

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WHAT NEXT IN TV'S CAKE MIX BATTLE?

Duncan Hines' strong punch in spot tv has made it a leader in an 18-month ad surge

Page 31

What the new NTI reports mean to buyers

Page 34

How radio turns barbers into salesmen

Page 38

Wanted: new on-air spokesmen for tv clients

Page 40

DIGEST ON PAGE 4



MON UNDER

the shelter of a single, all-embracing KPRC-TV man. Programs, spots, participations — every kind of television you need, all through *one* source: KPRC-TV Channel 2, In Houston, Texas. All through *one* of our Edward Petry & Co. representative. And all with *one* easy-to-handle monthly payment. One man, one payment — that's the *one* modern way to buy Houston television.

A friendly KPRC-TV representative is waiting for your call.

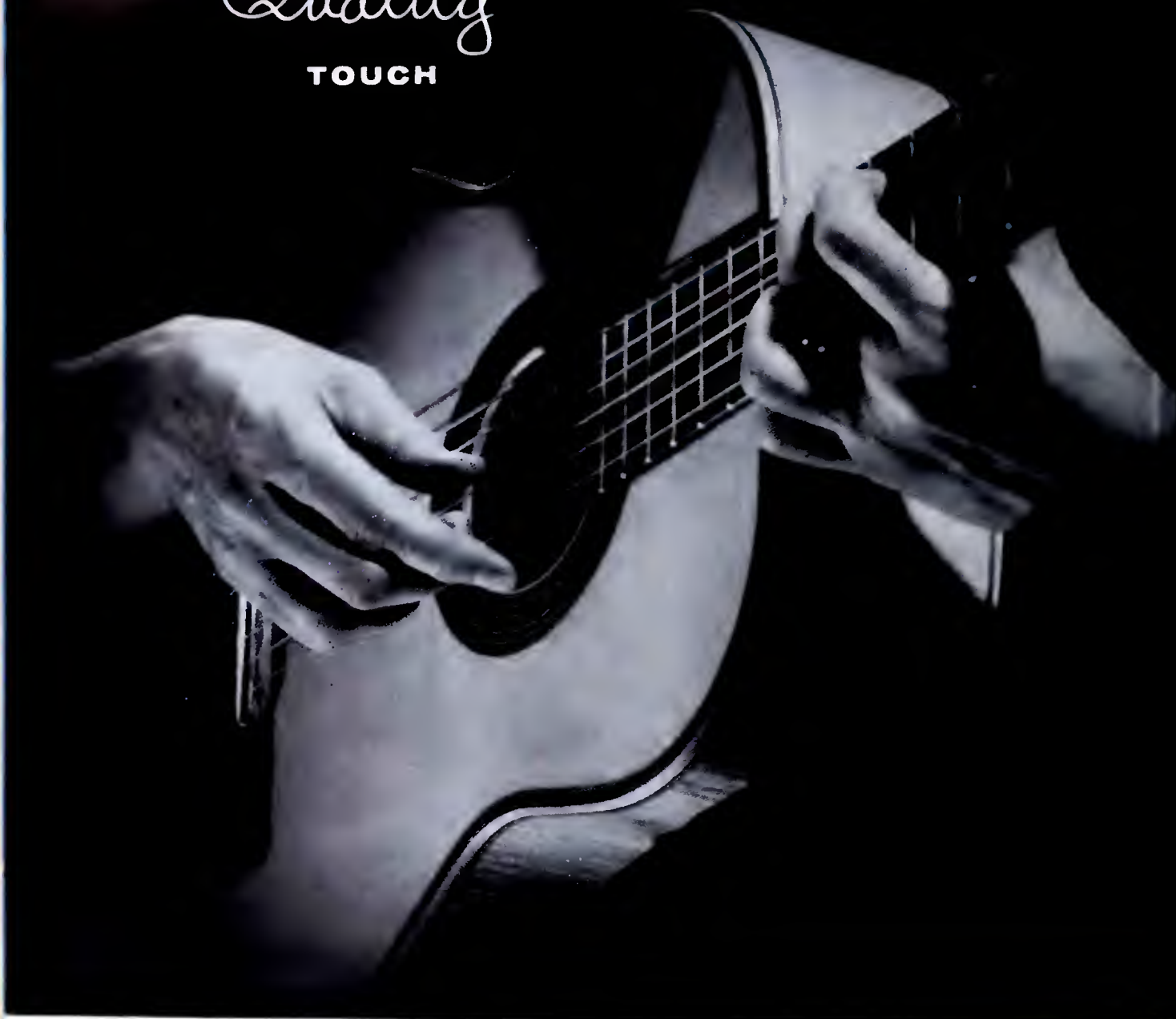
KPRC-TV

HOUSTON, TEXAS CHANNEL 2

"Education, one man, one monthly check to pay — that's the KPRC-TV way!"

Courtesy of Travelers Insurance Companies, Hartford 15, Connecticut

THE
Quality
TOUCH



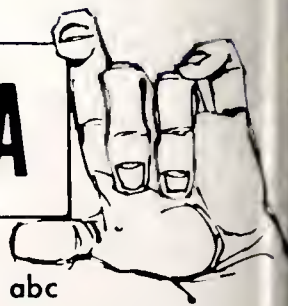
The expressive flamenco...one of the more difficult and beautiful of stringed instruments! For certain, it takes a "quality touch" to capture the full range and challenging aspects of this vivid instrument. To capture the admiration and attention of the radio and television audience also demands a "quality touch"!

Represented by

Edward Pelry & Co., Inc.

The Original Station Representative

WFAA



TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

BULLETIN

KTVI NAMED OUTSTANDING TV STATION BY CATHOLIC
BROADCASTERS ASSOCIATION...COVETED GOLD BELL
AWARD PRESENTED TO KTVI FOR PERFORMING A
TRULY NOTEWORTHY SERVICE...



Represented
nationally by



KTVI 2

CHANNEL 2
ST. LOUIS



NASHVILLE'S

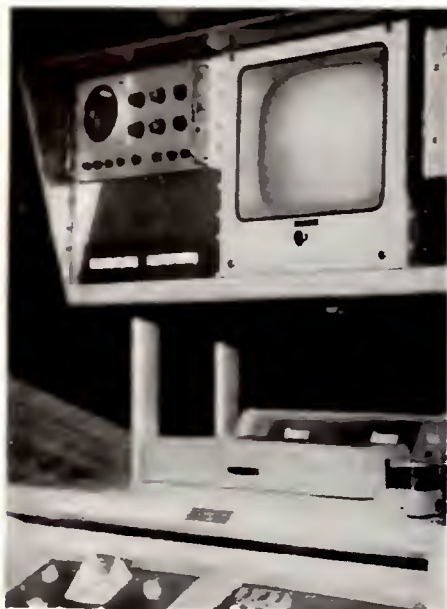
WSIX-TV

Now offers

"Live" as Life

Quality...with NEWEST

VIDEOTAPE*



**the fastest way to sell
the Central South**

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.



**TV 8 LAND OF THE
CENTRAL SOUTH**

Represented by: Pettit, Giffin, Woodward, Inc.

© Vol. 14, No. 33 • 15 AUGUST 1960

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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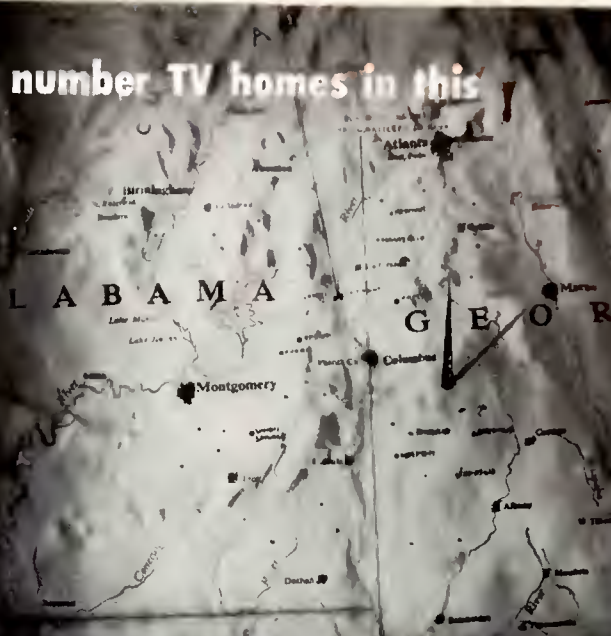
Free Gift if you estimate number TV homes in this

**GREAT
NEW**

WTVM

CH. 9 MARKET!

(*and you don't even have to be right)



The big switch is here! WTVM is moving to Channel 9 in September!

We will operate on 316,000 watts power . . . broadcasting from a tower whose beacon is 1,760 feet above mean sea level, located 16 air miles southeast of Columbus, Georgia. We know our coverage will be great . . . and we will announce the figures soon!

In the meantime, we invite you to estimate the total number of TV homes we will cover!

The closest estimate to the actual number of TV homes in the new WTVM coverage area will receive 10 shares of stock in Tom Huston Peanut Company (Tom's Toasted Peanuts) of Columbus.

To prove you can't lose on WTVM, every entry will receive a souvenir gift box from Tom Huston Peanut Company!

All entries must be in Columbus not later than September 15, 1960. In case of ties, the entry with the earliest postmark will win. The decision of our judges will be final.

Get out your slide rule! Put on your thinking cap! Write a number (a big, BIG number) on a postal card, with your name and address. Send to Department "Wow!", WTVM, Columbus, Georgia.

Helpful Hints!

- WTVM will be Georgia's second largest TV market!
- WTVM will broadcast from the tallest tower in Georgia!
- WTVM will be one of the top 15 markets in the South!

CHANNEL 9
Columbus, Ga. ABC-NBC

Only full time primary ABC station between Atlanta and the Gulf! 82% unduplicated audience! Top NBC programs!

WTVM

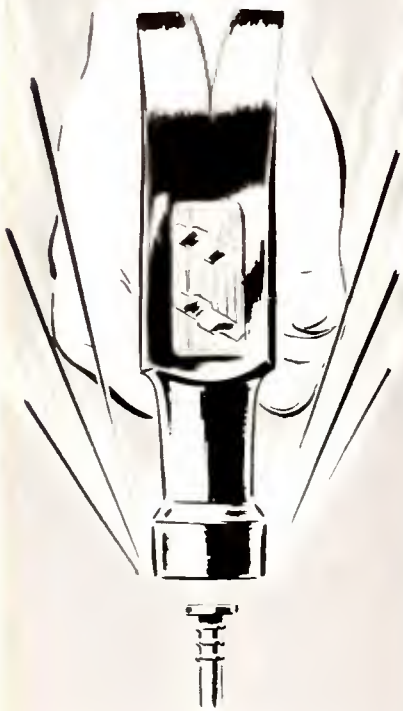


Now ready for fall schedules!

