Want more details on the Land of Profitunity? Write us, or call your BLAIR-TV man today.

Figures from Sales Management 1959 Survey of Buying Power.



NATIONAL REPRESENTATIVES, BLAIR-TV



**SPOT-BUYING
FACTS NOT ON
THE RATE CARD
ABOUT WBZ-TV
BOSTON**

MOST
of all Boston TV stations



AWARDS

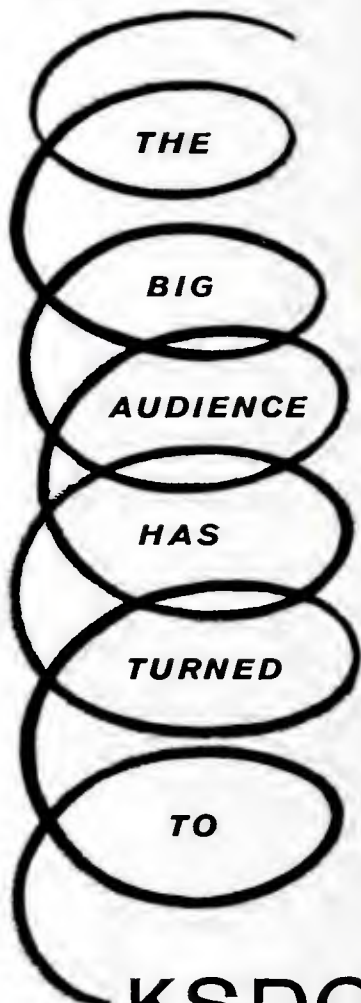
and look at these other facts about WBZ-TV! ■ Most local air personalities — more than any other Boston TV station. ■ Most national advertisers of any Boston TV station — 193 compared to 148 for the second-place station. ■ Most newscasts of any Boston TV station. ■ Public service programming — 234 hours and 12,667 spot announcements contributed last year to 203 charitable projects. ■ Largest TV share of audience.* ■ That's why in Boston, no TV spot campaign is complete without the WBC station —

WBZ-TV
BOSTON

Represented by
Television Advertising
Representatives, Inc.

© WESTINGHOUSE BROADCASTING COMPANY, INC.





KSDO
RADIO

Your top salesman in San Diego's total market is KSDO*, a Hooper-rated strong second on all time segments . . . and ask the Daren F. McGavren man for our latest pulse . . . it's BIG. KSDO is strongest by far in audience-holding programming that gets sponsors results both morning and night. Careful selection of fine music begins with Limelight, an early morning and mid-afternoon feature. Late evening listening to mellow music on Gaslight Revue, with Evening Concert, from 8-10 pm, presenting the world's great music by outstanding artists. Four 10-minute News In Depth segments are spaced thru the day and evening. Advertising is limited timewise-screened tastewise.

**KBUZ Phoenix AM and FM
KSDO San Diego AM**

*best fine radio buy
in the booming-buying southwest*

THE GORDON BROADCASTING CO.

*Sold nationally by Daren F. McGavren & Co.

49th and Madison

Correction noted!

For the seven days combined, Monday-Sunday, from the January-February St. Louis Metropolitan Area Study, which, incidentally, is the latest study released, WIL is the leading station from 6 a.m. -12 midnight.

George Sternberg
service director
The Pulse
N. Y. C.

• WIL challenged the advertising statement as published in SPONSOR of another station that claimed to lead in St. Louis ratings. WIL's leadership in The Pulse rating is confirmed above.

Same questions, other places

I would like your suggestion regarding copies of filmed spot commercial ads which were once put on the air in the U. S.

Practically, I have no idea how to collect copies such as I.D. cards, stationbreak spot commercials and other short term spots for television advertisement. Despite their value to be used again, they usually are disposed by the agencies, I imagine. It will be a great help for us to improve the air advertising if we can collect them for some research use, although most of them are useless for direct use in Japan.

For the first, I would like the addresses of top 50 air agencies listed in SPONSOR magazine of December 26, 1959, so that I can write them asking them to offer the copies they keep in their hand. And for the second; If there is any way to collect them at one time (place), please let me know the way to do so.

Makoto Komatsu
manager, Dai-Ichi Kokoku Sha
Advertising Agency
Tokyo

• SPONSOR is always happy to furnish its readers with information, either in this column, or as in the case of Mr. Komatsu, under separate cover.

Self-imposed torture

I've read with incredulity and awe Coy Palmer's sad saga (SPONSOR, 16 April) of the life of a co-owner and general manager of a radio station in

that grand and glorious second-gest state. I don't doubt his veracity only his sanity. What does the co-owner do while Coy knocks himself out?

CP obviously subscribes to the myth of the indispensable manager. A good executive knows how to delegate authority. If a co-owner must do himself such a monstrous schedule to earn a mere living, he'd better get out and go to work for a husband. On the other hand, if you're quintupling in brass while saving away a great deal more than a life because he doesn't want to pay for help, he's paying too much for money. Let him hire an adequate person to take the load off his back and be able to spend more time selling and maybe at higher rates.

Dave Nowinson
promotion manager
American Broadcasting
Hollywood, Calif.

Bravo!

By Godfrey, your "Commentary" column of 12 May is terrific!

Somebody, but somebody, ought to run off a zillion reprints and send them down the craws of the diary idiots who take curious delight in their pusillanimous polemics inciting television.

Something ought to be done by the tv industry to combat this way traffic nuisance of cantankerous criticism.

It's getting so bad that even siders like Susskind, Serling and others are tempted to snap at the hands that feed them. The grape fever is becoming epidemic.

As the greatest of all mediums of mass communication, television ought to measure of its own effectiveness not only in courageous self-defense but also in a positive, competitive manner.

Peter A.
Maywood

FARM LAD MAKES HAY WHILE SUN SHINES
. . . in the Land of Milk and ^Money!



Our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Money. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 TV families enjoying CBS-ch. 2 television. We'll do a hay-maker of a job for you!



WBAY
2
GREEN BAY

**THE TOP
STATION
IN WESTERN
NEW ENGLAND**

WWLP

CHANNEL

NB 22

SPRINGFIELD, MASS

TOP RATINGS*

TOP COVERAGE*

TOP MERCHANDISING

**PLUS
BONUS COVERAGE**

WRLP channel 32

BRATTLEBORO, VT.

GREENFIELD, MASS., KEENE, N.H.

*** G.P. HOLLINGBERY HAS DETAILS**

National and regional
in work now or recently completed

SPOT BUYS

RADIO BUYS

Noxzema, Baltimore, Md., buying for their sun-tan lotion, H. Noon, in 50 markets. Summer campaign, to begin early June and slated to last for three months, using all minutes concentrated on around weekends. Frequency range will be between 20 and 25 spots per week. Buyer: Bob Anderson. Agency: SSCB, New York.

Standard Brands, New York, buying for its Siesta Coffee, will kick off its spring campaign early in May in about 25 markets. Siesta will use mainly minutes and 20's with heavy frequency. Buyer: Con Sawyer. Agency: Ted Bates, New York.

General Foods Corp., White Plains, N. Y., entering 4 Florida markets for Postum early in May for 52 weeks. The buy is for late afternoon and evening minutes on personality shows. Frequency average about five spots per week. Buyer: Ann Jackowitz. Agency: Young & Rubicam, New York.

TV BUYS

Ideal Toy, New York, will be starting the largest campaign in history in September in the top 50 markets. The campaign will last for 14 weeks. Ideal will be buying on kiddie shows, aims for a station rotation schedule. Buyer: Betty Nasse. Agency: Grey, New York.

Toni Division, Gillette Company, Chicago, buying for all products with its three Chicago agencies splitting the market lists between them. The campaign will begin 8 May and continue for 18 weeks through 10 September, with day and night minutes in 60 markets. Agencies: Tatham-Laird; North, and Clinton E. Frank. Buyer: Don Douglas (T-L), John Harper (N), and Ruth Babick (C.E.).

Carter's, New York, for its dipilatory, Nair, is buying in major markets with an early May campaign starting date. The buy is mainly nighttime minutes. Buyer: Dick Weller. Agency: Ted Bates, New York.

Kelvinator Division, American Motors, Detroit, will begin a new phase of its continuing campaign for its washers 2 May in more than 60 markets. Kelvinator will be using all daytime minutes and 20's. Buyer: Betty Powell. Agency: GMMB, New York.

Procter & Gamble, Cincinnati, buying in major markets across the nation mainly nighttime minutes for Tide. Campaign slated to begin in base markets early May; other markets staggered thereafter. Buyer: Bernie Shlossman. Agency: Benton & Bowles, New York.

RADIO-TV BUYS

Wiedemann Beer, Newport, Ky., kicking-off a heavy campaign in leading markets in the Ohio Valley in mid-May for 15 weeks. Wiedemann will be using traffic and weekend minutes on radio and a combination of minutes, 20's and I.D.'s on prime tv time, with some fringe evening buying. Buyer: Dick Olsen. Agency: DCSS, New York.

fatter pot ^s You rake in much

more audience when you put your sales message on
KELO-TV SIOUX FALLS and its booster hookups.

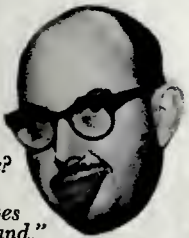


KELO-LAND tv gives you . . .

ed from Nov. ARB 6
 m. 7 days a week. Sur-
 ow that KELO-LAND
 the same general rate
 riority all hours.

- 48.6% MORE VIEWERS than the highest rated Omaha station
- 49.2% MORE VIEWERS than the highest rated Des Moines station
- 46.8% MORE VIEWERS than the highest rated Duluth station
- 84.3% MORE VIEWERS than the highest rated Sioux City station
- 96.0% MORE VIEWERS than the highest rated Fargo station

And KELO-LAND'S husky audience outdelivers TWO of the four Minneapolis-St. Paul stations, by 204.5% and 10.5% respectively. **YOUR BET, MR. ADVERTISER!**



KELO tv LAND

KELO-TV
 SIOUX FALLS; and boosters

KDLO-TV
 aberdeen-huron-waterTown

KPLO-TV
 pierre-valentine-chamberlain

le va poker
 who me?
 KLO-LAND
 opp that gives
 winning hand."

CS • ABC

General Offices: Sioux Falls, S.D.
 JOE FLOYD, President • Evans Nord, General Manager • Larry Bentson, Vice-Pres.
 Represented Nationally by **H-R** In Minneapolis: Waune Evans & Associates

GREAT GREAT GREAT GREAT
 FABULOUS FABULOUS FABULOUS FAB
 MORE MORE MORE MORE
 HIGHEST HIGHEST HIGHEST HIGHEST
 TOPS TOPS TOPS TOPS
 BEST BEST BEST BEST
 TERRIFIC TERRIFIC TERRIFIC TERRIFIC
 GIGANTIC GIGANTIC GIGANTIC GIGANTIC
 LEADER LEADER LEADER LEADER
 TALLER TALLER TALLER TALLER

$$E=mc^2$$

(Just a matter of Relativity)

- WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 595,200 TV
- WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"*

*Television Magazine—January 1960

**NCS #3



JEFFERSON STANDARD BROADCASTING COMPANY

WBTV

CHANNEL 3  CHARLOTTE

Represented nationally by CBS Television Spot Sales

LET'S COMPARE MARKET

WBTV-CHARLOTTE	595,200
ATLANTA	571,500
MEMPHIS	483,800
LOUISVILLE	459,000
MIAMI	434,300
BIRMINGHAM	425,000
NEW ORLEANS	381,500
NASHVILLE	344,000
NORFOLK-PORTSMOUTH	339,700
RICHMOND	271,000



WHY FM IS PICKING UP SPEED

'FIRST': *Grace Lines is back in radio after 20 years—this time its fm. Eight fm stations in eight markets are the line-up; buy was direct (clients often lead agencies into fm). Men behind the buy (l to r): Grace Lines officials Frederic P. Sands, dir. of p.r. and advertising; David D. Townsend, assistant passenger traffic manager; Godfrey Macdonald, v.p. passenger traffic; and Roy Holmes, Walker-Ewald Co.*

Media buyers who turned a deaf ear to fm two years ago are beginning to notice it. Reasons: a million fm sets sold last year, fm auto radio, more data

This week saw another breakthrough for fm as several major advertisers moved cautiously into the rapidly filling pool. On the East Coast, Esso (E), after two months of researching the medium, ran a test fm schedule for its Golden Crest premium gasoline in the Boston market. On the West Coast, United Air Lines (Ayer) comes into fm for the first time with a 13-week buy in Los Angeles to

advertise its jet service. At the same time, United is considering other markets.

Another recent first for fm is Grace Lines' present 13-week schedule running on eight fm stations in eight markets. Of special significance, this buy (it was direct) marks Grace's first time in any radio in 20 years.

Like spring blossoms, fm is busting out all over.

But there are two sides to the fm ledger, and not all entries are in the black. Indeed the whole fm story is one of dogged persistence slowly and painfully winning against considerable odds. On the bright side of the ledger: enthusiastic broadcasters aided by technical developments and the promise of more developments to

come. On the darker side: advertising agency timebuyers still cry out for more documentation of the medium in order to justify their recommendations for its use to clients.

Oddly enough, it is the clients themselves who—without all this documentation—are leading their agencies into many of the fm nation-

al buys which are now being made. The truth is that the documentation for fm is not as bad as many admen say, not as good as it could be. It has relied on the quality of the audience rather than the quantity, and this kind of research has put the average agency buyer on something of a spot.

SURVEYS ACROSS U. S. TURNED UP THESE FACTS ON FM

MARKET	AVERAGE DAILY LISTENING TIME	MOST POPULAR HOURS	AUDIENCE AGE	AUDIENCE INCOME	AUDIENCE OCCUPATION	AUDIENCE EDUCATION
NEW YORK	3 hours	8-10 p.m.	37.5 years average	49.2% between \$7,500 and 14,999	54.7% professional or executive	46.8% college graduate
SAN DIEGO	31.7% listened 3-6 hours		96% adult	75.8% between \$4,000 and 13,000	33.5% professional or executive	
SAN FRAN.	6.6 hours	6-9 p.m.	34 years average	\$8,800 average		60.1% college graduate
PHILA.	5 hours			\$9,000 average	63.7% professional or executive	68.2% college graduate
MINN.-ST. PAUL	3.5 hours		59% in the 21-40 range	\$7,800 average	63.5% professional or executive	60% college graduate
DETROIT	5.3 hours	5-11 p.m.	43 years average	46.8% between \$7,501 and 15,000	37% professional or executive	
HOUSTON	2.1 hours (median)	6-9 p.m.	37.3% in the 35-49 range	47% between 5,000 and 14,999	31.8% professional or executive	21.7% college graduate
U.S.		6-9 p.m.	37% in the 35-40 range	49.6% between \$5,000 and 10,000		

SOURCES: * Pulse 1959-60. ** WFLX. *** WLOL-FM Summer 1959. † Market opinion research July 1959. ‡ Compiled from various data by NATIONAL ASSOCIATION OF FM BROADCASTERS.



AGENCY SPONSOR: Unique in fm is The Zakin Co., N.Y. ad agency, which sponsors new stage program on WABC-FM, N.Y., uses commercials institutionally for advertising promotion. Al Zakin, (fourth from l), agency head, meets with (l to r) Joan Hart, continuity; Jim [unclear], producer; Rog Coleman, fm chief; Mike Fabian, coordinator; Ted Eisenberg, assoc. pdcr.

st media bought on mass circula-
a, many admen are reluctant to
rise a buy that doesn't show up
the numbers. "It's a funny thing,"
timebuyer told SPONSOR, "but al-
ugh we ourselves listen to fm and
know a lot of our friends listen
fm, we're still scared to move with-
numbers."

Actually, there are a lot of num-
s coming into the fm picture:
Today, there are an estimated
5 million fm receivers being used
the U.S.

Set sales in 1959 were over one
million. (At the NAB Convention
Chicago, Henry Fogel, president
Granco Products, predicted an-
l sales of 4 million sets by 1963.)
The number of operating fm sta-
ns in the country rose from 591
1958 to 696 by the end of 1959.

Fm set penetration continues
stantial (see chart).

About 43.5% of all homes in
have fm sets.

Of these homes, 51.3% listen
y.

37% of fm listeners are 35 to
years old, about 25% are 19 to

More than 21% of fm listeners
an annual income ranging from
\$500 to \$10,000.

In a number of markets, fm sta-
s are turning up in Hoopers, fre-
ntly beating out some am stations.
New York City fm station has
appearing in Hartford Hoop-
er) "Fm may not be hitting No. 1
s," says Otis Rawalt, of Walker-
Ralt Co. which represents Quality
ic Stations in 31 markets, "but it
showing signs of reaching posi-

tions that will force admen to con-
sider it when making buys."

The fact is that admen are con-
sidering it, not in battalions, but
rather single spy. In connection
with this growing awareness of fm,
here are some significant points about
how they regard it:

- Once they've bought fm, adver-
tisers generally seem to stick with it,
expand into new markets. Examples
of the moment: BOAC just renewed
its fm campaigns in Boston, Detroit,
San Francisco, and Chicago. Arnold
Bakeries renewed in five markets,
Tuborg Beer just renewed on two fm
stations in Texas, has begun in New
York, will be starting in Detroit in
May, and will soon expand its fm
into other areas.

The Tuborg case is interesting.
This brewery moved into fm in Octo-
ber 1958 with buys in San Francisco
and Los Angeles, by the following
spring showed beer sales up an aver-
age of 55% between those two mar-
kets. In July 1959, Tuborg added
Houston to its fm campaign. By
September, it had doubled its sales
there over the same month in 1958.

- A number of influential agency-
men are becoming fm's best spokes-
men. One of these, Dave Kimble,
senior account executive at Grey,
says, "Fm presents two distinct op-
portunities for advertisers: (1) For
the seller of the 'Cadillac' type of
product, the luxury, 'class' product.
(2) For the seller of any new or
renewed product in any field in order
to get to the 'highly mobile' trend-
setters who are so influential on the
tastes of the rest of the populace."

- An interesting sidelight on the

growing regard for fm among the
advertising agency fraternity is the
news that on New York's new fm
outlet, WABC-FM, a Manhattan ad-
vertising agency, The Zakin Co., is
a regular sponsor, using its commer-
cials as a sort of "public service" on
behalf of the whole ad industry.

- Popular pattern of fm buying

FM PENETRATION PICTURE BRIGHT IN THESE AREAS

ALBANY, N. Y.	33.1
BAKERSFIELD, CALIF.	32.4
BALTIMORE	27.9
BOSTON	50.1
BUFFALO	34.8
CHICAGO	42.4
CINCINNATI	26.9
CLEVELAND	36.1
COLUMBUS	37.4
DALLAS-FORT WORTH	20.7
HOUSTON	30.6
KANSAS CITY, MO.	29.5
LOS ANGELES	48.9
MIAMI	31.7
MILWAUKEE	21.1
NEW ORLEANS	24.1
NEW YORK	56.7
NORFOLK-TIDEWATER	29.4
PHILADELPHIA	36.3
PITTSBURGH	30.1
PORTLAND, ORE.	46.1
PROVIDENCE	35.1
RICHMOND	28.1
ROCHESTER, N. Y.	41.9
SACRAMENTO	26.1
SAN BERNARDINO-RIVERSIDE	25.7
SAN DIEGO	39.4
SAN FRANCISCO	47.3
SYRACUSE	24.1
TRENTON, N. J.	32.9
WASHINGTON	40.3
WESTCHESTER CO., N. Y.	61.4

FM ADVERTISERS LIST SMACKS OF NAME-DROPPING

PONTIAC
SINCLAIR REFINING
CINZANO VERMOUTH
TUBORG BEER
AIR FRANCE
CAPITAL AIRLINES
JAPAN AIR LINES
UNION PACIFIC RAILROAD
LANVIN PARFUMS
FRIGIOAIRE
GENERAL ELECTRIC
HERTZ RENT A CAR
CARLING BREWING CO.
TIME
READER'S DIGEST
A & P FOOD STORES
HAMILTON WATCHES
BALDWIN PIANO CO.
ESSO
BUOWEISER BEER
ALUMINUM CO. OF AMERICA
ENCYCLOPAEDIA BRITANNICA
RYBUTOL
REXALL DRUG CO.
McCALL'S PUBLICATIONS
FORD MOTOR CO.
CHRYSLER MOTORS
BURGERMEISTER BREWING
BOAC
UNITED AIRLINES
ROOTES MOTORS
ROSE'S LIME JUICE
RY-KRISP
SCHWEPPE'S TONIC
DANISH BLUE CHEESE
WINNERS' CLUB
SOUTHERN PACIFIC RAILROAD
GOODYEAR STORES
PEPSI-COLA
STEINWAY PIANO
GRACE LINES

today is a half-hour sponsorship a week plus a schedule of announcements. The fact that the advertisers, who are coming into fm as sponsors, are relying on the station-built programing, suggests, as one adman put it, "that fm is bringing entertainment back to radio."

One of the indications that fm is attracting sizeable and significant audiences in the markets where it's operating is the interest evinced by listeners in the fm programing magazines that are beginning to appear.

Cue Magazine, with an ABC circulation of 165,000 concentrated in 19 counties of Metropolitan New York, added, in February 1959, an eight-page fm section. Each week, it lists fm programs for the New York area, was by *Cue's* own admission the result of pressure from *Cue* readers.

Cue has had a survey made by Bennett-Chaikin, Inc., attributes to its fm section over 20,000 new subscribers. Newsstand sales have gone up 10% since the section was adopted.

On the West Coast, in Beverly Hills, fm station KCBH recently began an fm program guide which quickly reached 5,000 circulation.

Another indication of the vigor that fm is showing is the way radio set manufacturers are jumping on the bandwagon. Zenith now has 14 new models of receivers, some am-fm, some only fm. German and Japanese imports of portable and car fm sets have been standard bearers for the medium.

Price, once a problem in fm sales, is now being cut down. Granco, which has become a serious competitor in the fm radio field (figured to be second to Zenith) is doing well saleswise with an fm-only set that retails at \$29.95, is also bringing out an fm tuner at \$19.95.

Garages and service stations in fm markets are reporting considerable business in the job of installing fm sets in automobiles.

Motorola has jumped into the foreign car trend to pitch its line of fm car radios. (In Akron, for example, it is now using fm to promote sales.) There are some in the advertising industry who feel that fm may eventually develop its own "prime traffic times" during daytime just as am

has done. In fact, portable radio and car radio are going to be large factors in any strides that fm makes from here on in. Reason: fm is interference-free.

Behind the attention that fm has gradually been getting during the past two years are the dedicated efforts that have come from within its own broadcasting ranks.

The National Association of Broadcasters has lent a lot of impetus to the drive; its monthly issue of *FM Phasis*, now in its second year of publishing, has kindled a good deal of enthusiasm. Some of this enthusiasm was reflected in the whoppish attendance at the "FM Day" session at the recent NAB Convention in Chicago.

The National FM Association has been doing a sizeable missionary job. Then there is the Southern California FM Association, an organization without dues, loosely hung together but tightly knit in their single-minded dedication to promoting the medium. (All fm groups, although their members are in competition, function with a sort of all-for-one-and-one-for-all spirit that almost takes the form of a movement or cause.) If, for example, the National Association of FM Broadcasters and the Radio Advertising Bureau ever decide to promote the medium together, the results might be electrifying. The So. Calif. group, for example, has promoted such items as an \$8 converter for changing am car radio to fm; sold out factory production in a 90-day period.

Other crusaders for fm are station groups that have lined up like networks and which specialize in a kind of music that, according to surveys, attracts about 50% of its audience. Some of these are: Concert Network, Good Music Broadcasters, Quality Music Stations, Fine Music Hi-Fi. They all report increased business this year.

All of these are attempting, within their budgets, to bring more documentation to the fm story, as are many individual fm stations who are sponsoring audience surveys in their markets. The Pulse has done a number of market surveys on

(Please turn to page 69)

FCC EYES 'EXCESSIVE VIOLENCE' ON TV

Excessive violence is one of four main issues confronting the broadcast industry, Federal Communications Commission chairman Frederick Ford told the National Assn. of Broadcasters' convention in Chicago earlier this month. Excessive violence points up the need "for greater license responsibility to insure stations are operated in the public interest," he asserted, documenting his statements with samplings of complaints from such groups as the National Council of Parents, Teachers, formidable because of 12 million members

HERE'S NEW FOCUS ON TV VIOLENCE

TV's self-appraisal as well as external criticism prompting less violence, fewer action programs

But the furor goes on about the nature, dimension violence and its possible effect on youngsters

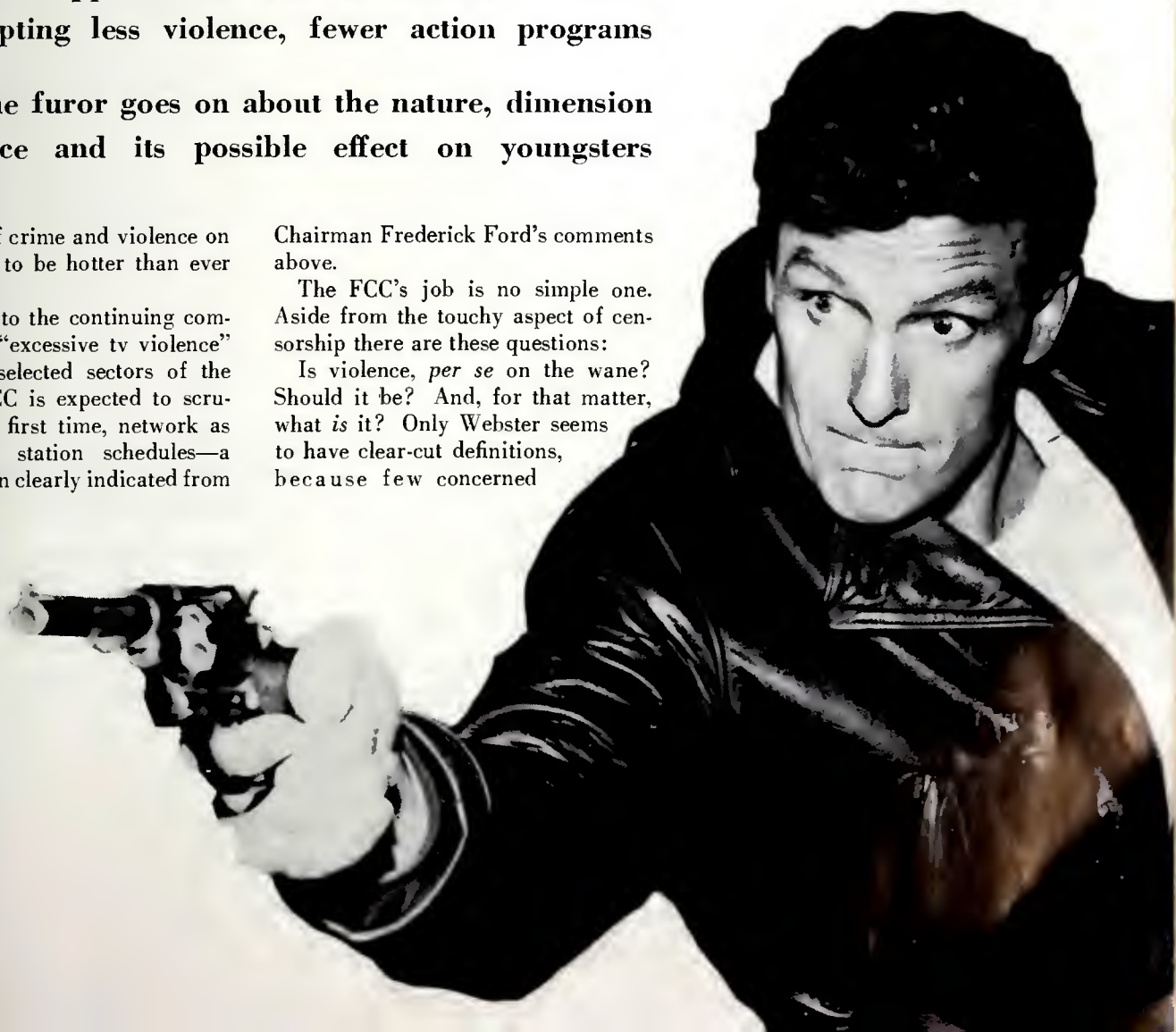
The issue of crime and violence on TV is expected to be hotter than ever this season.

In addition to the continuing comments about "excessive tv violence" on certain selected sectors of the industry, the FCC is expected to scrutinize, for the first time, network as well as local station schedules—a distinction clearly indicated from

Chairman Frederick Ford's comments above.

The FCC's job is no simple one. Aside from the touchy aspect of censorship there are these questions:

Is violence, *per se* on the wane? Should it be? And, for that matter, what *is* it? Only Webster seems to have clear-cut definitions, because few concerned



with the problem ever seem to come to grips with what is a very slippery, hard-to-define issue.

The complicated nature of the problem emerged from discussions between SPONSOR editors and a variety of persons involved with violence on tv. To a man, those interviewed agreed that the issue needed further study. Their reasons varied. Some cited the difficulties in defining violence; others noted that the emotional responses to violence were not necessarily uniform; still others voiced concern about its possibly adverse effect on viewers — particularly children.

So much for the highlights of the qualitative side. To pin down the much simpler quantitative facts, SPONSOR surveyed network program schedules for the past four seasons as well as the upcoming one. The study indicated a trend away from those program types in which violence can normally be expected.

From a low of 27 such programs in the '56-'57 network tv season, the number of so-called "action" shows rose to a peak of 53 in '58-'59 and to 54 in '59-'60. But there's an evident decline, with only 49 tentatively scheduled for showing next fall—the bulk on ABC TV, with 20, followed by NBC TV with 16 and CBS TV with 13.

These programs, however, reflect only the number of possible show climates for violence. Violence occurs in many forms in all types of programming (with one children's expert citing *Lassie* as the ultimate in tension-creating, anxiety-building plots in a children's feature).

Violence, *per se*, has long been banned by all elements within the broadcast and advertising industries. The Tv Code of the National Assn. of Broadcasters, subscribed to by 60% of the nation's tv stations, admonishes them as follows:

"The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and detailed presentation of brutality or physical agony by sight or by sound are not permissible. . . . The station should exercise particular restraint in and care in crime or mystery episodes involving children or minors and in airing material which is excessively violent, would create morbid suspense, or other undesirable reactions in children."

The rules are simpler than definitions, however. As a senior president of a Top 10 ad agency commented, "The effect of violence is a composite of many factors. *Everyone's* against it. But we need to know what violence *really* means. Some progressive, violent actions are laughable and never taken seriously. Others which may be much more subtle, fearfully frightening."

Everyone agreed that violence for its own sake should be and is prohibited. But there is inadvertent violence—and there is also the factor of quantity.

Many lay groups of interested professionals place great stress on the number of murders, robberies,

VIDEO ACTION SHOWS WILL DECLINE NEXT SEASON

This five-year program trend, based on an analysis of SPONSOR's March tv Comparagraph for the past four seasons and on its estimate of program fare for the 1960-'61 season, indicates a decline in action shows after a significant peak in both the '58-'59 and '59-'60 seasons. These shows lend themselves most to overt rather than to subtle violence: western, adventure, and mystery

Season	Number of action shows, by network			Total no. action shows	Number of action shows, by type**			Number of action shows, by type and network**								
	ABC	CBS	NBC		W	A	M	ABC			CBS			NBC		
								W	A	M	W	A	M	W	A	M
'60-'61*	20	13	16	49	22	12	15	10	7	3	4	1	8	8	4	4
'59-'60	23	13	18	54	28	10	16	13	4	6	5	3	5	10	3	5
'58-'59	18	15	20	53	26	8	19	11	2	5	7	2	6	8	4	8
'57-'58	16	10	11	37	14	12	11	8	7	1	2	3	5	4	2	5
'56-'57	11	11	5	27	8	12	7	5	5	1	2	6	3	1	1	3

*Based on preliminary planning for next season. **W—Western; A—adventure; M—mystery.

ghts and gun blasts originating weekly on tv screens. Charles Sinclair, tv author and motion picture writer who has written private eye and action-mystery plots, says this:

"Most of the shouting about tv violence is about the sum total during, say, a week of prime time shows. The trouble here, I think, is that writers and producers think of theirs as the only show that will be on the air that night. A murder in a tv script may be fine, for that particular show. But there are four or five murders, killings or muggings between several prime time programs, the tv critic can all too easily point to the cumulative effect. What's needed, perhaps, is more over-all editorial control of script and program content to provide more rotation of violent story themes."