Call your ADAM YOUNG man for top ABC-NBC availabilities!

Ask about combination rates on
WTVC CH. 9 Chattanooga, Tenn.
Another Martin Television Outlet
The No. 1 night time station in Chattanooga!*
* March, 1960 ARB

nail down
more
sales



with
SAN ANTONIO'S

Channel
K12
ON tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

NEWSMAKER of the week

Leo Burnett, long a legend as a master in the vast mystique of advertising, last week launched the 25th year of the distinguished Chicago-headquartered ad agency which bears his name. Leo Burnett Co., Inc., is one of the 10 largest agencies in the country, billing more than \$100 million annually. Air media billings are estimated to be \$70 million a year.

The newsmaker: Leo Burnett has a wry though shy sense of humor—and of perspective. That's why in the Depression doldrums days of 1935, as he was blueprinting plans for his own advertising agency, he scoffed gently at well-intentioned colleagues who said he'd be selling apples on street corners within a year. When he started Leo Burnett Co., one of his first moves was to adopt the apple as a symbol of his optimism, and to give one to every visitor. A silver apple-filled bowl marks every reception desk on the seven floors of Chicago's Prudential Bldg., as well as in all five branch offices. Last year, 122,000 were given away.

Another famous trademark: the hand grasping for the stars and coming out of earth-bound mud.

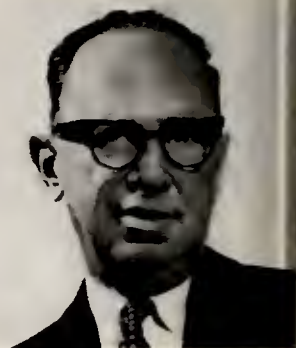
In these 24 years, the Burnett company has set many creative as well as management records. Copy has always been a first with the agency, and Leo Burnett still turns his writer's hand to some of the more challenging problems.

Two of the most famed: the use of the word "empathy" to describe Godfrey's rapport with his audience; and the classic delineation of the Marlboro cigarette story written by the agency board chairman as an all-copy, multi-panel straight story ad.

The staff numbers almost 900, 329 of whom have been with the agency more than five years. Four of the original eight employees are still with LB, who started his agency at the age of 44 in 1911 after almost two decades of work in advertising and communication.

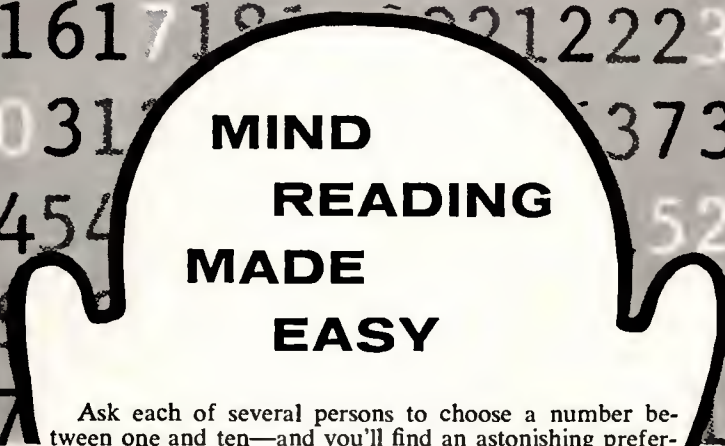
He's been a rural schoolmaster, a printer's devil, a reporter (Chicago, Ill., *Journal*), and is a graduate of the U. of Michigan. The agency's home state, where he was born in St. Johns (pop. 3,800) on October 1, 1891. After a Navy stint in W.W. I, he joined Cadillac Motor Car Co., Detroit, moving from house organ editor to ad manager. He also held the latter post at LaFayette Motors, Indianapolis.

Leo Burnett worked at the Homer McKee agency, Indianapolis, 10 years, then at Erwin Wasey, Chicago, as v.p. and creative director. From there—after a blending of the creative with the commercial—he took what one former colleague thought would be "a giant step toward oblivion." In setting up his own shop, he made advertising history in August, 1935—and has been ever since.



Leo Burnett

2345678910111213141516171819
 0212223242526272829303132333
 3536373839404142434445464748
 9505152535455565758596061626
 6465666768697071727374757677
 8798081828384858687888990919
 9394959697989910012345678910
 1121314151617181920212223242
 2627282930313233343536373839
 0414243444546474849505152535
 5556575859606162636465666768
 9707172737475767778798081828



**MIND
 READING
 MADE
 EASY**

Ask each of several persons to choose a number between one and ten—and you'll find an astonishing preference for seven*.

Now try another one on ten acquaintances—at different times, of course: Ask for a two-digit number between one and fifty. Specify that each digit must be odd—and different. Give as an example the number eleven, which, though each digit is odd, cannot be used because the two digits are the same. It is important to give the example.

For some reason, one number crops up far more frequently than others.

Drop us a line† when you discover what that number is. After a few tries you'll be able to write down the number in advance—and be right a great number of times.

* Not at all astonishing in the Washington market, where WMAL-TV has emerged as the nighttime favorite.

† We're liable to reward you with Dudeney's "Amusements in Mathematics"—Dover Publications; repeat winners will receive other valuable (?) prizes.

wmal-tv

Channel 7 Washington, D. C.

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

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

FIRST CHOICE

In the Albany-Thomasville, Ga.
And Tallahassee, Fla. Area Is

WALB-TV

The Only Primary NBC
Outlet Between
Atlanta And The Gulf

NIELSEN—MARCH, 1960

STATION	MON THRU FRI.				SUN. THRU SATURDAY		
	6 AM 9 AM	9 AM NOON	NOON 3 PM	3 PM 6 PM	6 PM 9 PM	9 PM MID.	%
WALB-TV	67	63	50	62	52	54	
STA. X	32	36	49	37	47	45	
OTHERS	==	==	==	==	==	==	
TOTAL	100	100	100	100	100	100	

- Latest Nielsen figures covering the Albany-Thomasville-Tallahassee area show more people watch WALB-TV than any other station!
- In addition to Albany, Thomasville, and Tallahassee, Grade "B" coverage also includes Valdosta and Maultrie.
- Make WALB-TV your first choice in this rich market with over 750,000 people, over \$739 million spendable income.

WALB-TV

ALBANY, GA.
CHANNEL 10



Represented nationally by
Venard, Rintoul & McCannell, Inc.
In the South by James S. Ayers Co.

SPONSOR

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PRELUDE TO HER PURCHASE KOIN-TV

The night before... the morning before... KOIN-TV's proven high standards of program service to the Portland, Oregon market earn the respect that captures her shopping eyes.* Her confidence and respect for what she sees and hears on KOIN-TV are powerful factors in determining what she buys.

*Highest Nielsen ratings and widest coverage in the area... 7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties. (Nielsen NCS #3).

KOIN-TV

PORTLAND, OREGON
CHANNEL 6

One of the Nation's Great INFLUENCE Stations
Represented Nationally by CBS-TV Spot Sales

SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central
Surveys Study
(Feb. 1960)
Ask Katz
for the
facts

Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV

The Station Doing the Most to Promote Worthwhile
Public Service Projects!

Nielsen
(Feb. 1960)
Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

ARB
(Mar. 1960)
Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

Ask Katz
about
Central Iowa
Advertisers

See for yourself the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

See for yourself the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

See for yourself why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

KRNT-TV

DES MOINES

A COWLES STATION

DEMOCRATIC CONVENTION

	JULY 11	JULY 12	JULY 13	JULY 14	JULY 15
NBC	50%	42%	53%	48%	45%
NET. 2	37	41	32	34	39

*more
and
more*

and more people watch the news on

*day after
day after
day...*

REPUBLICAN CONVENTION

JULY 25	JULY 26	JULY 27	JULY 28	NINE-DAY AVERAGE
49%	50%	53%	52%	50%
38	36	32	35	35
13	14	15	13	15

MBC than on any other network

SOURCE: ARBITRON NATIONAL, 3-NETWORK SHARE OF U. S. AUDIENCE, ALL MEASURED TIME PERIODS.

Concentrate in

JACKSON, MISS.

Did you know?

Over 233,000

TV Homes

★ ★ ★

A Billion Dollars

in Retail Sales

★ ★ ★

All in the

JACKSON

TV Market

Area

WJTV

CHANNEL 12

KATZ

WLBT

CHANNEL 3

HOLLINGBERY

by John E. McMillin

Commercial commentary

The FCC and program control

The recent (29 July) FCC policy statement on programing left me with the grouchy conviction that our august Federal Communications Commission ought to be forced to take a short freshman course in human communications.

Their 19-page report repels reading. Not only because, government fashion, it is typed single space and mimeographed by a dismally inferior machine on both sides of wretchedly inferior paper. But also because it is written with that rambling discursiveness which passes for literary style in our best legal circles.

Why are lawyers congenitally unable to organize their writing into orderly sections with helpful subheads and captions?

And why do they dote on such archaic Pickwickian phrases as "eleemosynary organizations"?

But if you can manage to hack your way through the twin jungles of near illegibility and semi-unintelligibility you will be rewarded by a study of the FCC document.

As a matter of fact, the heart and guts of what it says deserve careful thought by everyone interested in radio and tv—not only broadcasters, but advertisers, agencies, the public, and critics.

Two "Thou shalt nots"

Approximately five pages of the FCC report are taken up with restatement of the two historic "Thou shalt nots" under which the Commission must operate in matters of programing.

The first of these—the First Amendment to the Constitution—forbids Congress to make any law which abridges "freedom of speech or of the press."

The second—The Communications Act of 1934—specifically denies to the Commission the power of censorship over "radio communications" and forbids it to "promulgate regulations or conditions which shall interfere with the right of free speech."

There is certainly nothing very new about these ground rules and in reiterating them the FCC is saying nothing very spectacular.

The Commission does, however, go on to point out that the right of radio and tv to enjoy the free speech, free press protection of the Constitution has been well established by the Supreme Court.

Similarly the ban on censorship (except for such recognized causes as obscenity, indecency, lotteries, programs inciting to riots, etc.) has been consistently upheld in court decisions.

If in the past you have been tempted to belabor the FCC for a "nothing" attitude on programs, you'll do well to consider these rigid legal restrictions.