This suggested "over-all editorial control," of course, places the problem directly in the hands of the network (or station) continuity acceptance people. These people, too, need to evaluate—perhaps rightly so—a script on its own merit, rather than as one of perhaps six elements in a single night's program schedule. Many persons, however, confuse "conflict" with "violence." Stockton Hellfrich, director of continuity acceptance for NBC, attempts to define these basic terms. "Conflict or aggression is a fact of life. exists in the real world on all fronts and all too often spills over into overt clashes between contending parties. Conflict is not of necessity violent, but as the degree of it increases it sometimes becomes so."

An agency president, commenting on this and other phases of the subject, made the statement that "the loudest howls go up about violence when it appears in an insipid program . . . and a whale of a lot of them are downright inept and stupid! The classics are loaded with violence, and no one objects, because the action is an integral, moving part of development."

He continued: "There's a lot of complaining about violence in action, but theatrical pros know that some of the most violent emotions and reactions are evoked by such non-active forces as sounds, peripheral sights, settings.

(Please turn to page 50)

EVERYONE TALKS ABOUT VIOLENCE ON TV...



PSYCHOLOGIST Ernest Dichter, Inst. of Motivational Research, New York, comments: "Westerns are an American "Odyssey," superficially gunplay and noise. (People like them because) life is inordinately complex; they feel a sense of frustration and hopelessness. . . . Horror films horrify and fascinate because they show forces outside of control."



ACTIVIST Clara S. Logan, president of NAFBRAT, Los Angeles, says: "Broadcasters have refused to listen to protests about excessive violence when there's a large audience of children, and the sponsors evidently refuse to be concerned. . . . There's plenty of evidence that these programs have harmful influences. Shame on you, broadcasters!" Her group is the most vocal.



ADMAN, Rollo Hunter, tv/radio v.p., EWR&R agency, New York, says: "Violence we have, but it could be worse. So far this season, we haven't come up with cannibalism "Suddenly Last Summer," emasculation "Sweet Bird of Youth," incest "Oedipus Rex." But I understand Susskind is considering a script on simony (illegal traffic in sacred objects)." See adjacent story.



EDITOR, Mrs. Eva Grant, National Parent-Teacher magazine, which publishes monthly "Family Guide for Better Viewing," says: "Parents don't want children to view programs that take them on voyage of violence. With few exceptions, this voyage they take at turn of a dial. Success seems to depend on how many dead men pile up in 25 minutes."



FIRST STOP during tour of Louisville was at WKYW where N.Y. researchers Marian Jackson (r), FC&B, and Lee O'Brien, BBDO, met gen. mgr. Jay Thomson. Broadcast Time Sales sponsored tour

LOUISVILLE

Agency research



GOOD MUSIC LIBRARY is examined by N.Y. researchers with aid of Halsey Sandford, station librarian.



LOCAL AGENCY pres. Harold Siegel views media techniques with N.Y. researchers.

Agency media researchers don't often have the chance to get out from under station statistics and visit a market first hand. But when they do, it's an eye-opening experience.

Last week, two New York media research executives had their eyes opened. Marian Jackson, supervisor of media research at Foote, Cone & Belding, and Lee O'Brien, supervisor of coverage and station analysis at BBDO toured Louisville.

These researchers, who don't usually get into the areas that marketing men do, were able via this trip to get a unique taste and feel for the marketing problems of their clients. These are some of the grass roots facts they discovered:

- Louisville is a thriving metrop-

olis, with all the "huff and puff and go" of a northern city. The economy is good; the construction and development of new homes and shopping areas very active.

- Louisville is a strong radio city, with local retailers using the medium as a prime advertising source, since it's just a two-tv-station market.

- Louisville is a contest-happy city.

The trip was part of a Broadcast Time Sales program of sending time-buyers or research directors of the Top 20 ad agencies to the various important radio markets across the country.

Host to Miss Jackson and Miss O'Brien was Jay Thomson, general manager of WKYW, who arranged a

full day's schedule of interviews and visits. Accompanying them also was Don Softness, promotion consultant to BTS.

The group met at the studios of WKYW to begin the day's activities which included a tour of the station, a brief trip around Louisville and environs, and visits with an important local agency, a large appliance dealer, a drug store, a supermarket, and a food distributor. They also spent a great deal of time monitoring the sounds of various stations.

"I was surprised," noted Marian Jackson, "upon hearing that one of the leading stations there has a Top 40-type format. Unless you have actually heard the station, visited the facilities, and met the people c-

LOOKS DIFFERENT TO N.Y. MEDIA GALS

discover that an ounce of market touring is worth a pound of station statistics



AT WINN-DIXIE supermarket, Lee talks over a client's (GE) product with customer



TAYLOR'S REXALL drug store manager J. Sims shows Marian FC&B client Johnson Wax display

BLOEMER FOODS opens door of its warehouse to Lee, Don Softness, BTS p.r. consultant

erned with it, you don't really know t. Literature can be deceiving.

"I also found that a low rated station, like WKYW," Miss Jackson continued, "can have good local acceptance. It follows then that there must be such result-getting acceptance among low-rated stations in all sections of the country which, while possibly not suitable for a low cost, high turnover item, would be an extremely good buy for many other kinds of products."

At the retail outlets, the researchers asked numerous probing ques-

APPLIANCE DEALER Pete Faucette looks ahead to further growth and development of Louisville as Marian and Lee share his outlook



tions of the managers, concentrating on peak shopping hours and days, and the various factors which influence the movement of merchandise, especially, of course, clients' products.

They were also concerned with the extent to which distributors influenced media selections, with the shelf displays, and the space given to the various clients' products as compared with competitors, and with the acceptance of the different brands.

"While there I discovered that Louisville is one of the most contest-happy cities in the country," observed Miss O'Brien. "Nowhere else did I ever see one complete wall in a supermarket decorated with entry blanks for every nationally sponsored contest." On the other hand, the BBDO researcher noted that the market was relatively poor for couponing. "Consumers just preferred sales, 'two-fers' and contests."

Misses O'Brien and Jackson also had the opportunity to estimate the extent of car radio usage. "When seeing a market first hand, one can judge in a rough way whether autos are predominantly used by shoppers and workers, or whether public transportation is more convenient," Miss Jackson said.

At the local agency, Siegel Colgrove & Associates, the New York researchers got a glimpse of media selection techniques from president Harold Siegel.

"There is absolutely no correlation between high ratings and sales results," Siegel stated flatly. When making regional buys, he telephones local agency men in each of the markets he will use to get their impression of the local stations and their effectiveness for various advertisers. In his opinion, this method is far superior to relying on ratings.

Carl L. Schuele, president and general manager of Broadcast Time Sales, summed up the purpose of these trips with this explanation: "I want buyers and researchers to see for themselves the dominant and vital force which radio exerts in the lives of the people all across the country—a perspective you can't get from your desk in New York. We also want to point out that spot radio is actually an extension of the client's local sales staff."

The fabulous spot tv story of Pick-a-Pop

▶ Indianapolis company introduced new-style popsicle in 1959, buying only high-rated afternoon cartoon shows

▶ Now Franwill is heading into 105 (maybe 147) major tv markets, aiming to reach youngsters coast-to-coast

In less than a year, Indianapolis Franwill, Inc., a small manufacturer of confections, has put a new popsicle called Pick-a-Pop in the big time. The firm will push it via spot tv in from 105 to 147 markets this summer.

In both the initial campaign last summer, and in the expanded program for the current season, only one medium has been used: spot tv. However, the difference between last summer, when 29 tv markets were reached, and this summer, is a six-fold increase in budget.

Franwill, Inc., has had no com-

parable previous experience distributing such a product nationally. Before its innovation of Pick-a-Pop last May, the company sold nut and popcorn confections principally.

The agency set-up provides another surprise: both Walter Bagot and Randall Albright—who together constitute Randall & Bagot—are under 25, and have been in operation as an agency just for a year. Before that they were with an Indianapolis agency which had serviced Franwill. Bagot was radio/tv director of the agency.

Despite the youth of the agency,

BROCHURE for food brokers is scanned by Walter Bagot (l) and Randall Albright, youthful principals of Randall & Bagot. Both the agency and Pick-a-Pop are marking their first birth-



SAGA OF NEW PRODUCT'S ONE-YEAR GROWTH

MAY 1959: *Franwill, Inc., of Indianapolis introduces a new freeze-at-home popsicle, Pick-a-Pop. Advertising is placed in the hands of a fledgling agency, headed by broadcast-minded Walter Bagot*

SUMMER 1959: *Sale of nearly five million eight-pack packages is secured. Distribution reaches partially across country. Budget is entirely in spot tv, for children's shows in 29 major tv markets*

DECEMBER 1959: *Pick-a-Pop is shown at food brokers' convention in Chicago. Food men like fact that refrigeration is not required, and the mark-up is good. Additional sales areas are confirmed*

SPRING 1960: *Four other food manufacturers announce they will make similar item. Net exposure is set by one competitor: alternate week sponsorship of 15-min. segment of CBS' Captain Kangaroo*

APRIL 1960: *Franwill again puts entire budget in spot tv, buying children's shows in 105 areas. Hinging on distribution build-up, 42 more markets are eyed. Loyalty of young viewers is key aspect*

principals, the campaign bears the stamp of purposeful planning—and results of last summer clearly proved out the strategy.

Marketing has been helped by the novelty of the product itself. Pick-a-Pop comes in liquid form, with several ounces of syrup sealed in a polyethylene bubble. The housewife puts the entire Pick-a-Pop in the ice compartment of the refrigerator at home. When hard, the plastic can be slit at one end, and the frozen bar eaten as it slides out of the cover.

Last summer, over 4,969,000 packages were sold, each containing 8 pops for 29¢. W. A. Williamson, president, and Clark Francis, secretary-treasurer of Franwill, are relying solely on food brokers for distribution. They are expecting that full national distribution will be accomplished this summer.

Walter Bagot, president of the agency and the partner most closely concerned with Pick-a-Pop, is using locally originated afternoon kids' shows: cartoon strips conducted by popular performers. These children's personalities do the Pick-a-Pop commercials live, with suggested scripts.

"The well-known local personality who hosts the show commands incredible respect and loyalty from the child viewers in his market. He is a remarkably effective salesman for us," says Bagot. "The performer tailors our script to suit his format and audience. For instance, where puppets are featured predominantly, they usually help deliver the commercial—much to the delight of the young audience."

He finds the local children's show personalities ready to give strong promotional support with store appearances, and stations cooperative in merchandising help.

The path to distribution has been helped by a high profit factor on Pick-a-Pop, and fast turnover during the warm months. The most appealing feature to food retailers, however, is that no freezer-cabinet space is needed. Instead, the item can be packed and shelved as ordinary dry goods. According to Clark Francis, six facilities in different parts of the country are now in operation making Pick-a-Pop—two of which are contract packers, and four of which are

plants owned by Franwill, Inc.

Randall & Bagot have already placed orders for 105 major tv markets. Invasion of the additional 42 markets will be decided in the next few weeks, according to how successful distribution can be built up. Bagot says that food brokers have been highly responsive to Franwill's strip cartoon show plans. Average spot frequency is thrice weekly, and starting dates have been staggered to conform to weather patterns. Southern schedules began as early as 6 April, while in Canadian border states, the dates are held off in some cases to mid-June.

One mark of success—but not an unalloyed pleasure—is the competition that Pick-a-Pop will face this summer, inspired, says Bagot, by the strides Franwill made last summer. General Foods is testing an entry called Kool Pops in the Mid west and Norwood Coffee Co. of Chicago, with Pop-Ice, is one of several others readying similar products. Pop-Ice is using network tv, but Bagot expresses only mild concern. The Norwood schedule is for one 15-minute
(Please turn to page 47)

WHY UNION SETTLEMENT HASN'T MELTED THE POST-'48 FREEZE

- 1.** **BIG FEATURE FILM** users stocked with 3 to 7 year supply have created a soft market affecting most theatricals. Feature film sales have been sluggish for past six months.
- 2.** **SIX LEADING DISTRIBUTORS** are facing uncertainty of an anti-trust prosecution for "block booking" practices. Issue is whether films will be sold separately or grouped.
- 3.** **STILL NOT ON MARKET** are older features like the Goldwyn package and some Columbia and Universal before-1948's. Station men say that sellers have waited too long.
- 4.** **ACCEPTANCE QUESTION** still faces some post-48's on content and wide-screen re-editing to tv standards. Adult thematic material, CinemaScope process pose new problems.
- 5.** **'WATCH AND WAIT'** attitude is station strategy for future pricing battle on post-'48 feature films. Buyers are interested in newer features, but don't want higher prices.
- 6.** **STATIONS' PRESENT LIBRARIES** have successfully withstood late night ratings competition of Jack Paar. Late movie ratings show greater predictability and stability.

THE TRUTH BEHIND THE POST-'48's

- ◆ Union issue over, but soft feature film market and anti-trust battle create a serious film standstill
- ◆ Well-stocked stations see ratings of 'Late Show' firm against up-and-down threat of live 'Jack Paar'

For months eyes have been riveted on the union negotiations over talent repayments for tv use of feature films made since 1948. It has been assumed that a settlement would break the dam on a flood of new feature films. This fresh supply might then revolutionize timebuying, station film investment, and the distribution industry. But none of these predictions are work-

ing out according to expectations.

The repayment issue has finally been settled with a compromise on 1960, freeing the post-'48's (films made between 1948 and 1959) for immediate distribution.

But there's no flood of new product on the market. The distribution business is on the dreary side. Stations are taking a cool attitude toward new

features. And nothing radical has happened in timebuyers' patterns.

The question is this: What has happened to dampen or delay the effect of the liberation of the post-'48's?

There's no single key to this tangled situation, but several strong factors and motives are at work. The feature film market, first of all, is said to be glutted. For six months there's been a buying slump. Stations are saying they have three to six years' supply or more and are in no hurry to buy.

Second, the big question mark is an anti-trust prosecution hangs over the distribution industry. Six leading syndicators have been named as defendants in a government suit of

block booking" practices whereby features are sold in groups which mix superior, average, and lesser product.

A third factor is the unanswered question of the acceptability of post-'48's to tv. Some are based on adult material, perhaps too much so to meet the Tv Code. Others were shot in ultra wide screen processes which, while they can be re-edited to meet tv screen standards, may or may not prove satisfactory. Beginning with 20th Century Fox's "The Robe" in 1953, Hollywood set out to create films that would be as unlike tv as possible, and Cinemascope and other processes were specifically designed for this purpose.

Fourth, the edge has been taken off the demand for post-'48's to some extent by the stockpile of before-1948's still kept off the market. These include the Goldwyn package and some Columbia and Universal pictures. Station men say that distributors waited too long and now the market has stiffened.

Finally, important station buyers such as leading independents and station groups are taking a "watch and wait" attitude. They're interested in the post-'48's, but they're concealing their enthusiasm which might lead to a marked advance in prices on the newer pictures.

Therefore the post-'48's bomb is (for the present, at least) a dud.

Timebuyers can only maintain a realistic attitude and watch ratings results until some time in the future, and when the situation changes.

There's also this additional factor which has averted an immediate crisis on the post-'48's: late evening features haven't suffered drastically from the "live" competition of *Jack Paar*. Although *Paar's* headlines have attracted considerable audiences at times, seasonal studies of his ratings show that they have also dropped appreciably at other times. Feature films in the late evening are the more predictable buy of the two. (See adjacent chart.)

From October, 1959, to March, 1960, *Paar* enjoyed rating crests during his two weeks in Hollywood, the week of the "W. C." indictment, and the week of his return, and his ratings reached a low toward the end of

LATE NIGHT HOLDS UP WELL IN SUMMER

	11 p.m.-mid.	Sets-in-use Mid.-1 a.m.
ALL YEAR AVERAGE	27.7	14.8
SUMMER AVERAGE	26.4	13.9
NON-SUMMER AVERAGE	28.1	15.1

NTI, Mar. 1959-Feb. 1960; time is local except N. Y. time for central zone. Summer is June-Aug.; non-summer is Mar.-May 1959 and Sept. 1959-Feb. 1960.

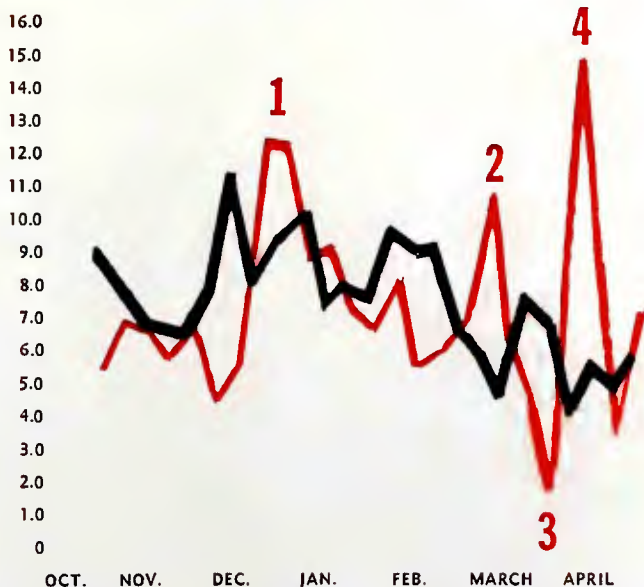
his absence from the show. The multi-city Arbitron for this period showed that *Paar* on NBC TV had a 25-week average of 9.4 while *Late Show* features on CBS stations averaged a 9.5. The CBS features were ahead during 15 weeks, *Paar* was ahead 9 weeks, and there was a tie one week.

The *Jack Paar-Late Show* com-

petition for ratings is a continual one, and researchers have looked into sets-in-use figures to see whether it's principally a shift of audience or a new audience that accounts for *Paar's* ratings crests. Apparently *Paar* got more people to tune in during the first three of the four crest weeks cited

(Please turn to page 46)

RATINGS CONTEST: MOVIES VS PAAR



1. *Paar* in Los Angeles
2. "W. C." indictment
3. *Paar's* absence from show
4. Return week

Note: *Late Show* ratings on CBS stations are more stable, more predictable than *Paar* on NBC TV. Source: Multi-city Arbitron, M-F, 11:30 p.m.-1 a.m.

Spot radio spreads Eagle's wings

- ▶ Airline opens Miami-Nassau run with 1,000-spot, six-station blitz; exceeds first month's sales goal by 23.4%
- ▶ Goes after tourists, travel agents with a.m., early evening, and nighttime buys, heavying up for weekends

Eagle Airways' job had barely begun when CAB approval of its Miami-Nassau flight finally came through 1 March. The British carrier, though known in Nassau, was a newcomer to the Miami market. Public acceptance and travel agency cooperation were needed to establish the new franchise. Furthermore, with the peak tourist

season soon to run its course, there was virtually no time to waste.

Eagle's agency, Keyes, Madden & Jones, had \$30,000 to work with in the inauguration campaign. To spot radio went the lion's share because, as KMJ, New York, v.p.-manager Jack Bailhe puts it, "With the right buys we could pinpoint the specific groups

STRATEGISTS of massive radio drive launching Miami-Nassau run meet at KMJ, N. Y. office. Conferring (l to r): Al Hudson, Eagle adv. mgr.; KMJ v.p. Jack Bailhe, a.e. Bud Gallanos



we had to reach in heterogeneous Miami, and hit them frequently.

"And with its out-of-home audience and ability to reach listeners during the limited time they are in doors, spot radio competes successfully with Miami's main attraction—the sun." This is vividly illustrated in Eagle's first month seat sales—23.4% above the projected figure despite competition with Pan American, Mackey and Bahamas airlines, established on the route. Also, Eagle reports a subsequent steady rise in sales.

Eagle did it with a six-station, 1,000-spot saturation which engulfed the Miami area late February through April. Timebuys were handled through KMJ's Miami office, headed by v.p. Dick Stern. Heaviest spot concentration went to weekends when tourists are most plentiful, though there was a healthy array during the week. Favorite time slots were early morning and early evening when the indoor radio audience is sizeable, and to a lesser extent late at night for the same reason. There was also considerable reliance on portable radio carriage of the Eagle message during beach time.

The tourist-oriented station buys WKAT, considered especially strong on the beach; WGBS, a.m. news and Canadian news ("A perfect example of radio's ability to pinpoint audience," says Bailhe. "What better way to reach the large number of Canadian tourists in Miami?"); WCKL news on the hour; WAFM (FM) late evening classical music; WINA, full-power station, early a.m., late afternoon spots; WMBM, appeals to Negro audiences, with dividend of following in Nassau from which many Negroes go on excursions to Miami.

Eagle's e.t.'s, a mixture of 20's, 30's, and 60's, were delivered for the most part by Capt. Vyvyan Robinson, a pilot with the airline. His gentle, British-accented pitch was calculated to gain attention through contrast with harder sell, more elaborate commercials on the air. His accent at

quaint reference to the "double one" in Eagle's telephone number (Franklin 7-2011) has impressed listeners; many who call for reservations seem to get a kick out of feigning a British accent and saying something like, "I say, old chap, is this Franklin 7-2-0-double 1?"

Eagle considers its best prospects for the Miami-Nassau run to be Miami vacationers already familiar with the local scene and on the lookout for a new side trip. The travel agent is often a key figure in this situation. He may be the one to recommend Nassau, and in doing so advises mode of travel. He would hesitate to suggest an airline not known to his client.

From listening to his Eagle-saturated radio, the travel agent learned that the public was hearing about the new entry. KMJ supplemented this with direct mail informing agents of Eagle's heavy radio advertising as well as the timing of its four round-trip daily flights. The personal touch was added with visits to travel agents by company officials, including Eagle president Harold Graham.

In addition to direct mail to travel agents, Eagle supplemented its spot radio drive with tv spots, billboards and print. The tv venture covered 1-27 March and consisted of 32 *Paar* and *Garroway* cut-ins over WCKT-TV, Miami. The spots, which ran Wednesday through Friday, were a combination of film and slides with voice over. During March, Eagle placed two ads per week in two Miami newspapers. And the airline continues with outdoor advertising, which it has employed from the start.

The opening spot radio blitz is over, but Eagle is maintaining continuity with a small-scale spot radio schedule in May. Expansion of service appears to be in the offing for Eagle now that the Cunard Steam-Ship Co. has purchased a controlling interest. There is talk of additional flights within the Western Hemisphere, plus eventual certification of a London-New York route. At KMJ it is felt that such expansion in Eagle's operations would be accompanied by heavy spot radio promotion, based on the medium's highly successful handling of the Miami-Nassau assignment. ◆

SPONSOR AWARDS PRIZES TO 20 AGENCY EXECUTIVES

Y&R MAN TOPS CONVENTION WINNERS

1. WARREN BAHR, *Young & Rubicam, New York. (am-fm radio)*
2. ROBERT GEARY, *Mathisson, Milwaukee (table radio)*
3. BRIEN SCHWEIKART, *Camp-Ewald, Detroit (percolator)*
4. JOHN HARPER, *North Adv., Chicago (electric tray)*
5. GEORGE STANTON, *Burnett, Chicago (blender)*
6. A. S. TRUDE, JR., *C. E. Frank, Chicago (electric tray)*
7. RONALD BOBIC, *D-F-S, New York (electric blanket)*
8. R. D. KIMBLE, *Grey Adv., New York (electric sharpener)*
9. DON HELLER, *N. W. Ayer, Philadelphia (steam iron)*
10. JOHN COLE, *NL&B, Chicago (steam iron)*
11. PAUL THERRAULT, *Y&R, New York (percolator)*
12. MARIAN JACKSON, *FC&B, New York (steam iron)*
13. HOPE MARTINEZ, *BBDO, New York (steam iron)*
14. RUTH BABICK, *C. F. Frank (knife sharpener)*
15. ETHEL WIEDER, *Compton, New York (knife sharpener)*
16. STEVE SUREN, *SSCB, New York (knife sharpener)*
17. JOHN KINSELL, *McCann-E., Cleveland (knife sharpener)*
18. ROBERT CROOKER, *Camp-Ewald, Detroit (4 trays)*
19. GEORGE BOLAS, *Tatham-Laird, Chicago (4 trays)*
20. CHARLES MC CANN, *MacFarland, Aveyard, Chicago (trays)*

Agency people in several cities this week will receive an unexpected prize as a result of their participation in SPONSOR's Wheel of Fortune game at the National Assn. of Broadcasters convention in Chicago earlier this month.

Warren Bahr, associate media director at Young & Rubicam, New York, is the top winner among 20 agency people and will get a large, table-model am-fm radio combination. A complete list of the winners appears above.

Here's how they won: SPONSOR's hospitality suite at the convention featured a Wheel of Fortune spun by every person visiting the headquarters. The number on which the wheel landed corresponded to the number

assigned to agency people attending the convention who had registered for SPONSOR's contest. At the close of the convention, those agency people with the most votes (the highest number of spins) received prizes one through 20.

Some 80 agency executives from both large and small buying centers were registered with SPONSOR for the contest.

Other prizes were given to suite visitors who spun the number they selected in advance of spinning the wheel. Among them: John Buzby, Headley-Reed, Chicago; Ray Jones, AFTRA, Chicago; Bill Erin and Marian Monahan, NL&B, Chicago; Janet Byers, KYW, Cleveland; Howard Eicher, WSAI, Cincinnati. ◆

POST-'48's

(Continued from page 43)

above, and the sets-in-use figure shot up. But on the week he returned to the show the audience flow appeared to be at the expense of the feature film competing on CBS.

However, both *Late Show* features and *Jack Paar* are the beneficiaries of some new tendencies in late evening viewing which are reported in recently released Nielsen studies. A survey released last month, but actually prepared in March 1959, shows this about all-week audiences of post-11 p.m. programing: 31.0% of its households have an income over \$8,000, compared to 26.5% under \$5,000 and 28.9% in the \$5,000 to \$7,999 mid-range. So it's a relatively wealthy audience that is attracted to post-11 p.m. tv viewing.

Another Nielsen disclosure spells good news for summer late evening tv spenders. Nielsen Television Index shows a negligible drop in summer viewing after 11 p.m., reporting on both the 11 p.m. to midnight and the midnight to 1 a.m. periods. The 12 month sets-in-use figures average out to 27.7 and 14.8 for these periods, studying March, 1959, to February, 1960. The three-month summer period of June, July, and August, 1959, averaged sets-in-use figures of 26.4 and 13.9, respectively, drops of 1.4 and 0.9 below the annual figures. On the other hand, the nine-month average of fall, winter, and spring months were 28.1 and 15.1, which are only 1.7 and 1.2 higher than in summer.

TvB issued another report which shows the pronounced increase in late evening spot spending. There has been an absolute increase in late evening spot spending, and also a relative increase in the amount of spot spending which goes into late evening. Thus late evening's spot share rose from 9.9% in 1957 to 10.9% in 1958 and then again to 12.3% in 1959. In each of these years late evening spot (and total spot) rounded off to \$44 (\$449) million, \$56 (\$512) million and \$76 (\$615) million.

The continued economic health of late evening features is due in large measure to the wide cross-section of advertisers currently using its *Late Show* and *Early Show* features in-

dicated that according to number of spots purchased they ranked by product as follows:

- 1) laundry goods and detergents
- 2) cosmetics
- 3) headache remedies
- 4) electrical appliances
- 6) personal apparel (mostly International Latex and its Maidenform products)
- 7) frozen foods
- 8) coffee
- 9) beer
- 10) candy and gum.

The 10 advertisers who used the most spots per week in feature films on CBS stations ranked in this order: Procter & Gamble, Bristol-Myers, Lever Brothers, International Latex, Brown & Williamson Tobacco, Warner-Lambert, Revlon, Standard Brands, Vick Chemical, and Colgate-Palmolive.

Returning to the ratings question, on Friday evenings the approaching weekend produces a larger late evening audience and the competition between *Jack Paar* and prominent feature films on other stations (re-

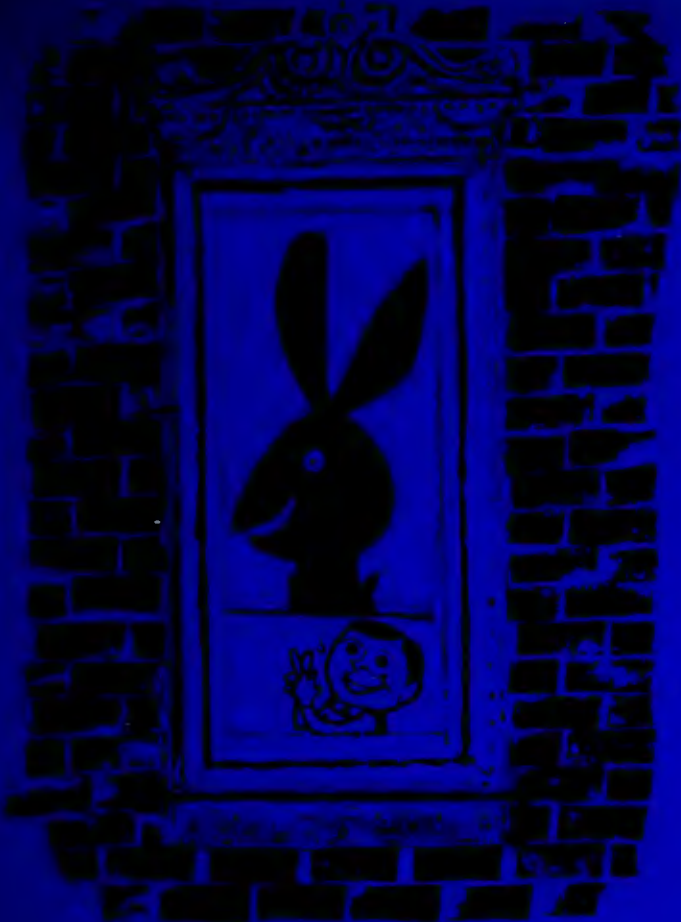
gardless of affiliation) becomes intensified. An ARB listing of seasonal ratings shows that feature films have the advantage on this night. In 99 markets where *Paar* and late feature compete, ARB reports indicate ratings of 9.0 or over were earned by feature films in 42 cities, *Jack Paar* in only 10 cities. There were only 38 markets where features scored 6.9 or less, compared to 68 for *Paar*.

The same Friday night study, analyzed by city size, showed *Paar* averaging between 6.2 and 5.7 in cities of different size, while his principal movie competitors scored between 9.7 and 7.5. In all five groups, feature films scored higher average ratings. They were 3.5 points higher in cities over two million, by 9.7 to 6.2; 1.9 points higher in cities of 750,000 to two million, 7.6 to 5.7; 2.6 points higher in cities from 500 to 750 thousand, 8.3 to 5.7; 3.3 points higher in cities of 250 to 500 thousand, 9.0 to 5.7, and 1.6 points higher in cities under 250 thousand, 7.5 to 5.9. The absolute range was from 16.5 to 1.5 for features and 12.2 to 1.3 for *Paar*.

Which way are feature film ratings

SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT KPX, SAN FRANCISCO





MOST LOCAL LIVE SHOWS OF ALL SAN FRANCISCO TV STATIONS

And that's not all! ■ Most newscasts of all San Francisco TV stations ■ Only over all rating gain scored by a San Francisco TV station in 1959 ■ Most total advertisers of all San Francisco TV stations ■ Most national advertisers of all San Francisco TV stations ■ That's why, IN SAN FRANCISCO, NO SPOT TV CAMPAIGN IS COMPLETE WITHOUT THE WBC STATION, **KPIX 5** SAN FRANCISCO

Represented by Television Advertising Representatives, Inc.

WESTINGHOUSE BROADCASTING COMPANY, INC.



headed—up or down? A CBS o&o study in its five stations of comparable March 1959 and March 1960 averages does not give a simple answer. Nielsen ratings were checked in Chicago, Los Angeles, Philadelphia, and St. Louis, and Arbitron was used in New York, where a new Nielsen service made the comparison impossible. Late movies showed changes of more than half a point in only two cities: Chicago dropped from 14.6 to 12.4 and Philadelphia from 11.0 to 8.5.

These losses were offset, in part, by gains in the *Early Show*. Los Angeles rose from 3.1 to 6.8 and Philadelphia rose from 11.3 to 12.4. St. Louis went from 15.5 down to 12.0. But neither the gain of early features or the loss of late features is pronounced enough to suggest national tendencies. ■

PICK-A-POP

(Continued from page 41)

segment on alternate weeks of *Captain Kangaroo*, early mornings on CBS. Bagot says this is not sufficient frequency to challenge the three-time-a-week exposure he is getting locally.