If, on the other hand, you have worried lest the FCC begin a period of dark, subversive program censorship, it may comfort you to know

(Please turn to page 14)



It's a habit...



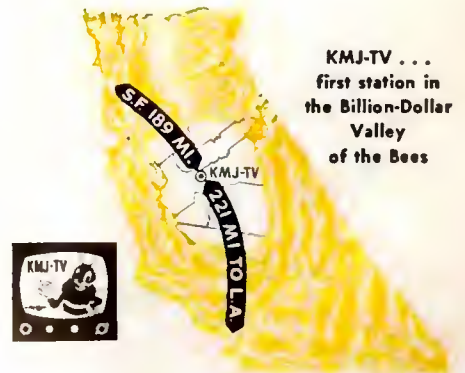
Watching KMJ-TV in FRESNO (California)

Last November's ARB proved that Fresno's top rated shows were on KMJ-TV. The new March ARB proved this once again.

- Top syndicated show Highway Patrol
- Top late-night show Jack Paar
- Top network show Wagon Train
- Top network news show Huntley-Brinkley Report
- Top local news show Shell News
- Top movies Movie Matinee
Sunday Early Movie

ARB - NOV. '59
MAR. '60

THE KATZ AGENCY - NATIONAL REPRESENTATIVE



KYW is way up in Cleveland?

More blue chip accounts invest more ad dollars in KYW than in any other radio station in Cleveland. KYW is your No. 1 radio buy in Ohio's No. 1 market.

Represented by AM Radio Sales Co.
Westinghouse Broadcasting Co., Inc.



that the Constitution and Communications Act forbid it.

But having thus smoothly established the "Thou shalt nots" of operation, the FCC then proceeds to throw in a big "Yes, but—"

Yes, says the Commission, a broadcaster is free, but his "freedom to program is not absolute."

The reason, of course, is that under the Communications Act he must operate in the "public interest, convenience, and necessity."

Here is when the shadow boxing begins. And here is where I start to get a little confused.

(Someday, in fact, I hope I'll meet some Great Big Legal Brain who will be able to explain to me why those sacred "public interest, convenience, and necessity" provisions are not, *when applied to communications medium*, ipso facto violations of the Constitution free speech and free press guarantees.)

But the FCC is torn by no such doubts. It sturdily assumes it has a duty to carry water on both shoulders, while fan dancing along the razor edge between freedom and control.

And the balance of its new policy statement explains how it proposes to police (but not censor) radio/tv programs.

"Diligent efforts to discover"

First of all, the FCC will and must operate almost exclusively on local programming. Admitting that it "cannot reach" networks, advertisers, or producers, it must concentrate on the individual station operators to whom it grants licenses and license renewals.

For them, the FCC proposes to apply new formulas to determine whether they will perform and have performed "in the public interest, convenience and necessity."

Keystone of these formulas is the statement that a licensee's obligation consists of a "diligent, positive and continuing effort to discover and fulfill the needs and desires" of his community.

Last month in Washington I talked to FCC Chairman F. W. Felt about this and he emphasized that, in future, the usual formal statistical statements of program plans and performances which accompany license and renewal applications will not be enough.

Instead, the FCC will seek positive evidence that an applicant has "canvassed" two groups—1) the listening public in his area and 2) the leaders of his community—and *after consultation with them* has drawn up his program plans and schedules.

The Commission hastens to point out that it is not trying to impose any "rigid mold or fixed formula" of station operation.

But it does suggest that program plans should consider "Local Talent and Opportunities for Local Self Expression," as well as educational, religious, political, and children's shows.

Presumably, station performance of such plans will be carefully reviewed when a license comes up for renewal.

So much for a sketchy outline of FCC policy. In reading the report, you may want to ask yourself—

Will this "grass roots" emphasis produce significant results? Is the concentration on local programming realistic? (Seventy per cent of all tv viewing is to network tv.) Can any government agency through regulation, really improve radio/tv shows?

ABC president Ollie Treyz has said. "You simply cannot legislate or enforce creative excellence." I don't always agree with Ollie, but on this matter I do 100%.

4

Interview: *Elizabeth Black*

Director of Broadcast Media for Cohen & Aleshire Advertising Agency, New York, explains why she selects WLW Radio and TV Stations for 4-WAY Cold Tablets.



"The 6 Crosley Stations provide extensive coverage in important markets thru 9 states."



"This tremendous audience reach makes WLW Radio and WLW TV Stations one of the best buys on the media map!"



"Yes, for coverage—it's hard to beat the 6½ million home area of WLW Radio and TV land."



**FAST-ACTING
COLD TABLETS**

Call your WLW Stations' Representative . . . you'll be glad you did! The dynamic WLW stations . . .

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati



Crosley Broadcasting Corporation, a division of **Arco**

This is a story about healthy growth.

It begins on a day almost fifteen years ago. Then, there were



three owners of stock in Avery-Knodel, Inc. There

were only six employees. Shortly,

the number of stockholders increased to

five. And as time passed, the number grew to

seven... then to 13. Today there are 18 Avery-Knodel

stockholders. They are the *only* owners of

this company. They are pictured below.

¶ Each of these men works every day... all day...

to improve sales and services to stations and

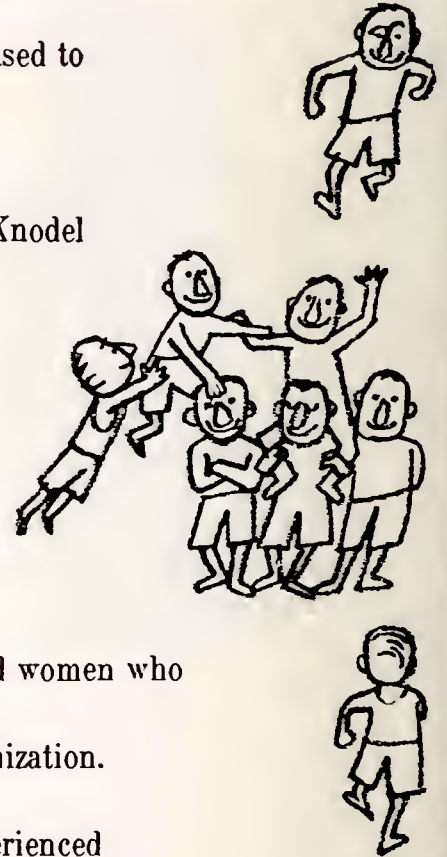
advertisers. They are 18 of the almost 100 men and women who

today make up the Avery-Knodel selling organization.

¶ Oh, yes... Avery-Knodel's able and experienced

manpower and its new, broader corporate base get along fine, too, with an

increasing number of top-flight radio and television stations.



Offices in: New York • Atlanta • Dallas • Detroit • San Francisco • Los Angeles • Chicago

RADIO AND TELEVISION STATION REPRESENTATIVE

Lewis H. Avery
New York



J. W. Knodel
Chicago



Philip
Schloeder
New York



Charles C.
Coleman
Atlanta



Roger
O'Sullivan
Chicago



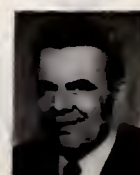
Frederick G.
Neuberth
New York



Thomas J.
White
New York



John F. Wade
New York



John J. Tom
New York





We call it healthy growth.

David B. Reblin
San Francisco



John S. Stewart
New York



Edward W. Lier
New York



John W. Owen
New York



Raymond M. Neihengen
Chicago



William E. Moore
Los Angeles



Herbert W. Jackson
Chicago



Marvin W. (Bill) Harms
Chicago



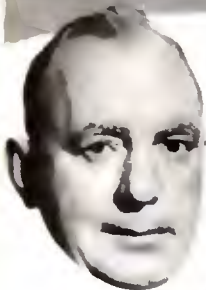
John S. Hughes
New York



BRAND-NEW:

Out of the thousands of
SATURDAY EVENING POST
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

**“BEST
OF THE
POST”**



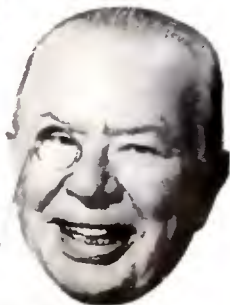
Pat O'Brien
... hard-hitting
action

June Lockhart
... tender
romance



Everett Sloane
... Western
adventure

Charles Coburn
... tongue-
in-cheek
farce



Pulitzer Prize-winning
authors like MacKinlay Kantor,
Conrad Richter, Stephen Vincent
Benedict and many others.

**I
T
C**

**INDEPENDENT
TELEVISION
CORPORATION**

400 Madison Avenue • N. Y. 22 • PL 5-2100

Reps at work

Fred Nassif, CBS Radio Spot Sales, New York, labels radio advertiser emphasis on traffic time a “robot-in-a-rut” approach, out of place in our “dynamic marketing system.” Asserts Nassif, “Radio traffic time is not the only prime dollars-and-sense time. Any time that ‘pays out’ is truly prime time. Consider mail-order master **John Gans**, a leader who tries out time periods, ignores ratings, judges a station by its character, its past mail-order success, and the number of mail-order accounts running on the program under consideration. There’s quick selling action to be had ’round the clock with stations such as ours, which are not a substitute for silence, but rather go after the *active* attention of the adult. When dealing with stations whose audiences listen and respond throughout the day, don’t pass up fringe time. It offers more attractive sales packages, and advertisers receive more participations per dollar invested. In recognizing this, both mail order and regular advertisers are effectively utilizing our station’s availabilities at all times. They’re out of the numbers rut, in tune with our responsive sound.



John Doscher of TvAR, New York, predicts that increased use will be made of 30-second tv spots. As he sees it, “many advertisers who can’t use 20’s could use 30’s. I have been told that it takes eight or nine seconds to get into a 20-second commercial, leaving only about half of the time for a strong sell. If this is correct, a 30-second spot would almost double the effectiveness of a 20.” In action Doscher feels that a sizeable amount of minute copy could be tightened to fit the 30-second format. “Some minute commercials try to say too much, while others stretch the copy because of lack of time to say. In these instances, the switch to half-minute format could result in more effective commercials. Advertisers who could convert their minute copy to a 30-second format would be able to promote their products during key viewing hours with exclusivity at the station break. It is only a matter of time before the 30-second commercial becomes a universally-accepted form of tv. One of the medium’s major advertising values is flexibility. The general availability of another commercial length will add to the



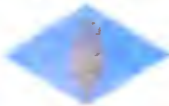
A
"Metropolitan"
personality



stepping out to meet the alert and the inquisitive, people who are enriched by the knowledge and talent of a "Metropolitan" personality—a personality like each of our widely known Television, Radio and Outdoor properties.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York



TV STATIONS: WNEW-TV, New York; WTTG-TV, Washington, D.C.; WTVH, Peoria/Ill.; KOVR-TV, Stockton-Sacramento/Calif.

RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland

OUTDOOR: Eastern and Klondike, California, Arizona, Oregon, and Washington

OUTSTANDING VALUES

1890

New
ERA
Clothes
Washer

Washes all goods from the finest laces to rag carpet without rubbing or boiling.



Nothing
But
Soap
and
Water
Required.
No
Chemicals
Used.

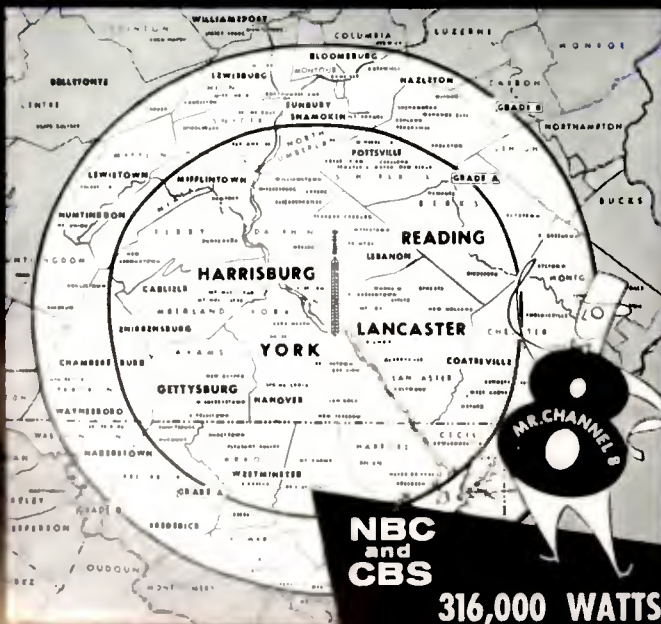
CLEAVE EARN

1960

WGAL-TV

Channel 8
Lancaster, Pa.
NBC and CBS

MULTI-CITY TV MARKET



Best buy in the Lancaster/Harrisburg/York area today. This Channel 8 station is far and away the favorite in these three metropolitan markets and in many other communities as well. WGAL-TV delivers this responsive, prosperous viewing audience at lowest cost per thousand.

WGAL-TV

Channel 8

Lancaster, Pa.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-SCOPE

15 AUGUST 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

Jot down the watch industry as one where air media will figure more potently than ever during the next 12-18 months.

Sparking the heated competition is the kingpin of the pin-lever watch, Timex, which besides using three specials this fall will be spending \$300,000 for spot tv in 70 markets in December and probably again next spring.

Timex has geared itself to keep the pot boiling with a couple more innovations: (1) widening distribution among the jewelry, as well as the drug and tobacco, trade by entering the \$19.95 class; (2) mass-marketing the battery-driven watch with a number that will be sold somewhere between \$30-40.

Hamilton is already in the electric watch field with an item that sells for \$89 and Bulova has one listed at \$70.

Buying action in national spot tv continued at the perky pace of the previous week.

The orders and availability calls:

NEW YORK: P&G's White Cloud (DFS), four day and two night spots a week; Pepto-Bismol (B&B), prime 20's and fringe minutes; Duncan Hines (Compton) seven minutes a week; Nestlé's Decaf (McCann-Erickson), 20's and minutes day and night; Minute Maid (Bates); Hostess cake (Bates); regular and instant Chase & Sanborn (JWT); White Owl & Robert Burns (Y&R), sports participations and adjacencies.

MIDWEST: P&G's Jiff peanut butter (Burnett); Eversharp pen (Compton); Pard (DFS); Carling's Black Label beer (Lang, Fisher & Stashower, Cleveland); Wayne candies (Kight, Columbus); Kenner toys (Sive, Cincinnati); Robin Hood flour (E. H. Weiss, Chicago).

National spot radio buying for the fall came alive in the New York sector last week, with availability calls on two food accounts.

Borden's Instant (DCSS) was talking about an eight-week flight in 50-60 markets starting 19 September and Campbell Soup (BBDO) acted on the first regional leg of its fall-winter saturation spread—just for stations above the Mason-Dixon line.

Looks like this season's spot tv bellwether out of Detroit will be Pontiac's new compact, Tempest.

At least, Pontiac's the only automotive planning to use spot tv, with 60% of the total budget earmarked for the car.

There'll be multi-station buys in 50 top markets via McManus, John & Adams, with an average of \$9,000 per station.

A management member in one of the top four agencies passed on to SPONSOR-SCOPE last week a suggestion that may tickle the fancy of radio broadcasters.

The proposal: they take a look at seasonal audiences vs. rate structures and then mull the idea of setting up a summer rate higher than the winter rate.

His premise: listening must be higher in the summer what with all the car and portable uses and that this advantage dramatized by the higher rate could be a talking point by the agency to the client.

He pointed out that magazines going to regional issues wasn't especially momentous but it did serve the agency as a lever for asking clients to take another look at that medium.

Tv will play a bigger role than ever in the battle among the electric shavers for this year's Christmas trade.

A marked difference in media strategy: Norelco's big gun will be eight successive weekend spot announcement blitzes (300 rating points per market), whereas Remington, Schick and Sunbeam will put their promotional faith entirely in network programs.

Norelco's allocation of weight: 65% of the investment in the top 30 markets, accounting for close to 30 million tv homes, and the balance in 70 markets which add up around 12.5 million homes.

The estimated breakdown in tv expenditures and commercial home impressions for the Christmas selling season:

BRAND	ESTIMATED EXPENDITURE	EST. HOME IMPRESSIONS
Norelco	\$1,500,000	900,000,000
Remington	750,000	140,000,000
Schick	1,200,000*	250,000,000*
Sunbeam	970,000	210,000,000

Network involvement: Remington, Gunsmoke; Schick, Witness, Face the Nation; Sunbeam, What's My Line?, Untouchables, three minutes; Naked City, eight minutes.

*Schick will also use a spot tv campaign starting 12 September, but the expenditure and weight are being closely guarded.

Judging from the murmurs of concern heard among affiliates the past two weeks, there could be a row in the making over the spread of tv network spot carriers.

National spot has been slow in unrolling for the fall and trade people who have been a tour report that stations are asking whether this might be attributable to the fact that the carriers have been recruiting quite a number of the spot perennials.

What stationmen say will ignite the issue: if their national spot billings, exclusive of election money, falls unreasonably short of what they were last year.

Among the recent migrants from selective spot to spot carriers: DuPont anti-freezes, Carbide anti-freezes, Peter Paul, Burlington Hosiery, Dow Wrap, Mentholatum, Studebaker, Van Camp, Vick's, Gold Seal, Knox Gelatine, Plough Chemical.

The slowness of fall spot buying in volume has been aggravated by the fact that tv stations took a heavy loss via convention preemptions in July.

Sellers can expect Esso to come up with new plans for spot tv and radio around 15 September; so SPONSOR-SCOPE learned from Esso admanager Bob Gray last week.

What this implies: Esso will go on handling its advertising as an entity for some time to come despite the fact that it's become a division of Humble Oil.

If two deals that sellers of the Blair Group Plan are working on reach the closing stage, spot radio will be able to acclaim it's as high as ever on the totem pole as a national merchandising medium.

The Blair Group campaigns would put Eastman Kodak (JWT) down for around \$1.5 million and Shell Oil (headed for OBM) for at least \$3 million a year.

Under the plan the copy is prepared in cooperation with Blair's own writers. Figured starting for Kodak: in time to catch the Christmas trade.

Apparently tv stations think that advertisers have gone overboard with the split, or piggyback, type of announcement.

Gillette had one in mind for Toni and Papermate but found the opposition to acceptance a little too stiff; so the proposal has been junked.

Last year Gillette found the piggyback acceptable, but in this case the products were incompatible, Toni for the kids and Toni for the older groups.

Paradoxical side: the twin announcements would probably have to be spotted adjacent to a 20, and Toni has been emphatically against triplespotting.

With fall selling on its last lap, the tv network picture as a whole is considerably better than had been anticipated just a few weeks back.

The unsold segments amount to just about what they came to this time a year ago, although it should be noted that NBC TV turned back to the stations one more 10:30 period that it had the year before. The same applies to CBS TV.

Still available to takers on each of the networks:

ABC TV: Half of Bugs Bunny, The Law and Mr. Jones and thirds in Hong Kong and The Roaring 20's, plus a minute on Make That Spare.

CBS TV: Half of Person to Person, part of the Aquanauts show, as well as a sell-off of Bringing Up Buddy.

NBC TV: Half of Wells Fargo, This Is Your Life and Klondike, thirds in Shayne, Bonanza, Tall Man and The Deputy; plus a sixth of Thriller.

Though P&G has elected to cut back its investment in them, network tv soap operas are still enjoying brisk health audience-wise.

ABC TV took recognition of this state of affairs by scheduling a couple of them itself for the fall.

Taking April-March in each case out of NTI, here's how the soaps have performed over a period of years:

	1955	1958	1960
Number	13	11	16
Average Audience %	7.9%	9.0%	8.9%
Average Homes	2,599,000	3,825,000	4,027,000

Even though the tv networks haven't completed their slotting of specials for the 1960-61 season, it looks as though the straight entertainment type of show in this area will tally around 90 in number and cost in the neighborhood of \$35 million for time and talent.

From indications NBC TV will have twice as many of this stripe as CBS TV, which means a minimum of 56, while ABC TV is under commitment for six.

Newcomers to the special field will include Danny Kaye, Debbie Reynolds, John Wayne.

Simoniz (DFS) has given CBS TV the nod as its daytime medium.

The order's for four quarter-hours a week, but the network has yet to work out just where Simoniz will be spotted on the schedule, including a nighttime minute.

The other two networks had also been in there bidding for this \$1 million piece of business which will run from mid-September to mid-December.

Armour (FCB) has renewed with ABC TV for a batch of 24 daytime quarter-hours.

Meantime NBC TV, which also has Heinz baby food business, is bidding hard to wean away those four quarters a week that Beech-Nut (K&E) has with ABC.

ABC hasn't made its counter pitch yet, but it figures that maybe Beech-Nut wants to reduce its coverage for the baby food line. On the other hand, ABC can't imagine the account giving up Dick Clark in connection with its chewing gum—a natural selling personality for that product.

The Disney hour has been closed out for the final quarter at least, with Canada Dry (Mathes) picking up an alternate half-hour.

General Foods' Post cereals division (B&B) elected to alternate-sponsor in Class A time on the same network a show that's likewise kid-audience dominated: Bugs Bunny.

George Abrams, who joined the company as president in February '59, came to a partial understanding of the ways with the Hudnut-DuBarry Division of Warner-Lambert Pharmaceutical last week.

Abrams told SPONSOR-SCOPE that this basically drug firm couldn't work at the pace he felt that a cosmetic and toiletries setup had to in face of today's competition.

Hudnut's business in '59 was 59% over 1958's and for the first six months of this year it was 25% over the 1959 half-year level. Abrams is discussing a couple of propositions

TvB will be making a representation to the banking fraternity in November on how they can effectively use tv.

The group: The Financial Public Relations Society. The place: Chicago.

In the works are these two other TvB projects: (1) a book on how to do ID's, especially directed at small agencies, due out in October; (2) the installation of an RCA tv tap machine through which station members can show their local shows to New York agencies

Spot radio will be on the firing line for the anti-freezes, particularly the DuPont and Union Carbide lines, this season.

In light of the fact it's got a permanent anti-freeze (Telar) making its debut, DuPont, on top of BBDO, will use 20-30 spots a week in somewhere around 90 markets. **The radio expenditure will run at least 30% more than DuPont has ever spent before.**

As for Union Carbide, Esty last week put out its first call for radio availabilities. Schedule will run, for the start, from four to eight weeks, depending as to starting date and length on the seasonal location of the market. Initial schedule tee-off in the top northern tier: August.

Both lines seem to have put all their tv weight into **network spot carriers.**

(See 21 May SPONSOR-SCOPE for tv details.)

A possible newcomer to spot: the various nut package brands recently acquired by U. S. Tobacco as part of its diversification activities.

Planters, when it was with JWT, made frequent use of radio to sell its packaged nuts. Its present emphasis in spot tv: peanut butter and peanut cooking oil.

Ford's buying pattern for syndicated half-hours via JWT became clear last week at least tentatively.

Of the three half-hour shows per week, **one series will be contracted for 52 weeks and the second series for 39 weeks and the third series for 13 weeks.**

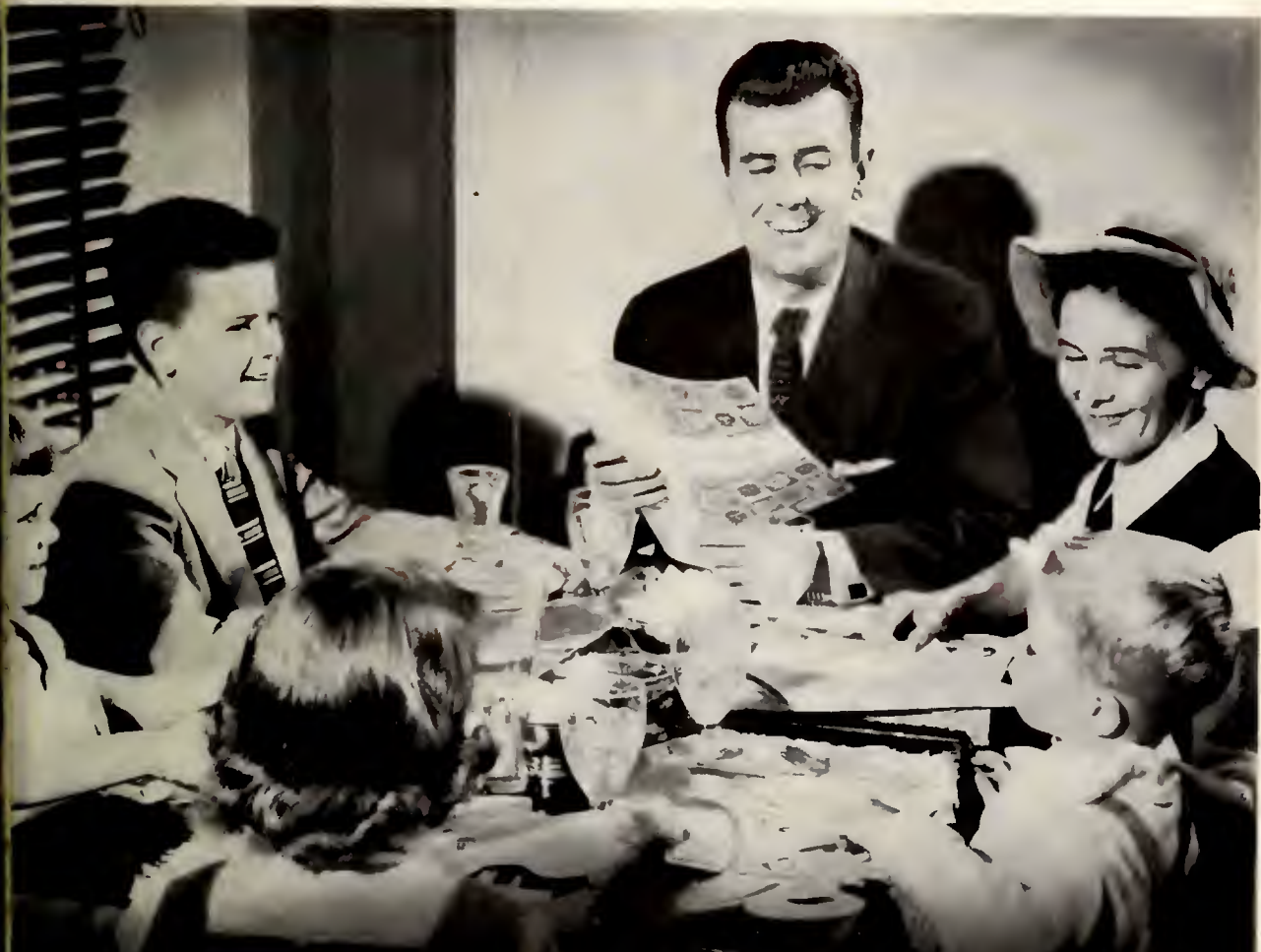
NBC TV is set to retain National Biscuit's daytime business: the renewal involves three quarter hours a week.

In terms of 52 weeks a year it figures \$2 million. McCann-Erickson is the agency.

The Station Representatives Association has come out four square for the action by all radio and tv stations of a single rate.

The action, obviously, comes more or less on the heels of tv significant moves by up rank agencies: (1) Ayer's implied threat to deal directly with the stations at local rates unless the rep could exert some control over the dual rate confusion; (2) JWT's industry-wide question to radio stations as to whether they'd accept a local rate for all Ford Dealers Association schedules.

For other news coverage in this issue, see Newsmaker of the Week, page 54; Spot Buys, page 56; News and Idea Wrap-Up, page 68; Washington Week, page 61; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 84; and Film-Scope, page 62.



FARMER FEEDS CHICKS

...in the Land of Milk and ^MHoney

Our farmers today are modern, well-heeled businessmen — with far better than average incomes and living conditions. Our menu includes

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

In the Land of Milk and ^MHoney!

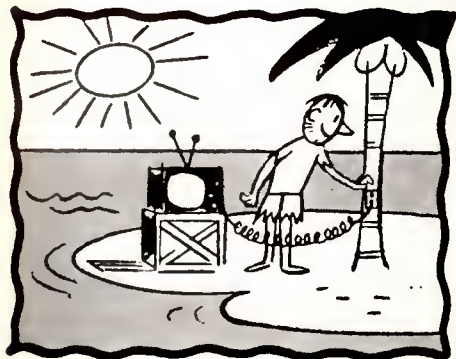
WBAY-TV
GREEN BAY, WISCONSIN

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

2



Far - Reaching !



I'm glad this coconut tree is wired.



Who wants to be rescued!

We may have succeeded this time, but it's hard to exaggerate Six's Far-Reaching effect. You just can't do the right job in Maine without it.

WCSH-TV
6 NBC for
PORTLAND
MAINE



MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor
 WCSH Radio, Portland
 WLBZ Radio Bangor WRDO Radio, Augusta

49th and Madison

Slight oversight

My face is red. Just last week I sent you a query concerning a story on pr/tv, and failed to even mention the very nice job you did on the Tech Beer Videotape spots in your 20 June issue. The reason for my negligence is that our subscription to SPONSOR ran out the very week before the Tech story appeared.

Our accounting department assures me that this lapse is entirely one of figures oversighted.

We depend very much on SPONSOR which is just why we are so proud to have material printed in its pages.

Our subscription will be renewed immediately.

W. D. Morrissey
 tv director
 Smith, Taylor & Jenkins, Inc.
 Pittsburgh

On the serious side

This is a somewhat belated letter occasioned by your "10-Second Spots" column of 27 June, 1960, containing the comment on the fact that WGN-Television showed the play "Medea" on Mother's Day.

This airing does certainly have a small aspect of humor, but without making too much of an issue of it, I would like you personally to know that the *Play of the Week* series is a package deal and "Medea" was the play scheduled for us by the packager for showing on 8 May.

Correspondence received on the telecasting of "Medea" was not voluminous, but the people who did write to us about it confined themselves to comments on the merits (or otherwise) of the play per se—there was not a single comment on its possible untimeliness.

James G. Hanlon
 public relations manager
 WGN-TV
 Chicago

Solution poses question

I generally enjoy your "Commentary," but particularly enjoyed your column on Steven Code in the August issue. Your arguments were well put and I hope they will be distributed far and beyond our own industry people.

One point that Mr. Stevenson, whom I have great respect, left unexplained: He was fearful that large sums of money needed for television campaigns might lead to proper influence from donors' money.

He suggested free time from networks. What he did not say: What is to compensate the networks for their out-of-pocket expenses, the overhead, and their forever lost time? He might at least have suggested a tax allowance!

Claude Barrere
 executive director
 Radio and Television
 Executives Society
 N. Y. C.

Local job

In reading the 18 July issue of your magazine I note that there is a great deal of information on how clubs have been sold on radio and tv at the Convention.

I thought that it might be in order to report to you that WTUX joined with the DeForrest Stations group and covered the Convention from a local delegation aspect. I believe in many states throughout the country in this manner had direct communications with their local delegations became very important in informing the community as to the position of their individual delegates.