A surprising footnote to the spot buying by Randall & Bagot is the diminutive size of the agency. Four people constitute the total full-time staff (supplemented by free lances) and Bagot with one hard-working secretary does the timebuying. He uses the phone freely to Chicago, and generally requests certain better-rated parts of the shows he buys. "We were thinking of hiring a timebuyer," says Bagot. "But I wondered if it was fair to bring in someone for a couple of months on a seasonal product, then tell him 'go.' We don't like to staff up in that fashion: I'd rather work a few evenings myself."

Asked if he'd had any problems with stations in establishing credit, the agencyman replied: "None whatsoever." His biggest task was filling out a Chicago station's credit forms.

Randall & Bagot has no other national account, though it also eschews handling very little local sellers. A regional meat packer, a real estate tract developer, and a candy company are among its other clients. And Franwill, after this summer, is planning to launch another confection nationally, called Cin-Mon-Whip. ■

How high should discounts go in tv rate

Two tv station sales managers and an agency media director discuss the major consideration in formulating discount policy

Lee Currlin, associate media director, Benton & Bowles, Inc., New York

"To make allowance for exaggeration" is one of the definitions that Webster uses to describe the word *discount*. This definition is not intended to describe that word in the sense that it is used for this discus-



It's net cost after applying the discount that matters

sion. Nevertheless, it struck me as being very appropriate in describing many discounts as they exist today in the spot tv industry.

We cannot arbitrarily decide that discounts should never exceed 25% or 30% or any other specific figure. The discount itself is not important—the net cost after applying the discount is what counts. I do feel, however, that if a discount is too high, the base rate is probably too high. Too many discounts are formulated to take care of programing areas lagging in sales. Unfortunately, the last thing station management wants to do is lose prestige by reducing rates. The convenient solution is to increase discounts or introduce still another package plan rate. Since every station has its own unique sales problems, every station has its own unique rate card. This rate card problem could be greatly simplified if all stations adopted a single uniform discount structure and then simply adjusted base rates to take care of sales problem areas.

The discount problem is not one confined to the buyer of spot tv as anyone who has recently shopped for

a major appliance can testify. Discounts, instead of being used as a legitimate pricing device, have been turned into a gimmick to create the impression that the buyer is receiving a tremendous bargain. False discounting is now so widespread that no sensible person is taken in. People do not buy discounts. We have been so confused by varying "list" prices and discounts, that the only figure that means anything is the ultimate cost to the buyer. This is the price that people use for comparison purposes.

Jay J. Heitin, national sales manager, WRCA-TV, New York

In any discussion of discount structures there are two important factors to consider:

1. How high should discounts climb?
2. Under what terms are the discounts available?

First, discounts should never exceed 50% of the open rate. Whether you are selling time, space or sundries, any rate structure that exceeds 50% borders on the ridiculous. When a particular advertising medium, for example, offers its wares at discounts that reach a point where the buyer is paying 30 cents on the open-rate dollar, followed by an additional 15% deduction for agency commission, the medium is being offered actually for



Discounts that exceed 50% border on the ridiculous

but one-fourth of the open rate. This simply indicates that the original price is way out of line.

But of almost equal importance in the setting up of a rate discount structure is this question: Can the small advertiser avail himself of your discount plan? A mass medium such as

television can prosper only by making its product available to the largest number of individual clients. A tv station should keep its nest eggs in many baskets.

Here's how WRCA-TV brings its own discount structure within reach of the average size budget. An advertiser can avail himself of the discount benefits by:

1. The purchase of 14 announcements of any combination.
2. Purchase of a program (which entitles him to the maximum discounts on all subsequent purchases of spot announcements).
3. Purchase of an AAA 10- or 20 second announcement.

Thus, the end rate is available to the buyer of quantity announcements; the buyer who wants the concentrated audience delivered by a Triple-A spot; as well as the buyer who wants association and identification with a television program.

In the interest of offering an advertiser the benefits of continuity on the air, and encouraging such use of television, WRCA-TV offers dividends in the form of added announcements. These dividends are accrued by an advertiser in direct proportion to his use of television in the June to September months. How are these dividends paid? In extra spot announcements.

Richard Jolliffe, general sales manager, KTLA, Hollywood

The question seems a bit ambiguous, but I'll tackle it from the position we use here at KTLA.

Discounts here at KTLA are provided as an inducement to buy more time. This is a practice that probably had its birth with the foundation of advertising. Where these discounts should begin and end is a matter of individual station policy and economics. Surely we cannot go beyond the point of no return. Each program has a cost basis which must be met. Frequently discounts are allowed

Throughout the World
 A famous name for QUALITY is
 ROCHESTER'S
HICKEY-FREEMAN



Hundreds of fine, hand-stitches create the smart, styleful lines in each Hickey-Freeman lapel.

In the vital ROCHESTER, N. Y. area

**The QUALITY
 Radio Station is ...**



AM-TV
 BASIC CBS ROCHESTER



REPRESENTATIVES: EVERETT MCKINNEY, INC.
 NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

cards?

only within the confines of the station's profit structure.

Now let's delve a bit further into our question by asking and answering another question. "Should a sta-



It's a matter of individual station policy and economics

on allow special discounts, over and above the rate card, to curry favor and win extra business?"

Unfortunately, there is hardly a station in the country that isn't faced with this problem with a fair amount of frequency. We have been, many times! And it becomes a bitter pill to swallow when we have to turn away advertising dollars because a client says he can beat the rate card at another station, so why not with us? Still the answer to the question posed must be an emphatic no!

It is amazing how fast the word travels when a station defects to rate cutting — and it is amazing too, how quick the client involved earns questionable reputation and loses out in other features a television station such as ours has to offer.

While answering the question of "How high should discounts in tv time sales go?" I brought up an unscrupulous approach tv management often faces. I feel it only fair to add that stations do offer other features to compensate for their refusal to allow the rate card to be pushed around. Most of these inducements center around merchandising aids for advertisers. Although they involve added expense to the television station, requiring trained personnel and a large cash outlay, these fringe benefits, in the long run, are much more beneficial to the advertiser and the station than indiscriminate rate cutting.

TV VIOLENCE

(Continued from page 37)

costuming, the words in a scene. Violence in the broad, more meaningful sense of the word is necessary to mature presentation of many ideas."

Many lay groups, such as the National Parent-Teacher Assn. and the National Assn. for Better Radio and Television, take sharp exception to this allegation. And the general public is inclined to join forces in blasting everything which can be construed as violent.

A counter view is presented by Sterling Quinlan, vice president for ABC TV in Chicago, who says, "The history of the world has its share of violence. The winning of the West and the population of America by the white man is a story of violence, as is the Bible. The entire progress of civilization is based on violence.

"People criticizing programing take the violence out of context in their evaluations. The agonizing scrutiny brought to bear on the tv industry has been started by people with good intentions, but they do not see the complete, over-all scheme of things. Nature is often violent; and much of life is."

Some of the more qualitative aspects of violence have been appraised scrupulously by a group of researchers in England. In a recent book, "Television and the Child," by Hilde Himmelweit, A. N. Oppenheim, and Pamela Vance, an analysis of response to violence in British tv over a four-year period concludes as follows:

"We feel that our evidence is sufficient to warrant: (1) a reduction in the number of crime and violence program shown at times when children are likely to view; (2) far more supervision of the vicious, though often short, episodes of violence and aggression in these programs, and (3) research, not merely into whether these programs really do harm—this we think has been sufficiently explored—but into the more important question of how to devise programs which incorporate the successful ingredients of crime, detective, and western programs, yet present themes and characterizations which are morally and socially more worthwhile."

The report, in general, traced more adverse reactions on the part of children from so-called regular, adult dramatic plays and detection themes than from westerns.

The issue of program balance—blending the program mix so a maximum audience is served with variety—was discussed by Frank Stanto, CBS president, at an FCC hearing last January. He cited figures that "throw into a cocked hat the carefree stereotype that there are nothing but mysteries, western, and gunplay" on tv. These three categories, he said, "constitute 32.5% of the prime time schedule on CBS TV and 15.4% of its entire schedule."

Oliver Treyz, president of ABC-TV, comments that his network's "policy permits the inclusions of matters that might relate to violence only when their portrayal is essential or integral to plot and story development."

Regardless of the ruckus, the show types still attract the biggest audiences and probably will continue for a long time. The answer may be in a modification of content within the shoot-'em-up framework.

The responsibility for reaction to violence, particularly to that aimed at children, first rests—in the opinion of most persons surveyed by SPONSOR—with the individual and, in the case of children, with the parents. Survey after survey indicates that television

ASSIGNMENT: UNDERWATER



ends to have an adverse effect only on children—perhaps some 10% of all children—who bring to their tv viewing a neurotic personality.

Most observers think tv—as other forces in a youngster's life—can accentuate the positive or the negative already present in a child. Louis Lausman, director of the Television Information Office in New York, presents the problem in this light:

“It would seem unreasonable for critics to characterize broadcasting as irresponsible, culture-destroying, youth-corrupting and in the next breath expect it to be effective in clarifying important local and national issues. On the other hand, the medium's potential can be increased through thoughtful criticism based on understanding.”

Dr. Wilbur Schramm, professor of communications and journalism and director of the Institute for Communication Research at Stanford U., Palo Alto, Calif., has this to say:

“The important effects of television, if they can be identified at all, are likely to be long-range results. . . . Television is only one voice, and one influence, on children. It therefore acts through a whole constellation of

other influences and these are tremendously potent. I suggest you do not think in terms of what television does to children but rather what do children do with television?”

Many of the complaints about tv's “violence” concern implications rather than explicit occurrences. For example, the Rev. John Banahan, radio and tv director of the Archdiocese of Chicago, contends that “tv indicates a physical solution to most of life's problems, creating an unreal, dishonest world. . . . Not all people have the strength of a lion or the speed of an antelope.”

He adds, however, “My criticism is absurd unless we go on the premise that an average of three hours per day is devoted to viewing (and this is the average for most teenagers). For just one or two shows, it would be wrong to criticize at all.”

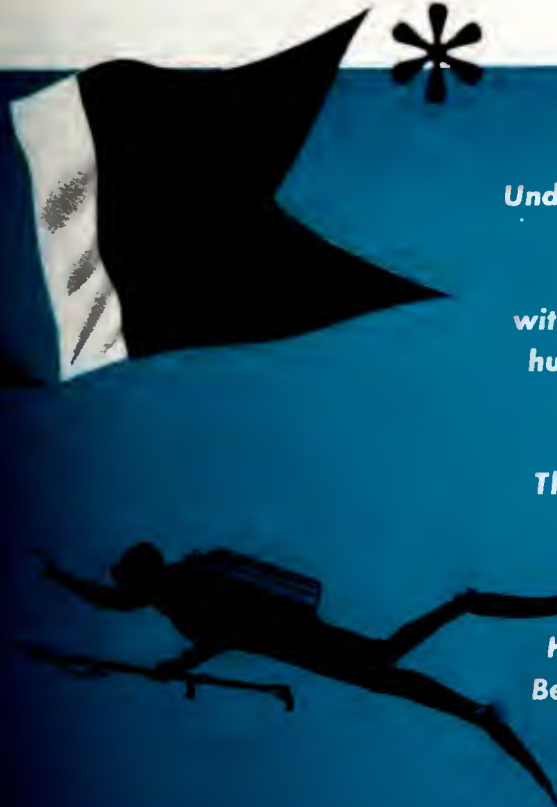
Rollo Hunter, vice president for tv and radio at Erwin Wasey, Ruthrauff & Ryan, New York, tries—with a bit of levity—to bring some of the pro and con arguments into focus.

“Is there too much violence on tv? Yes. There is, for example, *Roller Derby*, *NCAA Football*, boxing, *Jack Paar* (and Debbie Reynolds), the

Three Stooges and W. C. Fields in *The Bank Dick*. A somewhat lesser offender is *Victory at Sea*. *Twentieth Century* and the 1956 political convention have also contributed to our storehouse of mayhem.

“Violence is infringement, outrage, assault. It is on television many of the hours of its transmission, but it is not a matter of callous bounty hunters, marshals or carbon-copy Cary Grants. These are soporifics, tranquilizers without prescription. I can't honestly believe that any of them ever motivate the button on a switch blade.

“Let's get serious with this slightly shopworn question. It is probably unnecessary to show a victim of the Mafia hung up like a beef in an ice box. Such stuff at 9:30 in the evening, when 1960-style kids are surely watching, might better be left untouched. This is a real violence on tv, and a little of its goes a long way. On the other hand, I have seen subtle choreography on the lovable *Dinah Shore* family show and others with suggested brutality which, in its own way, is far more frightening than any funeral spray of slugs through a Hupmobile.”



* spells SCUBA—short for the Self-Contained-Underwater-Breathing-Apparatus that has enabled millions to discover an exhilarating new world.

Now tens of millions who like a story swirling with action, spilling over with thrills, buoyant with human spirit and peopled with characters they can root for will experience their own exhilaration when they watch this sea-fresh new show.

Thirty-nine new half-hours, starring Bill Williams, swimming champion as well as movie star. Let ASSIGNMENT: UNDERWATER fly your ensign in your own ocean! Wigwag your interest to Harold Goldman, NTA, 9570 Wilshire Boulevard, Beverly Hills, California, CR 4-0411 • A subsidiary of National Theatres & Television, Inc.

NTA

RADIO RESULTS

SEWING MACHINES

SPONSOR: Necchi-Elna Sewing Center

AGENCY: Direct

Capsule case history: Seeking a way to increase traffic, the Necchi-Elna Sewing Center in Dayton, Ohio, ran a four-day schedule of spots on radio WING. The spots, minute announcements, asked listeners to send in a 1946 penny for the opportunity of winning a new Necchi sewing machine. The schedule started Sunday, 3 April with five announcements running from 9 a.m. to 3 p.m., and four each day following through Wednesday. The 17 spots, which cost under \$175, paid back 2,644 pennies, with every penny representing a potential customer for Necchi. The spots were aimed directly at the housewife and the results prove conclusively how effective radio is in reaching her. Three weeks before placing the schedule on WING, Necchi had placed a similar ad in a Dayton newspaper. That ad drew less than one-third as many responses as the WING promotion. Said Mrs. Gretchen Weller, manager of the Necchi Center, "I've never seen anything like it in all my 20 years in this kind of business."

WING, Dayton

Announcements

INSURANCE COMPANIES

SPONSOR: Howard A. Pearce Assoc.

AGENCY: Direct

Capsule case history: Lining up good prospects is one of the prime concerns of any insurance salesman. Howard A. Pearce Associates, state of Maine agents for Mutual of Omaha, seeking new prospects in the latter part of last year, decided to try a 13-week run of schedule of one-a-day, minute announcements on WMTW-FM. The important consideration to the advertiser was the kind of audience the good music fm station promised to deliver. This audience, mainly composed of well-educated, upper income families, is a prime insurance market. The soft-sell spots described the policies, asked interested parties to write the company for more information. The client was overwhelmed by the response. "The inquiries," says Duane Pearce, advertising manager, "were far and above the highest I've ever seen. By that I mean the ratio of sales as well as the income grouping." Enthusiastic about a future in fm, the client is now in the process of reviewing his WMTW-FM contract.

WMTW-FM, Mt. Washington, N. H.

Announcements

SPORTS EQUIPMENT

SPONSOR: Sportsman's Store

AGENCY: DE

Capsule case history: Sportsman's store felt that a promotion from radio would help sales on their Picas, a muscle-building exercise machine listed at \$15.95. Although a slow-moving item, Tom Baldrige, Sportsman's owner, felt the product could be a big seller if properly promoted. The store purchased an early morning schedule of minutes on WSM starting 15 February, ran two per day through 26th. The entire 10 spots were keyed to the housewife, although the item is used by both men and women. Spots were delivered by d.j. Don Russell, former NBC *Monday* personality. Russell plays no rock 'n' roll on his show, features a family kind of humor which pervades the Picas soft-sell commercials. At the completion of the campaign Sportsman's had sold its entire stock of Picas, and all spots were up due to the increased traffic. "This showed me how radio can sell an off-beat item by building consumer interest," says Baldrige, "as well as move my standard merchandise."