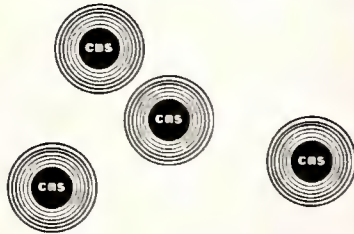
We are doing the same thing at the Republican Convention and our local sponsor for this is the E. I. Pont de Nemours and Co. of Wilmington, Delaware.


Gordon K. MacLennan
 WTUX
 Wilmington, Del.

KFMB RADIO

DOMINATES
THE BETTER
PART
OF SOUTHERN
CALIFORNIA!

LARGEST DAILY AUDIENCES  **BIGGEST**
CUMULATIVE AUDIENCES  **GREATEST**
ADULT AUDIENCES  **BROADEST COVERAGE**
WIDEST PROGRAM VARIETY  **FINEST**
PERSONALITIES  **BRIGHTEST INFORMA-**
TIVE FEATURES  **MOST AND BEST NEWS**
SMOOTHEST MUSIC  **BEST NETWORK**
 **FARTHEST REACHING MERCHANDISING**



KFMB RADIO  **SAN DIEGO**

A TRANSCONTINENT STATION

Represented by



The Original Station Representative

40 YEARS

OLD

Radio Station WWJ in Detroit, the world's first commercial broadcasting station, celebrates its 40th Anniversary on August 20.

Pioneer electronics inventor Lee DeForest who designed WWJ's first transmitter—20 watts—has stated, as reported by Time and Newsweek Magazines: "On the night of August 20, 1920, the first commercial broadcast station in all the world was opened." The station has been on the air regularly every day since that time.

Other WWJ programs during 1920 included:

August 31—Returns of local and state primary elections. That hundreds of listeners heard the returns in their homes was duly documented by *The Detroit News* the following day.

September 4—WWJ Radio was the source of music for a dancing party at a private home.

September 6—Result of the Dempsey-Miske fight, broadcast within seconds of receiving the bulletin from wire services.

September 22—First "vocal concert" by radio. Miss Mabel Norton Ayers sang several solos accompanied by phonograph music.

October 5—Scores of the World Series game (Brooklyn vs. Cleveland).

November 2—National election returns (Harding vs. Cox), broadcast over a period of four hours.

YOUNGER EVERY DAY!

While we are forty years old, we consider ourselves younger every day. Our present concept of TOTAL RADIO keeps the station in tune with the times—and with present-day listeners.

TOTAL RADIO is for the total population. It features Detroit's most complete radio news center which presents the total news—comprehensive, balanced and believable.

Listeners of all ages get their share of entertainment and information from WWJ's popular music, concert music, classical music, sports and weather reports and special features.

Advertisers, of course, benefit from this broad-gauge programming, and find it perfectly planned for moving merchandise in the nation's Fifth Market.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station

NBC Affiliate

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

WBT

CHARLOTTE, NORTH CAROLINA

REPRESENTED NATIONAL
CBS RADIO SPOT



COLE

the *Plus* of personalities



AGRESTA

LEE

BEAN

MAYES

NEWCOMB

CURRY

PATTERSON

WARD

AUSTIN

McLEAN

STA

WBT radio personalities have a total of
203 years experience in radio; 128 years
on WBT. Their smooth, professional
performance creates the kind of reaction
you want - - among the people you want.

WBT adds up!

POWER + PERSONALITIES + PUBLIC SERVICE + CREATIVITY + ADULT ACCEPTANCE



IN THE LAST 18 MONTHS, with expert marketing and massive spot tv use, Duncan Hines has taken over about 25% of the market. Its success has prompted a media reappraisal in the cake mixes resulting in a shift to advertising away from concept that 'appetite appeal' depends on four colors.

THE CAKE MIX BATTLE: WHAT NEXT?

Duncan Hines' strong punch in spot tv made three leaders where there were two and upset some established rules about cake mix advertising.

What next in the cake mix battle?" is the big question these days among media and marketing executives. The reason: After an 18-month surge powered by nighttime television, Procter & Gamble's Duncan Hines brand occupies a narrow perch atop the cake mix market. The brand is taking over about 25% of the cake mix market, P&G has prompted major changes in advertising and marketing. Before Duncan Hines came along differently, magazines were

the major medium for cake mix advertising; now they are overshadowed by television. Before the Duncan Hines drive, spot tv had only a trickle of the cake mix business compared to network; now it is the major ad vehicle. The battle for cake mix supremacy had been at a stalemate for years when the two major protagonists, General Mills' "Betty Crocker" mixes and Pillsbury, were suddenly faced with this new, vigorous third force.

Now it is a three-way fight, with the Hines brand that offers the newest variety of mix to the public temporarily assuming the No. 1 position. When P&G purchased the Duncan Hines label in the summer of 1957 it was a regional product manufactured in Omaha only. It faced the entrenched giants plus General Foods' "Swansdown" mixes, a healthy third. It also faced the reigning prejudice that "you can't sell appetite appeal without four colors."

In P&G's favor was its massive marketing strength, its overwhelming affinity to television which insured—through 52-week contracts—a pick of tv time for its spots, and a working rapport with an ad agency (Compton) that covered more than 50 years on a sustained basis.

Just six months after taking over the brand, P&G launched its drive for

a larger share of the market (the estimates run up to \$500 million yearly). In February 1958, the Duncan Hines DeLuxe mixes were introduced. The package was enlarged and re-designed, four-color was utilized in magazines wherever attainable in local or regional areas, and spot tv was purchased in every local market where the product was available.

“Without those commercials never could have been so successful a DH competitor told SPONSOR. I say that it was the best damn creative job ever done on television for a product. The mouth-watering look of the cake in those close-upset all our theories that food could only be sold in four-color. The appetite appeal out of black-and-white.”

Some media theories joined their creative counterparts in a way that piled up when the P&G blitzes hit television. In 1958, while the market competition spent just about even percent on the networks (Pillsbury, \$1.75 million; Betty Crocker, \$1.75 million) Duncan Hines poured more than \$2 million into spot alone. By 1959 when Duncan Hines almost tripled its spot expenditure from the previous year, Pillsbury was putting \$2 million into each medium and Betty Crocker had tripled its spot outlay.

BBDO, General Mills' agency for Betty Crocker cake mixes, had, for one, consistently maintained a ratio of about 65-35, print to television. In 1959, it is estimated that each received an equal share, and the figures may give the edge to television.

P&G discarded another old strategy when it put its spots on evening fringe times instead of concentrating them in the daytime “housewife” hours. The others have followed to some extent. Reports have it that Burnett, Pillsbury's agency, sees late evening fringe time around the country for tv spots—but running into some difficulty because P&G staked out much of the best time ready and, of course, is spending three times as much in spot. Betty Crocker made a foray into evening hours in 1959, sponsoring new spectaculars.

In two and one-half years the cake mix market has been radically reformed into one of the most competitive in the food business. The line-up today shows three brands where there were two (Duncan Hines became available nationally in the fall of 1959). Each of the Big Three holds a solid share-of-market of 25%, with Swansdown the only strong national brand at about 25% and all others—mostly regional local brands—controlling the rest.

Each of the Big Three has a

CAKE LEADERS' SPOT AND NET BUYS

Company & Product	1958		1959	
	Network*	Spot**	Network*	Spot**
General Mills—				
“Betty Crocker” (total)	\$2,300,651	\$266,040	\$1,785,767	\$631,450
Cake & Muffin Mix			7,906	
Cake Mix	1,258,253		968,343	266,770
Muffin Mix	478,040		390,531	
Pancake Mix	145,460		376,555	
Pancake Mix & Hi-Pro			39,398	
Pizza Pie Mix			10,940	
Mixes		226,040		364,680
Baking Mix	88,531			
Cream Pie Mix	2,060			
Frosting & Cake Mix	96,220			
Instant Frosting Mix	160,300			
Macaroon Mix	59,252			
Pie Crust Mix	12,535			
Procter & Gamble (total)		2,539,600	285,391	7,198,150
Duncan Hines Cake Mixes			285,391	376,750
Duncan Hines Mixes		2,539,600		6,774,030
Duncan Hines Pancake Mix				47,370
Pillsbury Mixes (total)	3,344,133	288,230	2,749,197	2,048,060
Cake & Frosting Mix	286,867		119,160	
Cake Mixes	1,886,997	273,300	1,930,330	2,027,780
Pancake Mixes	840,911	12,800	656,762	9,800
Popover Mix			39,175	
Frosting Mix	233,936			
Hot Roll Mix	13,617	2,130		10,480
Pie Crust Mix	66,675			
Ballard Corn Bread Mix	15,130		3,770	
General Foods—				
“Swansdown” (total)	847,244	28,150	580,306	58,600
Cake Mixes	838,321	28,150	482,561	58,600
Cake Mix & Chocolate	8,923		66,292	
Cake Mix & Baker's Lemon Chiffon			9,244	
Cake Mix & Various Prods.			22,209	

* Source: Network LNA-BAR, released by TvB
 ** Source: Spot TvB-Borabaugh

Tv spending for the leading cake mix brands in 1958 and 1959 reflects long-standing media policies and also changes wrought by P&G's success with spot tv. Whereas General Mills put overwhelming share into network, and will in 1960, Pillsbury doubled tv outlay and gave spot as big a share as network. P&G tripled spot in 1959.

ADMEN IN THE MIDDLE OF THE CAKE MIX SCRAMBLE



Three agency men involved in the "three-way dogfight" for cake mix supremacy are (left to right) Barron Boe, v.p. and account executive on General Mills' "Betty Crocker" at BBDO, New York; Henry R. Bankart, v.p. Compton Advertising, Inc., New York, and supervisor on P&G's Duncan Hines, and John J. Kinsella, account supervisor for major Pillsbury mixes at Leo Burnett, Chicago

of the market. Each time one of the three introduces a new type of cake mix, nationally it increases its share of the business, temporarily, the dominant brand. As one observer put it, "the cake mix business you've got is 80% of business in 'basic flavors.'"

Duncan Hines has a slight edge over Pillsbury in layer cakes; Pillsbury and Betty Crocker have specialties (e.g. approximately 20% of the total "cake" mix business is in frosting mixes). New products come in, peak and fall off. Hines is probably in the lead due to the introduction of a new type of mixes, but cumulatively, Betty Crocker will probably be on top by the end of the year.

The big winner in this battle of wares, besides the taste buds of American people, looks to be television. All major media will be used, of course, but the success of Hines with spot tv flights and advertising "has changed our thinking and made us much more tv oriented," according to a representative of one of the other major brands. Proponents of spot television are quick to suggest their medium, its capabilities illustrated by Duncan Hines, as a natural for all cake mixes and similar products. They claim that a network buy cannot give as much weight to markets with the greatest potential, markets where women buy a certain type of product.