WSM, Nashville

Announcements

TIRE CHAINS

SPONSOR: Smith Drugs

AGENCY: I

Capsule case history: The modern-day drugstore has in many instances, evolved into a small-scale department store carrying a wide range of items, from books to garden furniture to appliances. Smith Drugs, Omaha, Neb., had in stock in late February a huge supply of cross link tire chains. By the end of March, hardly a chain was left on store shelves. The big reason: a three-week radio promotion on KOIL radio. The spots, aimed at an adult audience, scheduled throughout the day on Friday, Saturday and Sunday with five spots on each day for the three-week period. The campaign began on 1 March and continued through 21st. The spots were hard-hitting, direct, buy-it-now, minute announcements that plugged the item and the store with equal force. By the end of the three-week promotion Smith Drugs had forged out a cross link tire chain business totaling close to \$15,000 in sales, leaving the client amazed and delighted with radio's outstanding sales achievement.

KOIL, Omaha

Announcements

WWDC RADIO

WASHINGTON, D.C.

proudly announces the addition of

**AMERICAN AIRLINES'
"MUSIC 'TIL DAWN"**

midnight to 6 A.M.—7 days weekly



to its ever increasing list of
distinguished local, regional
and national accounts

Represented nationally by John Blair & Co.



“We Can Lick Anybody in the League!”

.....the Yankees, the White Sox, the Indians . . . *all* the heavies in the American League. (Course, they lick us occasionally, too.) BUT— it's the fun of the sport and the spirit it engenders that count. The spirit that has drawn over a million fans a year for the five seasons Kansas City's had the A's that's battin' .400 in *any* league! With Merle Harmon and Bill Grigsby again play-by-playing it for SCHLITZ and SKELLY, we confidently expect to lead the *radio* league again in this important heartland market, regardless of where the A's finish. And someday — soon? — that should be in the First Division!

Again this year  &  bring all the A's games to the Heartland.

WDAF 610 RADIO • SIGNAL HILL • KANSAS CITY, MO.

A SUBSIDIARY OF NATIONAL THEATRES & TELEVISION, INC. / REPRESENTED BY HENRY I. CHRISTAL CO., INC.



WASHINGTON WEEK

30 APRIL 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Rep. Oren Harris and his House Legislative Oversight subcommittee are back in the headlines and with a bang: their chief quarry being Dick Clark.

They've elected to let slide weighty legislative matters while they delve in the more sensational field of payola.

All of which makes for an interesting contrast between the House and Senate Commerce Committees: one chases disc jockeys, while the other dreams of resurrecting—via tv—the Lincoln-Douglas style debates between two major party candidates.

To that end Sen. John Pastore, chairman of the Senate Commerce Committee's communications subcommittee, has set 12 May as the starting date for hearings on a bill to provide a weekly hour of free network and station time eight weeks before elections.

This was an indirect admission that the Senate Commerce Committee has no serious plans about any of the regulatory matters under consideration by the Harris committee. Sen. Warren Magnuson, chairman of the full committee, has been threatening moves in that direction. However, from time to time, he has been putting off dates for such as the planned roundtable (planned since last December) involving broadcasting, advertising, FCC and FTC big-wigs). Civil rights, too busy, were the explanations.

However, time has now been found for the free political time bill introduced by Sens. Magnuson and Mike Monroney plus 20 other Senators. Monroney's rating service probe, regularly derailed for years, is off the track again. Nor would there be time now for anything but brief hearings on broadcasting-advertising problems such as those under the Harris microscope.

Today ends the fourth month of this final session of the 86th Congress: two months and perhaps no more than a single additional week remains.

The appropriations bills remain a major problem, as do such explosive issues as free medical care for the aged and a new farm bill. Any bills not passed by the end of May will be caught up in a feverish rush toward adjournment.

All of which explains why the FCC, FTC and the industries they regulate can count each day which passes without restriction legislation a major victory. Already a point of safety from major changes in the ground rules appears to have been achieved.

Chances for the Magnuson-Monroney political time bill don't appear in advance to be very good. The hearings are only beginning almost in mid-May, time is short, and there are thorny problems to work out.

Even though the networks would probably agree, a law would still have to be drafted in such a way as to be binding. Another would be the same one which has kept the political equal time section of present law free from change for so long.

The FCC has a hot potato in its lap: whether to cancel the license of WHDH-TV, Boston, on the grounds of bringing improper influences to bear.

During oral argument of the case, the FCC was warned that failure to disqualify WHDH would make a precedent-case for the law books and law students would hereafter be taught that it is okay for an applicant in a contested case to let Commissioners know they are "fine fellows" so long as the merits of the case are not discussed.

FILM-SCOPE

30 APRIL 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

One of the surprises of the current syndication season has been the importance of automotive advertisers in certain programs.

First, ITC's Four Just Men touched off a wave of spending by Volkswagen, Renault, Studebaker, and Chrysler (Mexico).

Now Ziv-UA's Home Run Derby is repeating the trick, with almost 30 automotive and related advertisers accounting for close to one-fourth of its buyers.

This share is two to three times the one-twelfth to one-eighth share which automotive accounts usually represent.

Home Run Derby automotives include dealers such as Dunn Ford in Boston, Don Allen Chevrolet in Charlotte, Lark Dealers in Pittsburgh, Edwards Chevrolet in Birmingham, and John Barry Volkswagen in Joplin, North Platte, Little Rock, and Springfield (Mo.).

Related automotive buyers are Midas Mufflers in Columbus (Ga.) and Super Tire Market in Salt Lake City. (For details, see FILM-WRAP-UP, p. 62.)

Two factors which may explain the interest of the automotive buyers are: (1) the show's spring and summer schedule corresponds to the peak auto sales season, and (2) its reach to a masculine audience.

Syndicators and producers are using their ingenuity to improvise program sources which don't involve massive production outlays.

Two recent programs or pilots depicting the industry's caution are:

- CNP's R.C.M.P.—for Royal Canadian Mounted Police—already showing on the CBC and has previously sold to the BBC and ABC (Australia). Producer is Crawley Films Ltd.
- Termini Video Tape Services (TVT) has produced a tape pilot, Life Begins at Forty, an interview show which takes its star and title from Robert Peterson's syndicated newspaper column.

Late night feature films haven't really suffered from the headlines which have surrounded the "live" Jack Paar competition on NBC TV this year.

There are these aspects to the Late Movie-Jack Paar ratings battle:

- A 25-week multi-city Arbitron, October to March, shows CBS late movies earning a 9.5 average, compared to 9.4 for Paar.
- Paar's ratings soared three times: The two weeks he went to Hollywood, the week of the "W. C." incident, and the week he returned to the show; (his ratings slumped the last week he was off the show). But sets-in-use shot up three of Paar's four peak weeks, showing Paar usually attracts a new audience and doesn't really break a viewer flow away from late movies on these occasions.
- In 99 markets where Paar and late movies on any other station compete, on Friday nights feature films scored seasonal averages over 9.0 in 42 cities and Jack Paar, only 10 cities.
- Here's what Paar and late movies (any station) did in ARB average of Friday nights by city size:

POPULATION	NO. OF MARKETS	JACK PAAR	MOVIE COMPETITION
Over 2 million	9	6.2	9.7
750,000 - 2 million	12	5.7	7.6
500,000 - 750,000	14	5.7	8.3
250,000 - 500,000	30	5.7	9.0
Under 250,000	28	5.9	7.5

(For story on post-'48 features, see p. 42, this issue).

A CBS o&o study of advertisers buying spots in Early Show and Late Show feature films comes up with an extraordinarily wide cross-section.

Here's how the ten major product types rank, in terms on numbers of spots purchased weekly this season:

- 1) laundry goods and detergents
- 2) cosmetics
- 3) headache remedies
- 4) margarine
- 5) electrical appliances
- 6) personal apparel (mostly International Latex and its Maidenform products)
- 7) frozen foods
- 8) coffee
- 9) beer
- 10) candy and gum

The top ten companies among feature film spot users on CBS stations rank in this order: Procter & Gamble, Bristol-Myers, Lever Brothers, International Latex, Brown & Williamson Tobacco, Warner-Lambert, Revlon, Standard Brands, Vick Chemical, and Colgate-Palmolive.

F & M Schaefer (BBDO) will probably increase its schedule of Award Theatre feature film specials to six in each of five markets this year.

New York, Boston, and Syracuse already have six special feature film sponsorships set; Philadelphia and Albany already have four through August, and additional nights are likely after September.

John Nemes, Schaefer ad manager, credited the success to "good pictures, first tv premiere in each market, and only four interruptions for 75-second commercials" during the presentations.

Schaefer's feature film budget is an addition to its half-hour syndication schedule which is not being altered.

COMMERCIALS

Judging began this week for the SPONSOR-sponsored American Tv Commercials Festival as panels started to screen the 1,250 commercials received at the entry deadline.

Both film and tape commercials are being pre-screened at Westinghouse's TvAr in New York, which is equipped with tape facilities.

There were over 100 entries in three categories: Commercials Classics, automotives, and beer & wine.

The festival takes place 18-20 May in New York at the Hotel Roosevelt.

Keep your eye on the midwest for a possible revival of "Chicago school" television through video tape in coming months.

Graphic Pictures expects to spend half a million dollars on production facilities to build up Chicago as a tape and film center.

Robert Estes, Graphic president, revealed he intends to spend \$300,000 on RCA tape recorders and tv cameras for a studio atop the Daily News Building.

The Chicagoans hope to get a share of orders now habitually placed with New York and Hollywood producers.

SPONSOR HEARS

30 APRIL 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

All's not beer and skittles between the Standard Brands brass and JWT.

Client dissatisfaction focus: the way the agency responds to the marketing problems involving Tender Leaf tea.

As one SB ad boss put it: We ask for solutions and they come over to show us a lot of charts about the tea business.

The ad director of a fairly substantial spender in tv who went shopping for shows to the West Coast came back empty-handed last week.

The main reason: free-lance producers were wary to show him their ace wares because of his boss' tough reputation for getting into the act.

Looks like a second switch in media directors at Lennen & Newell and both within a period of several months.

It stems from one of those power struggles—a la BBDO—with the tv department refusing to let media infringe on its "right" to pick the network spots.

In any event, the successor interviewing caper is on at L&N. Among those approached is a print supervisor at BBDO.

Among the things that make life both complicated and harrasing for reps: accounts issuing orders for, say, 22 weeks when they have no intention of being on for more than half that time.

Obvious motive behind this stratagem: get better spots. It's most frequently used in a sellers' market.

There's a good likelihood that Sano (U. S. Tobacco) will pull out of all consumer advertising as a result of the FTC's taboo on references to tar and nicotine content.

In other words, it'll confine itself to medical journals.

Another reflection of the taboo's effect: None of the new filters, like Spring, Alpine, Duke and Life, are showing signs of heading for the best-seller list.

A high-rated New York radio station has gone the per inquiry route in a modified way, and for an item that costs several hundred dollars.

The gimmick: with the per inquiry value set at \$7.50, if the station fails to get enough returns to cover the campaign's card rate the station will rebate the difference. But the station collects \$7.50 each for inquiries that exceed the time costs.

Incidentally, the manufacturer makes a \$4.50 profit on each inquiry by charging his franchised dealers \$12 for each one he turns over to them.

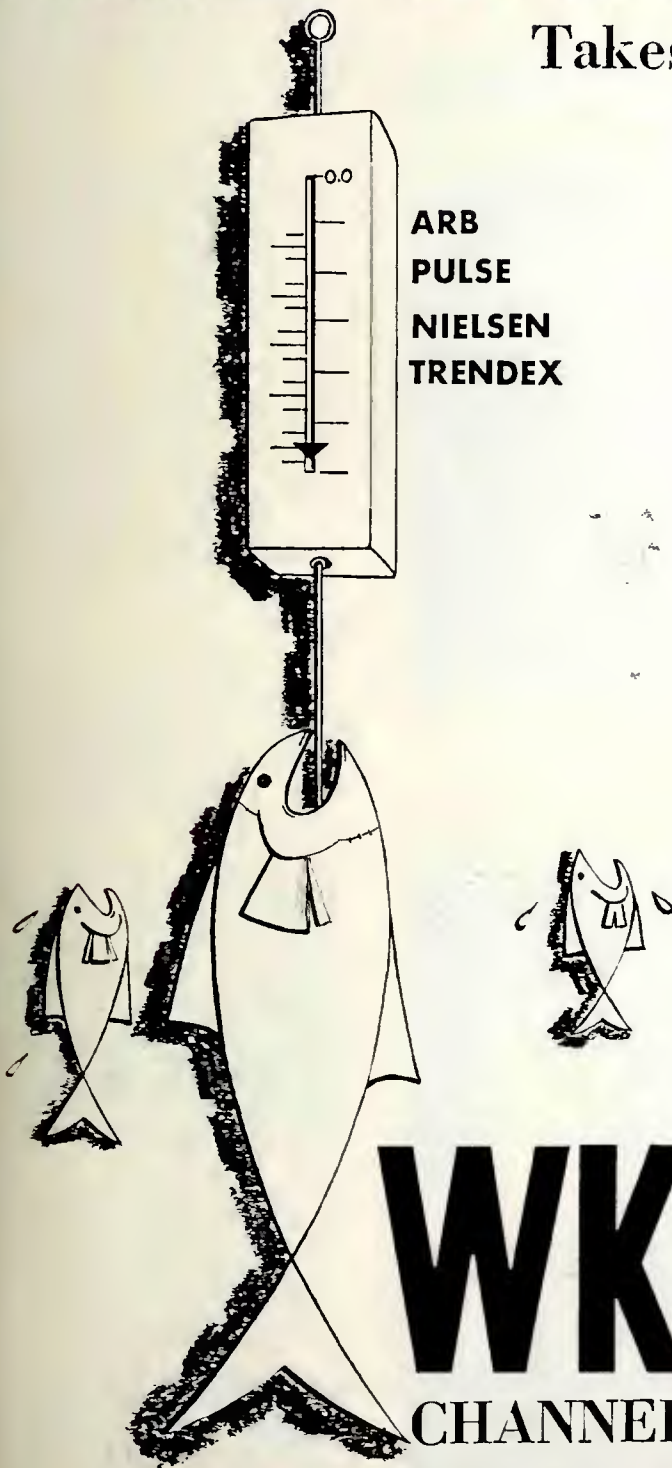
The effort to lend dignity to the generic word for the fellow who chatters between phonograph records has lately been stepped up because of the Washington probes.

Obviously, for want of a more catching name, more and more stations are having the disk jockeys refer to themselves on the air as "musicasters."

On The Gulf Coast

THE BIG ONE

Takes The *Measure*



WKRG-TV

CHANNEL 5 MOBILE, ALA.

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

NEWS & IDEA WRAP-UP

AGREED—A hearty handshake between Herbert P. Buetow (l), president of Minnesota Mining & Manufacturing Co., and Robert F. Hurlough, president of the Mutual Broadcasting System. Action took place just prior to the public announcement that the 3M Co. had purchased Mutual



TRANSFER of ownership of WDAF, Kansas City, from National Theaters and Television, Inc. to Transcontinent Television Corp. is past talking stage. Making final arrangements: David C. Moore (r), pres., TTC, B. Gerald Cantor, pres., NTT. Transfer is subject to FCC approval



With its half-hour buy on *Road* 66 (CBS TV) this week, Chevrolet will have two weekly hours of network tv going for it in the fall.

Ford is now set with an hour and half and it looks like it'll add a half hour to come up to parity with Chevrolet.

Time and program billings for the three Chevrolet shows, assuming they stay on 52 weeks, add up to around \$21 million.

Campaigns:

- Standard Oil Co. of California last week began a major radio and tv spot campaign for its new gasoline antiknock compound, Methyl. The tv spots are scheduled in 25 markets to supplement the Company's regular weekly *Sea Hunt* series. On radio, Standard is using a heavy spot campaign in 22 markets besides its early evening *Chevron Headlines News* on ABC. Methyl will also be promoted on *Standard Farm Reporter* on KGO, San Francisco; KFR on Fresno, and KFI, Los Angeles.