"Cake mixes are a product with variable potential from market to market," a spot partisan stated vehemently. "You can't sell them like cereals. Advertisers think they're getting a bargain with a network buy, but they may be missing the chance for a perfectly timed flight in ripe areas."

This does not mean that anyone is contemplating the abandonment of network television. Pillsbury, for example, did not transfer network money when it increased its spot outlay. The money came from other media and from a general increase in expenditures. A Pillsbury executive, discussing network tv, declared: "Look what network personalities did for Pillsbury! We reach millions of women nationally, and when Godfrey or Linkletter tells them our brand is best, they buy it." Pillsbury still sponsors Art Linkletter.

Betty Crocker is "historically a network advertiser," a spokesman maintained. General Mills has just put \$1 million into NBC TV alone for daytime shows. Another million will probably have been spent over-all for network by the end of the year. "We have not been panicked into spot," he stated, "although we have increased our outlay and will no doubt continue to do so."

Duncan Hines has indicated that "we do have some network and will increase it, but the future depends on

the time, sponsorship, and money available." P&G's cake mix is quite happy with spot, which fits in with its "regional flight" plan perfectly, but "it is not impossible that our thinking could change."

When Duncan Hines made its dramatic surge into the top rank on the wings of nighttime spot flights, another question was raised at Compton, Burnett, BBDO, and Swansdown's Young & Rubicam. Did the family as a whole have a voice in cake mix buying decisions? A typical afternoon buy reached the housewife and



Hall Syndicate

SO WHAT ELSE IS NEW? Plethora of new cake mix products has spurred see-saw sales battle. Idea above may yet come up

she bought the cake. Was the P&G buy so effective because it reached the rest of the family, too?

"That theory has been pretty much disproved," said a Compton source. The other agencies agreed. "We are still selling cake mixes to women," is the BBDO theory. "If we influence a husband or child to say, 'That looks good, why not buy it?'—well, great. But by adding nighttime sponsorships we are simply extending our reach and reaching more women."

As a Burnett source put it, "The housewife still buys the dessert. Then she surprises her family with it. It's at this point that 'family approval' comes into the picture, not when they see the ad. If they like the product then she'll buy it again."

The cake mix scramble is being watched carefully by marketing and media men not only for its inherent dramatic interest, but to determine the kind of trends being set for what has been called a "revolution in kitchen habits in America" brought on by the advent of "convenience foods"—of which cake mixes are only one item.

"If it's not a revolution, then at least it's a trend that will not be denied," opined one observer. He suggested that General Mills' history is a good example of the way things change. "GM started out in the flour business, then its major business was cereal, and now it's up to its neck in more than 40 types of mixes. Convenience foods could eventually become the tail that wags the dog."

Instant prepared potatoes, for example, have made a tremendous impact, and studies are underway now to determine how to hold that market. Also gaining in popularity are a wide variety of instant muffin, bread and roll mixes, pie mixes, pizza pie mixes, pancake mixes, and so on.

Quaker Oats is a heavy challenger to GM, Pillsbury, and General Foods in the area of the non-cake mixes. Spot television expenditures for Aunt Jemima mixes in 1958 were \$1,168,000; in 1959, \$1,193,000. Quaker Oats bought \$1,156,342 worth of network tv time in 1958, \$611,939 in 1959. Of the 1959 spot figure, \$90,290 was spent on Aunt Jemima cake mixes.

This fall the major brands will be on the airwaves with still more

turn to page 82)

WHAT THE NEW NTI

◆ Revisions in Nielsen's semi-monthly NTI report simplify program figures for ad agencies and advertisers.

◆ Biggest change: a move to total U. S. tv homes as the new rating base from those in station coverage area.

The first significant changes in the Nielsen network tv pocket-piece in years and a big jump in the market coverage of the NTI multi-network report are being closely studied by buyers this week.

Major beneficiaries of the move to streamline both format and data of the semi-monthly report will be the ad agencies and their clients. But the tv networks will also gain from inclusion of more specific shows and audience data which will give them a more precise and detailed "showcase."

Of the four changes, one is the most controversial and the most far reaching. This is the switch in share and rating measurements to a base of total U. S. tv homes from the previous base of those homes within the coverage area of all the stations in the network line-up.

Jay Eliasberg, director of research for CBS TV, thinks the changing of the sample base "is a good idea now, and was a good idea then"—"then" being a year ago, when he and other industry research executives made this recommendation as members of the Advertising Research Foundation's ratings committee.

Switching to total tv homes means that both the individual rating and share will tend to decline although the number of homes reached will remain the same. The decline will be particularly evident, said one agency media v.p., "for ABC TV, which tends to have shorter line-ups, and for any network program which has similarly limited station clearance."

He went on to say that "CBS TV and NBC TV usually clear from 96% to 99% of their stations during prime night periods, whereas ABC TV averages between 80% and 90%." Here's how the previous PSB (Program Station Basis) works in contract with the



HENRY A. RAHMEL, v.p. and manager of the broadcast division, heads NTI activities.

new total U. S. tv homes as a base.

Working with simple figures, if there were 50 million tv sets and the PSB line-up covered 90% of them, the measurement base would therefore drop to 45 million sets. If the show reached 4.5 million people, the rating would be 10 on a Program Station Basis. But in terms of total tv sets as the base, 4.5 million homes reached would therefore result in a rating of nine. Thus the number of homes reached is exactly the same but the rating has diminished.

ABC TV, in a directive to its network sales staff, cites this explanatory example of the new method.

The 11 June NTI report shows the *Alaskans* station line-up covered 92.9% of tv homes. Since there are 45.2 million tv homes, this means that 41,991,000 tv homes are physically able to receive the show. TV show was viewed by 7,594,000 homes per average minute during that period, with therefore a PSB average audience rating of 18.1. Under the new method, the show's rating would appear as a percentage of total U. S. tv homes or 16.8, the number of

POCKET-PIECE SHOWS BUYERS

homes divided by the total average audience for the show.

Again, the audience size is the same—7,594,000—but the rating was expressed from 18.1 to 16.8.

Another change is shown in the "grid" pages of the pocket-piece. Previously, one average was given for the show ratings covering both weeks of the report. Readers had to turn to the front of the book to get the exact rating for each of those weeks.

Now the grid pages contain both of the weekly ratings. For example, the first week rating for a show might have been a 10, the second week a 20, and the printed average would—in the past—be listed as 15%. This, said one agency researcher, "gives an incomplete picture of the rating situation." Now, with both the 20 and the 10 ratings given, the agency person can "better check the program profile in its environment." He added that this is particularly significant with the increasing number of specials which hypo a rating pattern.

Still a third modification in the pocket-piece is the listing of ratings for individual quarter hours, regardless of the number of sponsors. Heretofore, the Nielsen NTI report has tended to give half-hour ratings unless there was multiple sponsorship within the time period.

As multiple sponsorship gains in popularity, the need for more pinpointed measurement increases also, one network man noted. "The average audience is the minute-by-minute rating, yet night periods span hours when there are substantial changes in set usage. Typically, the average audience might have been listed as 30, but this would be an average of a 40% sets in use figure at 8 p.m. and a 50% at 9 p.m.

"Rating share has more significance with the quarter-hour figure because it gives a better picture of program environment as it's broken down more finely."

Nielsen is also introducing an additional measurement service, which is optional to subscribers. It is relating on ratings in 51 markets

(Please turn to page 81)

THESE ARE FOUR IMPORTANT CHANGES IN NIELSEN TV DATA

New Nielsen data

What the data indicate

Changes in the NTI Pocket-Piece

- 1. Grid-pages (colored and boxed network program sections) now include two separate weeks of program audience data instead of only one average.**
This makes for quicker and easier appraisal of each week's individual programming, saves time spent previously flipping to the front section for the specific ratings rather than the average of both.
- 2. Ratings are listed for each individual quarter hour as well as for over-all program ratings. Heretofore, ratings were given for longer show periods.**
Nielsen says the increased frequency of rating listings enables admen to appraise on a more precise basis the effect of audience build-up or drop-off as well as that of competitive programming.
- 3. Ratings are now expressed in terms of total U. S. tv homes rather than as a percent of tv homes falling within the coverage area of each program (formerly known as PSB—Program Station Basis).**
This means percented as well as projected figures are directly comparable from program to program and present the net results of all factors which determine the size of a program's audience. The homes delivered will remain the same, but rating and share of audience will be lower.

Changes in the multi-market report

- 1. Nielsen has developed a 51-market tv rating supplement which is optional to subscribers. It covers all markets in which each network has an affiliate and in which none has more than one.**
These competitive area figures give a more precise measurement of program popularity, with all networks measured from an equal base. This alternate-week summary is in addition to the fast 24-market report, which continues unchanged as an optional buy.



JOHN W. BURGARD, v.p. for advertising at B&W joined the company in 1932. Three of his predecessors in the job have become B&W presidents, including William S. Cutchins who moved up in 1958

PROGRAMS TOP B&W'S STRATEGY

Basic strategy in Brown & Williamson use of tv is purchase of participations or alternate sponsorships in network and syndication programs. This fall the Kentucky tobacco company will be riding on no less than 23 different tv shows.

ABC

BOURBON STREET
SURFSIDE 6
BRONCO
SUGARFOOT
STAGECOACH WEST
COLT 45
SATURDAY NIGHT FIGHTS
POST BOXING SHOW
NAKED CITY

CBS

THE TEXAN
WANTED DEAD OR ALIVE
CHECKMATE

NBC

CONCENTRATION
DOUGH-RE-MI
PLAY YOUR HUNCH
YOUNG DR. MALONE
FROM THESE ROOTS
NBC ELECTION PACKAGE

Syndication

FLIGHT OF THE ROBIN
THIS MAN DAWSON
TOMBSTONE TERRITORY
MEN OF ANNAPOLIS
THE VIKINGS

PART II OF TWO PARTS

B&W'S BIG TV SUCCESS STORY

➤ 10-year rise of Louisville tobacco firm has been sparked by shrewd, cost-conscious buys in tv medium

➤ Now tv's 10th largest customer, B&W promotes its cigarettes via 18 network, 5 syndicated tv programs

LOUISVILLE, KENTUCKY Last week, Brown & Williamson executives and SPONSOR editors huddled over faded tearsheets of a two-part story on B&W which appeared in this magazine in November 1950.