AWARD OF ACHIEVEMENT, presented by the Advertising Club of Washington, D.C. to John W. Kluge (second l), pres. and chairman of board of Metropolitan Broadcasting Corp. Also present (l to r): Mark Evans, M.v.p., Mrs. Kluge, John Panagos, club president



WINNERS of first annual award for best Ohio-prepared reg. radio commercials. Standing (l to r): S. Buchanan, McCann-Marschall; D. Jones, Ohio Bell; F. Kolb, Standard of Ohio; G. Wilson, McCann-Marschall. Seated: D. Marcus, Marcus Adv.; L. A. Bach, Ohio Sta. Reps; M. Wyse, Wyse



• **Tidewater Oil Co.** is re-entering the college sports-sponsorship field. To date, the Company has made arrangements to sponsor football and basketball at USC over WAX, Los Angeles; UCLA over WPC, Los Angeles; California, over WFO, San Francisco; and Stanford, over KCBS, San Francisco. Also included in the Tidewater sports package is sponsorship of the NCAA Regional basketball and the AAWU track finals in San Francisco next year. Agency: Foote, Cone & Belding.

Quiser Foil jumped into the top position in ARB's March tally of Best-Liked Tv Commercials.

This marks the first time in 10 consecutive months that Hamm's has not been the survey. It appeared in the number two spot for the month. In third place was General Electric, making its first appearance in the top three since the survey began.

The runners-up, in order: L&M, Dial Soap, Seven Up, Burgermeister, and Piels, and Post Cereals.

Strictly personnel: Frank Jones, to corporate director of public relations for Bell & Howell Co. . . . **Joel Kibbee**, to manager of customer educational services of the Remington Rand Univac Division of Sperry Rand . . . **Ted Kaufman**, to director of advertising, sales promotion, and publicity for the coordinated Youthcraft Creation-Corde De Paris Co.

AGENCIES

Two points were made during a panel at the 4 A's Boca Raton meeting last week which may be well worth pondering by admen and people in tv.

The topic: Are the people brighter than we think?

Noted **William A. Lyngate**, of Earl Newsom & Co.: the hard, blatant sell doesn't take into account the educational revolution that's taken place since the 1930s when only four million had a college education: today it's 18 million.

Observed **Elmer Roper**: standards of morality and taste have to be higher on tv because of its status; it would get a worse judgment than newspapers if it adopted the same standards as the daily press.

Agency appointments: Colgate's Cashmere Bouquet soap, transferred from D'Arcy to **Norman, Craig & Kummel** . . . Lanvin Parfums, New York importers of Arpege and other perfumes, to **North Advertising** . . . The Greater Atlantic Rambler Dealers Association, to **Geyer, Morey, Madden & Ballard** . . . Holiday Inns of America, motor hotel-restaurant organization, to **D. P. Brother & Co.** . . . The Carpet Fair, Inc., with plans for a radio and tv campaign, to **Al-lenger Advertising**, Brookline, Mass. . . . Certified Grocers of Illinois, Inc., for its Raggedy Ann Foods Division, with a spot tv campaign in the Mid-West planned, to **Tobias, O'Neil & Gallay**, Chicago . . . Armour Industrial Chemical Co., to the **Buchlen Co.**, Chicago . . . The Puritan Chemical Corp., for its radio and tv



BASKETBALL BREAKS — "Scooter" Seay (l) hasn't got a chance against "Texas" as she outreaches him between games in a recent double-header. Public Service Dept. of WAKC, Tulsa, sponsored the benefit

HAWAII moved to Park Avenue in New York City for a party in honor of Kini Popo's return to KGMB, Hawaii. Refreshments and entertainment from the island were featured. Party-goers (l to r): Jack Thompson, PGW; Sally Reynolds, Lennen & Newell; H. Preston Peters, PGW; Bob Carpenter, J. Walter Thompson; Bob Teter, PGW, and Dorothy Medani, J. Walter Thompson



TIDE'S 10TH—This luncheon celebrated decade of tv in Tidewater Virginia. WTAR-TV, Norfolk, played host, accepted award for best local, state and news coverage from AP's Frank Fuller. Sig Mickelson, pres., CBS News, was keynoter

advertising, to **Joe Gans & Co.**, New York . . . The Kansas City division of Safeway Stores, Inc., with planned extensive schedules on tv, am, and fm throughout the Missouri and Kansas areas, to **Bozell & Jacobs**, Kansas City.

This 'n' data: JWT will transfer its Consumer Purchase Panel to the Market Research Corp. in the middle of the year . . . New quarters: **Milburn McCarty Associates** has opened a Chicago office at 46 East Superior Street, headed by Donald Young . . . Kudos: **Frances Kennedy**, v.p. in charge of copy at D-F-S, Chicago, named "Advertising Woman of the Year" by the Women's Advertising Club of Chicago.

New officers of the 4 A's: Chairman, **Harry Harding**, executive v.p. of Y&R; vice chairman, **Edwin Cox**, chairman of K&E; and secretary-treasurer, **Arthur Rippey**, managing partner of Rippey, Henderson, Bucknum & Co., Denver.

They were named v.p.'s: **John Strouse**, at B&B . . . **Richard Coblens** and **Richard Neely**, at BBDO . . . **Maitland Jones**, at Kastor Hilton Chesley Clifford & Atherton . . . **George Roberts Jr.** and **Gilbert Headley**, at Y&R . . . **Leonard Avery**, **Dr. Leslie Beldo**, **Donald Grawert**, **William Barber**, **Harry Deines**, and **Robert Nevin**, at Campbell-Mithun . . . **Thomas Blee**, at Bonsib, Inc., Ft. Wayne . . . **Joseph Davis Jr.**, at the newly-opened Los Angeles office of Robert C. Durham Associates . . . **Robert Whiting**, at the Chicago office of Y&R . . . **Harry Kinzie Jr.**, at Needham, Louis & Brorby, Inc.

Admen on the move—continued: **John Schroeder**, to associate media director at Wade Advertising . . . **Dr. Ho Sheng Sun**, to associate research director at Gordon Best Co. . . . **Roy Williams**, to account executive for Earle Ludgin & Co., Chicago . . . **William Rose**, **Robert Crawford**, **Mitchell Cohan**, and **Sean Casseidy**, to the creative staff of Comstock & Co., Buffalo . . . **H. Robert Barr**, to research director at Frederick E. Baker & Associates, Seattle . . . **Terry Burnside** and **Joseph Del Papa**, copywriters at Foote, Cone & Belding,

Chicago . . . **Charles Beam**, to account executive at Allen & Reynolds, Omaha.

FILM

"This is no time to cry the blues," stated ITC president **Walter Kingsley** this week in an interpretation of a first quarter report intended to pierce the gloom which pessimistic remarks have encouraged.

Kingsley made several significant points:

- He acknowledged that the film industry is going through a **period of great change**.

- He highlighted the need to **reduce overhead** and to consolidate departments for efficiency.

Kingsley also noted ITC's growth, grossing \$800,000 more in the first quarter of 1960 than last year.

Sales: Food Fair Stores will co-sponsor NTA's *Play of the Week* on WPST, Miami . . . ABC Film's *The People's Choice* sold to KCPX-TV, Salt Lake City; KVKM, Monahans; WCYB-TV, Bristol; WTVH, Peoria; KFDX-TV, Wichita Falls; WTIC-TV, Hartford; KELP-TV, El Paso; KPHO-TV, Phoenix; KGHL-TV, Billings; WDBO-TV, Orlando, and WCPO-TV, Cincinnati . . . CNP's *Pony Express* now reportedly in 37 markets, sold to WWJ-TV, Detroit; WLWI-TV, Indianapolis; WMAR-TV, Baltimore; WGN-TV, Chicago; WKBW-TV, Buffalo; KTVU, San Francisco; KTTV, Los Angeles; KPRC-TV, Houston; WTOG-TV, Savannah, and KTVI, St. Louis.

More sales: Ziv-UA's *Home Run Derby* to Household Finance of Holyoke and Seymour Ice Cream (Copley Adv.) on WHDH-TV, Boston; Seven Up Bottling on KPLR-TV, St. Louis; Neal Tyler—Schlitz (Seitzer Assoc.) in Jacksonville; Riverside Hotel on KOVR-TV, Stockton; Johnson & Johnson on WBTW, Florence; Plateau Electric Cooperative, Appalachian Cooperative, Fort Loudon Electric Cooperative and Holston Electric Cooperative in Knoxville; LaBatt Ltd. (Ellis Adv.) on WKBK-TV, Detroit; Consolidated Cigar (EWRR) on WDSM-TV, Duluth; Wilson Furniture on KEY-TV, Santa Barbara; American Block Co., on WHIS-TV,

Bluefield, and WCTV, Tallahassee . . . *Home Run Derby* station for automotive advertisers (S. FILM-SCOPE) are WHDH-TV, Boston; WTVM, Columbus; KSL-TV, Salt Lake City; WSOC-TV, Charlotte; KODE-TV, Joplin; KNOP-TV, Nor Platte; KATV, Little Rock; KYT Springfield; WAPI-TV, Birmingham; and KDKA-TV, Pittsburgh.

Diversification: Allied Artists has moved into informational and commercial film production in Hollywood. **Jack L. Copeland** is executive producer in charge of this new unit and its Eastern representative in New York is **Roy M. Brewer**.

Strictly personnel: **Jerry Frank** named executive director of advertising, publicity and promotion for National Theaters and Television . . . **Albert G. Hartigan** named program development director of UAA . . . **William J. Connelly** is North Central area manager of Screen Gems syndication . . . **C. P. (Pete) Jaer** becomes executive v.p. and **S. Uel F. Rubin** becomes chairman of the board of Flamingo Films . . . **Milton H. Greene** through his company provide Filmways exclusive services in the tv commercials field as a photographer . . . **Grace V. Sullivan** named national sales director of Official Films . . . **Bob Goldstone** comes assistant to the chairman of the board of NTA and at the same time assistant secretary of NTA and NTA

NETWORKS

Gross time billings for the networks in February reveal interesting changes in ratios.

(1) The ratio of weekday as compared to the year before dropped from 30% to 24%; (2) ABC share of the total billings went 20% to 23%.

The grand tally for February compiled by LNA-BAR for TvB: \$598,975, an increase of 13.7% over the like month of 1959.

Grosses and plusses by network: ABC TV, \$12,677,110, 26.5%; NBC TV, \$22,998,153, 10.5%; NBC TV, \$19,923,712, 10.4%.

ABC TV is apparently planning to lay a lot of emphasis on regional sales.

It's just put out a compilation of regional distribution patterns for over two score smaller advertisers. The data are based on Media Records for newspapers and Rorabaugh reports for spot tv.

CBS president Frank Stanton stressed on the most important and single problem broadcasters and editors have in common—freedom of access to information—in a speech before the American Society of Newspaper Editors in Washington last week. Stanton called journalism “half-free and half-slave. It is free to give out information; it is not free to take information.” Because of this, he asked that newspapers and broadcasting make a joint effort of disclosing to the people the secrecy in government and the whole area of the fight for information on government activities.

ABC board chairman Robert Arnoff last week announced a new debate-policy that will be offered presidential nominees beginning eight weeks before election day. To make these appearances possible without penalty of giving equal time to the numerous minor party candidates, NBC will invite the two major candidates to appear on *Meet The Press*. During this period, the program will be expanded to a full hour and rescheduled on Saturday evenings in place of *World Wide 60*.

NBC TV is trying to educate the newspaper columnists and critics of the nuances of rating services. The network this week is mailing the press a three-page memo defining what a rating is and explaining the various systems and techniques used by each of the services.

Here are the estimated expenditures of the top 10 network company advertisers, followed by their agencies and advertisers, during January, as compiled by LNA-BAR and released by TvB:

RANK	COMPANY	GROSS TIME COSTS
1.	P&G	\$3,652,264
2.	American Home	2,853,609
3.	Lever	2,458,332
4.	General Motors	2,137,010

5.	Colgate	2,086,665
6.	General Foods	1,777,778
7.	Sterling	1,322,687
8.	Liggett & Myers	1,274,524
9.	R. J. Reynolds	1,244,960
10.	Gillette	1,209,715

RANK	BRAND	GROSS TIME COSTS
1.	Anacin	\$910,403
2.	Dristan	909,639
3.	Phillies	872,789
4.	L&M	626,084
5.	Winston	555,666
6.	Bayer	550,670
7.	Colgate	542,516
8.	Gillette	536,503
9.	Pall Mall	527,239
10.	Chesterfield	519,053

Network tv sales and renewals: *Candid Camera*, to be a regular half-hour series on Sundays, 10 p.m. on CBS TV beginning October for **Bristol-Myers (Y&R)** and **Lever (JWT)** . . . **R. J. Reynolds (Esty)** renewed its sponsorship of *Wagon Train* on NBC TV for next season . . . **Alberto-Culver (Geoffrey Wade)** for the *Barbara Stanwyck Theater* series on NBC TV Monday, 10-10:30 p.m. beginning in the Fall . . . **Humble Oil & Refining Co. (Mc-E)** and **Liggett & Myers (DFS)** have joined **Gillette (Maxon)** as sponsors of the NCAA football coverage on ABC TV . . . The *Chevy Suspense Show* joins NBC TV's Summer lineup replacing the Dinah Shore Sunday feature, for **Chevrolet (Campbell-Eward)** . . . **Midas Mufflers (Edward H. Weiss)** will sponsor *The Derby Preview*, a special 15-minute program before the Kentucky Derby coverage on CBS TV next Saturday (7 May). The **Jos. Schlitz Brewing Co. (JWT)** will be

half-sponsor of the Derby telecast on CBS TV.

Financial report: Estimated net operating earnings of **AB-PT** for the first quarter of 1960 were the highest in the company's history—\$3.336 million, up 44% over \$2.313 million during the like quarter of 1959.

New affiliates: **KICO**, Calexico, Cal.; **WPOM**, Pompano Beach, Fla.; and **WBAT**, Marion, Ind., to **ABC Radio**.

This 'n' data: CBS last week presented a financial grant to the **New York Philharmonic** in support of a seven-week, 26-city tour scheduled through August and September . . . The *Wizard of Oz* motion picture will be telecast as a two-hour special on CBS TV Sunday, 11 December, for **Benrus Watch Co. (Grey)** and **Stephen F. Whitman & Son (Ayer)** . . . *Gunsmoke* enters its ninth year of broadcast on **CBS Radio** this week.

Network personnel notes: **Oliver Treyz**, president of **ABC TV**, has been nominated for director of **AB-PT** . . . **Hugh Graham**, to director, live operations, **CBS TV** . . . **Philip Luttinger**, to assistant director of research for **CBS TV** . . . **Louis Riggio**, to director of sales development for **CBS Radio**.

RADIO STATIONS

The switch this week of **WLS**, Chicago, from regional and farm programming to a greater emphasis

TV NEWS from M&A ALEXANDER!

THE V. I. P. PACKAGE OFFERS:
AVA GARDNER
MICKEY ROONEY • TERRY MOORE
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sis on the metropolitan audience, is the most recent and possibly most important of similar changes by such powerful farm radio voices as WKY, Oklahoma City, and WOW, Omaha.

The WLS switch is brought on by ABC ownership.

RAB's latest pocket-size presentation, aimed at bread advertisers, calls radio's virtual blanket coverage of housewives one of the "five big reasons" why their advertising should be mostly radio.

States the presentation: "Women make the brand decisions on bread. Almost 96% of young housewives listen each week and they average two hours and 26 minutes daily. Working housewives average one hour and 59 minutes daily and 94.5% listen each week."

Ideas at work:

- **"Sing the Thing:"** Some one-half million contest phone calls were made to WIL, St. Louis, during the station's recent two week sing-the-station-I.D.-promotion. The idea: a bank of telephone lines were installed at the station and listeners were invited, via several weeks of teaser spots, to call the numbers and record their voices. Station then aired these recorded phrases, five each half hour, and awarded prizes to listeners recognizing their vocal interpretations and telephoning the station within a given time limit.

- **Easter promotions, continued:** WING, Dayton, ran a "Looney Lid" contest for Easter. The idea: Listeners were asked to create original hats with the winner to receive a \$25 gift certificate for a new cha-

peau. The promotion, aired for five days, received a response of close to 100 outlandish creations. The winning hat had a live baby chick in a cage with a stuffed cat reaching into it.

New quarters: WLBZ, Bangor, Me., this week transfers its operations from its 30-year home on Main Street to its new radio building on Outer Broadway.

New fmer: WBAL-FM, Baltimore, began operations last week with dedication ceremonies that took place in the newly-constructed fm studios in the WBAL building.

Sports note: Union Oil Co. of California and the Rambler Dealers of the Greater Portland and Southwest Washington area have purchased the entire 150 game schedule of the Portland Beavers baseball games on KPOJ, Portland. All adjacent newscasts have been sold to the Pepsi Cola Bottling Co. and the OK Tire Stores.

Radio station acquisitions: KLOU, Lake Charles, La., to Albert Johnson, former manager of KENS-AM-TV, San Antonio, for \$150,000, brokered by Hamilton-Landis & Associates . . . KUKO, Post, Tex., to Galen Gilbert, owner of KTLQ, Tahlequah, Okla., for \$50,000, brokered by Hamilton-Landis & Associates . . . KLGA, Algona, Iowa, to Barry Snyder, Robert Behling, and Robert Wilson, for \$80,000, brokered by Hamilton-Landis & Associates.

From buyers to sellers: The sale of WCME, Brunswick, Me., to Roger Strawbridge and William McKeen

has been approved by the FCC. The new owners were formerly account executives with O'Ryan & Batchelder.

This 'n' data: To celebrate its 33rd anniversary, WSB, Atlanta, along with Joy Motors, is sponsoring a contest to determine how far a Renault will go on one gallon of gasoline.

Unusual business note: KCO, Santa Maria, Cal., recently sold a 99 year commercial contract to Weatherby's Home Furnishings seven store chain in Southern and Central California.

Kudos: To WBEL, Beloit, Wis., the Milwaukee Braves Broadcast Award for the best promotion in 1959 . . . To KOOL, Inc., Phoenix, the Special Plaque Award from the Arizona Education Association for public service programming in the field of public education . . . To Mart Crane, director of women's programs at WLS, Chicago, the "Golden Mike" award from *McCall's* magazine.

Station staffers: Joseph McMurray, to general manager of KOR, Las Vegas . . . Eddie Clark, to station manager and program director of KBKC, Kansas City . . . W. Massie, to station manager of WDAK, Columbus, Ga. . . Ralph De Toledano, to direct the Washington news bureau of the Taft Broadcasting Co. . . Ray Bluestein, station manager for KBUZ, Phoenix.

REPRESENTATIVE

PGW has a novel radio sales approach available in its New York office, dubbed "Phone-A-Check."

Here's how it works: Timebuyers are invited to judge the sounds of PGW stations for themselves by dialing the special Phone-A-Check number and asking to hear a particular one.

Buyers can then listen on the phones, to as much as 15-minute on-the-air approach and personalities of the station via a specially produced composite tape featuring the music policies, news coverage, service, and the like of each station.

The opening-of-rep-offices-Minneapolis trend, begun in J

New, exciting
KvIL
music

1150
DALLAS



Joie de vivre

by Katz and Branham, may soon followed by another; **H-R** is eyeing the Minneapolis market in serious consideration of opening an office there in the very near future.

Appointments: To Richard Connell, WKIZ, Key West, Fla. . . To Walker-Rawalt, WINF, Hartford-Manchester, Conn. . . To Edward, Rintoul & McConnell, P.R.X., San Jose, Cal. Torbet, Al & Crane will represent the station on the West Coast . . . To Hil F. . . st Co., WIOS, Tawas City, Mich.; DOG, Marine City, Mich.; WNKY, . . on, Ky.; WBGN, Bowling Green, . . ; WBBT, Lyons, Ga.; WPTX, Lexington Park, Md.; KORC, Mineral Wells, Tex.; WCNY, Cannonsburg, . . ; WEZN, Elizabethtown, Pa.; . . . LEM, Emporium, Pa.; and WKMC, . . . aring Spring, Pa.

Miss 'n' data: Broadcast Times is inaugurating a series of Wednesday night cocktail parties for rebuyers in its New York penthouse offices . . . New quarters: The Santa office of The Katz Agency moves to 1393 Peachtree Street.

TV STATIONS

DAF-TV-AM, Kansas City, has changed hands again: from National Theaters & Tv, Inc., to Transcontinent Tv.
Price: \$9.75 million.

B's board of directors set a goal of \$3-billion in tv revenues by the end of 1964—double the 1959 total.

Doubling tv revenues within five years involves the medium increasing share of total advertising from the 12% of 1959 to 19% by 1964, in addition to the anticipated growth of total advertising.

The Board set this goal at a meeting in Boca Raton, Fla., in conjunction with the 1960 annual meeting of the 4 A's.

Some industry expenditures on advertising during 1959, as reported by NAB:

• Confectionery companies in 1959 used tv as the leading national advertising medium. Gross time billings were \$26,201,966 — an in-

crease of 23.6% over the \$21,191,973 for 1958. Of the total, national and regional spot tv gross time billings accounted for \$13,427,000. The top 10 advertisers, in order: Beech Nut-Life Savers, American Chicle, Wm. Wrigley Jr., Food Manufacturers, Sweets Co. of America, Mars, Peter Paul, Hollywood Brands, New England Confectionery, and Chunky Chocolate.

• **Pet food tv advertising gross time billings in 1959 were \$14,395,339, an increase of 23.4% over \$11,665,699 spent in 1958.** Spot tv accounted for \$6,689,000. Here are the top 10 leading brands for '59, with their total tv gross time billings:

1. Purina Dog Chow	\$2,549,948
2. Gaines Dog Meal	2,283,430
3. Surechamp Dog Food	1,026,056
4. Ken L Dog Food	999,206
5. Rival Pet Food	819,320
6. Kasco	638,480
7. Dash Dog Food	607,065
8. Sergeant Pet Care	550,736
9. Pard Dog Food	520,400
10. Hunt Club Dog Food	469,220

Report on color tv: RCA plans to double its color tv production capacity due to the greatest quarterly upturn in the six-year history of color tv receivers.

RCA's 1960 color progress report shows first-quarter color tv set sales were up more than 40% over the same period of 1959.

Ideas at work:

• **Gold rush days are here again:** To commemorate the 71st anniversary of the first Oklahoma land rush, KTUL-TV, Tulsa, staged an "89er Treasure Rush" last weekend. The ideas: viewers were asked to visit any of the several local establishments for free passes and treasure maps to participate in the big "Treasure Rush" on Lookout Mountain. Station began the weekend festivities with a parade in downtown Tulsa featuring tv stars, stage coaches, old and new fire engines, square dance wagons, covered wagons, and the like. Busses took the people participating to the proper location. Along with the "rush," fiddler's contests, square dances, and kiddie rides were featured. Prizes were awarded to the best 89er costumes.

• **And so are the Vikings:** To announce its forthcoming *Tales of*

the Vikings series, WROC-TV, Rochester, sent a model dressed in authentic Viking garb to visit the area's agencies delivering parchment scrolls tied with a leather thong inviting them to attend an ox roast.

• **Promoting brotherhood:** WHEN-TV's (Syracuse) *Magic Toy Shop* kiddie program has "adopted" a 6-year old Korean girl through the Fosten Parents Plan. The idea: station is encouraging youngsters to write to their new "sister." Along with this, the show will feature songs, games and stories that Korean children know. WHEN-TV personnel have contributed clothes and money to be used as additional aid for the Korean family.

New quarters: WTIC-AM-FM-TV, Hartford, Conn., this week begins construction on its Broadcast House, with completion of the building expected in January of '61. Its location: the northwest corner of State and Front streets.

Kudos: Three Crosley Broadcasting tv stations (WLW-T, Cincinnati; WLW-I, Indianapolis; and WLW-A, Atlanta), and WLW radio are among the winners of the 1959 Public Interest Awards of the National Safety Council . . . Glenn Ryle, of WKRC-TV, Cincinnati, awarded for his outstanding service to raise funds by the National Foundation for the March of Dimes . . . KABC-TV, Los Angeles, has received a special commendation by the Commandant of the U. S. Marine Corps for its special *Toys for Tots* show last Christmas . . . KPIX, San Francisco and KDKA-TV, Pittsburgh, recipients of the 1959 Westinghouse Broadcasting Co. "Lamp of Knowledge" award for public service and educational programming . . . WTMJ-AM-TV, Milwaukee, winners of the 1959 Milwaukee Press Club awards.

On the personnel front: Waldemar Erickson, named farm director of the radio & tv division of Triangle Publications . . . Tony Padrez, to assistant local sales manager of KFMB-TV, San Diego . . . Frank Young, to assistant director of publicity and special events of Metropolitan Broadcasting Corp . . . R. Douglas McLarty, to production manager of WRCV-TV, Philadelphia.



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south

Way ahead with the news.
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While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
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TERRE HAUTE
INDIANA

Represented Nationally by Bolling Co.

Tv and radio NEWSMAKERS



John P. Taylor has been appointed manager of marketing administration, Broadcast and Tv Equipment Division, RCA. The four divisions, with their managers, he will be responsible for, are advertising and promotion, P. A. Greenmeyer; market research and product planning, E. F. Coldwell; customer relations, E. T. Griffith; and sales administration, with a manager still to be selected. Prior to his new appointment, Taylor was manager of marketing plans for RCA's Industrial Electronic Products.

Mal Klein, v.p. and general manager of WNTA, New York, joins KHJ-TV, Los Angeles this week in the same capacity. Prior to his WNTA position, Klein served as assistant general sales manager of KABC-TV, Los Angeles. He was also an account executive with that station. Previously, he was with KLAC-TV (now KCOP), Los Angeles. Klein was graduated from the U.C.L.A. School of Business Administration and in addition he did post-graduate work at the University of Denver.



Jack L. Katz has been named general manager of KMEO, Omaha. A native Omahan, Katz began his broadcasting career with KMTV, Omaha. He was with this station for seven years, serving as film director, film buyer, and account executive. A year ago, Katz organized KQAL-FM, a good music outlet in Omaha, and served as president-general manager. His interest in the outlet will continue, with Bill Dunbar, Katz' partner, as general manager. KMEO was authorized 1 January as a good music outlet

Albert R. Whitman has been named president of Campbell-Mithun. He started his agency career as an office boy at Benton & Bowles, where he later rose to the post of v.p. After a stint with the U. S. Government, Whitman returned to B&B as director of sales promotion and merchandising and account supervisor. In 1950 he joined C-M as exec v.p. Ray Mithun is the new board chairman for the agency. Under the new set-up Whitman is chief operating officer and Mithun chief executive officer.



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Leaders of the broadcasting industry—men like Goldenson, McGannon, Sarnoff and Stanton—are today urging you to help tell the truth to the audience that needs it most. Use *your* programs, *your* voice to back up your Radio Free Europe colleagues. Seldom has American broadcasting had such an opportunity to help sustain *free* broadcasting throughout the world. Your RFE kit contains all the radio and television materials you need to do a complete job.

What Radio Free Europe is

RFE is a privately supported network of 28 transmitter and relay stations broadcasting to

76 million captive peoples in Poland, Hungary, Czechoslovakia, Bulgaria and Romania. It is on the air up to 18 hours a day reaching this vital, truth-hungry audience.

Why RFE is important

Without broadcasts like those of RFE, the captive peoples of satellite countries would never know the truth about the outside world. It gives moral sustenance to those nations which have traditionally loved freedom. During the Special Campaign period, April 24—May 8, please give Radio Free Europe your all-out personal support.

Broadcasters for Radio Free Europe

SPONSOR SPEAKS

Let's accentuate the positive

Last week, in an unusually thoughtful and provocative speech before the Arizona Broadcasters Association, Richard S. Salant of CBS, called on the industry to "eliminate the negatives and accentuate the positives" of the broadcasting business.

Others have said this before but Salant's reasons go deep to the heart of the matter. He says:

"We must accentuate the positive, not just as a defense against our critics, but as a means of coming to grips ourselves with the fundamental questions which, in the early stages of broadcasting some of us had tended to neglect—the fundamental questions of who we are, what we are, what is the real nature of broadcasting and its relationship and obligations to the public, and, conversely, what is the real nature of the American public and its obligations and relation to the broadcasters.

"What are the premises of broadcasting in our society, and what are its promises? What are we doing in this business anyhow, and how good a job are we doing?"

"Only when we address ourselves to these questions, and begin to make progress in finding the right answers, can we begin to rest comfortably about the chances of solving the fundamental problem and averting the great danger which all of us, both public and broadcaster, face today: the problem and danger arising from the fact that there are some influential, intelligent, thoughtful and articulate people who would not have you, or the public, or us in broadcasting answer those questions for ourselves.

"They would take the power to answer away from us and vest it in their own hands, or in the hands of a chosen few of their friends. And they would impose *their* answers on all of us."

We think that Salant has stated the problem, the danger, and the challenge as succinctly as it has ever been expressed. We wholly agree with his conclusions.



THIS WE FIGHT FOR: *Re-examination by all broadcasters, as proposed at the NAB convention, of all of the industry's business practices, and housecleaning where necessary.*

10-SECOND SPOTS

Huh? Looking up a phone number in the Manhattan directory, a SPONSOR staffer ran across this firm name listing: "Legs—Legs—Legs, 769 3rd . . . PL 5-2168."

Top pops: For April Fool's Day Phil Stone, CHUM, Toronto, compiled a list kidding the "top 50" tunes. Some of his hits—

Title	Artist
Tall Oak Tree.....	Rin Tin Tin
Theme from "A Thummer Plathe"	The Lithpert
Everything's Coming Up Rose's	Antony Armstrong-Jones
I Love The Way You Leave	Jack Paar
Why Do I Love You Sew?.....	Singer Sewing Machine Co.
Big Iron.....	Ching Foy's Hand Laundry
Build My Gallows High.....	Tall Paul
It Could Happen to You	The Ramblers

In the can: Will the success of *The Untouchables* result in the usual raft of imitators? If so, here are some suggested program titles: *The Touchables*, *The Unreachables*, *The Reachables*, *The Unfixables*, *The Fixables*—Frank Hughes

Poli-tickles: From NBC release are anecdotes of the past that highlight the upcoming political conventions.

"Senator John F. Kennedy was in the bathtub in his hotel room when he heard the news that he was getting votes for nomination as Vice President in the 1956 Democratic Convention. 'He came out to the television set with a towel wrapped around himself to watch and see what happened,' says NBC News commentator David Brinkley. 'By the time he got him- self dried off, Kefauver had beaten him. Tell us another bathtime story.'

Tycoon: Then there was the Texan who wrote a check and the bank bounced.

The promoters: Watch for the publicity campaign to celebrate National Pickle Week from 19 to 28 May. The National Pickle Packers Association is readying "the Pickle Party, to divert consumer interest in the Presidential election into extra pickle sales." *Oh, they're the tricky ones, those pickle packers.*

WEAU-TV sells to one of the richest farm areas
in the country . . . where more than 2 million cows
create a constant demand for drugs, machinery,
equipment, buildings and farmers to keep
Wisconsin's largest industry growing.



"The Big Cheese"

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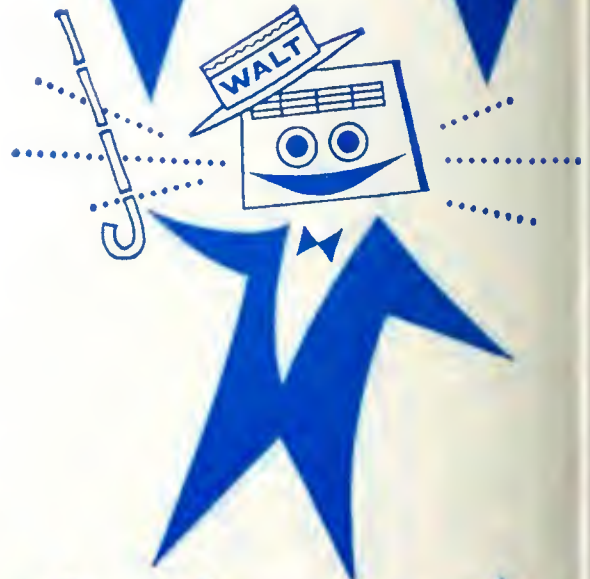
See your Hollingbery man in Minneapolis, see **BILL HURLEY**

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in PULSE*

TWICE
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of any other
station
in
the market

LOWEST
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CONSOLIDATED SUN RAY STATIONS WALT, Tampa . . . **WPEN**, Philadelphia . . . **WSAI**, Cincinnati