Ten years ago B&W was approaching the infant medium of tv with extreme caution. Said SPONSOR in 1950, "Bates timebuyers do not buy spot schedules in a tv market until it can boast 20,000 sets or more. Then they buy two or three 20-second announcements to establish a franchise."

This year, by way of startling and dramatic contrast, B&W tv schedules extend into more than 180 markets and B&W cigarette brands are being promoted on a near saturation basis over 23 network and syn-

dicated television programs.

B&W, far from being a timid or minor factor in tv, now ranks among tv's top 10 advertisers (only outspent among the tobacco companies by R. J. Reynolds) along with such awesome giants as P&G, Lever, American Home, General Foods, and General Motors.

And tv must be given a major share of the credit for B&W's surging rise from 17 billion to 52 billion cigarettes in 10 years, and for more than doubling its share of the market in that same period.

As explained in Part I of this story, B&W's success owes much to both the character of the company itself and to the violent and turbulent marketing revolution which has

shaken the cigarette industry since World II.

But the extraordinary power of tv and the exceptionally shrewd way in which B&W and its agencies, Ted Bates and Co. and Keyes, Madden & Jones use the medium have provided a real upthrust for Viceroy, Kenton Raleigh and other B&W sales.

B&W, itself, is a company that has been built up almost entirely through broadcast advertising.

In the 1930's and 1940's it developed efficient, low cost methods for promoting its brands via radio, and its own air media savvy has been greatly augmented by its long-time associations with two air-minded agencies.

Freeman Keyes of Keyes, Madden & Jones, received his first assignment from B&W in 1938, when he headed Russell Seeds. His agency now handles all Raleigh advertising.

The Ted Bates association dates back to 1946 when what is now the world's fifth largest agency was only six years old.

Rosser Reeves, Bates board chairman

nan, is credited with bringing the B&W account into the shop. He was Bates' first B&W copywriter and still assumes active creative supervision of all B&W copy (see box at right).

Under B&W's present structure, Bates advertises all B&W cigarette brands except Raleigh, and acts as agency of record for the account.

Handling B&W's over \$25 million in tv billing is, beyond question, one of the most complex jobs in the agency business. Last week in Louisville, B&W v.p. for advertising John W. Burgard showed SPONSOR the Bates organization chart, containing names of more than 109 people directly concerned at the agency with B&W business.

A talk this week with Howard Black, Bates v.p. and group supervisor detailed some of the problems.

B&W operates on a "spot pool" basis with buys into network and syndicated programs being made for the company and spots then assigned to various brands according to complicated marketing patterns, and to special sales needs.

Because of the mountain of detail involved, Bates employs two group supervisors: Black who functions on "staff" level, and David C. Loomis who is group supervisor for "operations."

Under them are account supervisors, and account executives responsible for specific brands.

In the Bates media department over-all supervision on B&W, under Edward Grey, senior v.p. and department chief, is handled by v.p. William J. Kennedy. Tv media buying is split into three parts—network, spot, and syndication—and other media executives handle media relations, budgets, and spot pool operations.

Because of the B&W policy of concentrating most of its expenditures on network and syndicated programs, the Bates radio/tv department is heavily involved in B&W affairs and senior v.p. and department head Richard Pinkham, is a frequent Louisville visitor.

On the creative side, in addition to the names given in the box at right, Bates maintains a group of writers specifically assigned to B&W, and has less than four full-time tv art directors on B&W work.

An unusual, and according to

AT TED BATES 109 WORK ON B&W

Last month Ted Bates submitted to B&W an elaborate organization chart showing 109 of the agency's personnel who worked directly on the account. Here are some of the top executives in account, media, radio/tv, and copy. With few exceptions (Reeves, Pinkham, Grey, etc.) most are exclusively assigned to B&W.

Account section

Archibald M. Foster, sr. v.p. and group head
Howard Black, v.p. and group supervisor
David C. Loomis, v.p. and group operations supervisor
John C. Doherty, v.p. and account supervisor
Alan Miller, v.p. and account supervisor
Albert W. Reibling, asst. v.p., acct. executive (budget control)
Bruce Crawford, account executive
Edward Lonergan, account executive
Robert Long, account executive
Bowen Munday, account executive
John Doble, account executive

Media

Edward Grey, sr. v.p. and department head
William J. Kennedy, v.p. and assoc. media dir.
Norman Chester, asst. v.p. and group supervisor
Don Severen, asst. v.p. for media relations
Miss Da Costa, media service supervisor
Nick Sinnott, network buyer
Jack Cunningham, asst. to network buyer
Bill Warner, syndication buyer
Bill Petty, asst. to syndication buyer
John M. McCormack, spot buyer
Frank Nolan, asst. to spot buyer
Miss Parslow, spot pool operations
Jack Bissell, budget control

Radio/tv

Richard A. R. Pinkham, sr. v.p., radio/tv director
Harold J. Saz, v.p. and bus. mgr.
John Kucera, v.p. network relations
John Lalley, asst. v.p. new programs
Miss Lucille Webster, contracts

Copy

Rosser Reeves, board chmn. (directly supervises B&W)
Jeremy Gury, sr. v.p. in charge creative operation
Irwin Levine, v.p. creative supvr. B&W
Zachary Schwartz, creative tv supervisor

Bates, absolutely unique agency function is performed by former Disney-man Zachary Schwartz, specialist in creative tv visualization, who passes on all B&W commercials and works with writers and producers to secure maximum visual effects.

Contacts with the client in Louisville are headed up by the account group, but other department members are often present.

Asked about the frequency of agency visits, B&W's John Burgard grinned and said, "They live here." Bates confirmed that two or more agency representatives are usually away on trips to the B&W factory, "but," says Black, "we try to stagger the visits, because down there they operate with a small advertising staff."

B&W is a firm believer in "letting the agency do the work." B&W's advertising department numbers in addition to v.p. Burgard, Clyde McDaniel, who functions as executive assistant, Arthur Erickson, former BBDO account man who was brought to Louisville three months ago to head up tv operations, and Ann Callahan who is responsible for bills, budgets, and schedules, plus secretaries and clerks.

At B&W (as at most cigarette companies today) all major advertising decisions are passed on by the company president, William S. Cutchins, himself a former v.p. for B&W advertising. Sales and other executives also participate in advertising discussions.

The impact of tv on B&W's marketing strategies can be seen in the fact that it has divided the country into "tv areas" and allocates advertising expenditures, and measures sales in terms of tv patterns. (Another large company which has adopted the tv area plan is Anheuser-Busch. See SPONSOR 2 Jan. 1960.)

B&W's 182 tv areas do not coincide with the sales territories of the company's 500 salesmen, but even more exact records are kept on them. Tabulations show brand by brand sales for both B&W and competitors, together with advertising expenditures and "costs-per-1,000 cigarettes" for each zone. Decisions to add spot schedules in various markets are made on the basis of tv area studies.

Please turn to page 81)

How radio brings out

► Hair tonic, sold only in barber shops, pinpoint barbers and their customers with 15-market spot push

► Registers 60% gain in Westchester, Long Island with 'Herald-Tribune' net test; finalizes 52-week contract

Once again spot radio has demonstrated its mettle as a personal, 'grass roots' medium.

Barbers are not retailers and their customers come in for a service, not to buy goods. That's the hair-raising problem faced by Dan-d Industries, Boston, which last January introduced a product to be sold only in barber shops. How to interest barbers in selling the new dandruff-remover hair tonic, and how to orient the clientele to barber shop purchase?

"We had to make the barbers feel a part of our sales team," says Peter Theg, head of Dan-d's agency Pete Winters Assoc., New York. "For this radio has been our main catalyst thanks to its flexibility, frequency, and suitability for the personal touch.

"We've encouraged them to stock the product and listen to our commercials by offering hundreds of them tag-end mention. To be on the radio is no routine happening in a barber's life; in fact, for many it is definitely glamorous. And when they tune us in to hear about themselves

and fellow barbers, we also reach their customers, our consumers, right at the point of purchase."

Currently radio accounts for 75% of Dan-d's ad budget, which is expected to total around \$200,000 for its first year. The one exception to this radio-heavy approach took place in New York City for the first five months. During that period spot radio had major medium status, mainly to insure vitally needed distribution for the new product.

So far as the city itself was concerned tv got Dan-d off to a very good start, according to Theg, but progress was limited in outlying Westchester and Long Island where the population is ever on the rise. Therefore, in June Dan-d shifted its sights to suburbia and ran a month-long, 50-spot a-week test on each of the *Herald-Tribune* network outlets: WVIP, Mineola-Kisco; WVOX, New Rochelle; WGHQ, Kingston-Saugerties; WFY, Mineola-Garden City, L. I.

Westchester and Long Island sales for June reportedly rose 60% over the previous high, while distribution in this region was up 40%. As a result, in July Dan-d signed a 52-week contract calling for 50-minute-announcements per week on each of the *H*-stations. This constitutes nearly 50% of Dan-d's New York area advertising contemplated for the coming year.

"That test taught us that in large sprawled-out cities we can do our most effective job of reaching suburbia with suburban radio stations. Theg notes, "We're adding new markets month by month, and when we get to Los Angeles, San Francisco and Chicago we'll very likely be putting this technique to work again."

Copy approach was perfected during the June test also. Due to the personal nature of the product, li-



STRATEGIST Pete Theg, head of Winters ad agency, buys stations for Dan-d on basis of their ability to personalize the product

the salesmanship in barbers

copy was used, delivered "man-to-man" by the locally known announcers. It was learned that the best way to encourage announcers to ad-lib on the commercials was to give them straight copy. "When the copy contains a gimmick, the announcer tends to go along with it and is inhibited about bringing his own personality into play," points out Theg. With straight copy and agency encouragement the announcer feels free to be himself."

As a former announcer, who is still active in the field on a free-lance basis, Theg theorizes extensively on the fine points of copy delivery. He believes that just about every listener reacts differently to various aspects of an announcer's personality. He feels that the announcer delivers copy a little differently each time and by doing so appeals to a continually broader base of audience. In his opinion this theory was borne out by the successful June test.

In keeping with his emphasis on copy delivery, Theg takes special no-

tice of announcer ability when selecting stations. Often he visits the stations, or if this isn't feasible, auditions tapes to determine if the personalities are right for the product.

The media pattern outside the New York area consists of heavy emphasis on spot radio, with some auxiliary use of tv where economical arrangements can be made. Dan-d uses all 60-second spots on radio, with the average frequency at 50 per week in each market.

With this frequency, the spots are not confined to peak male listening hours, but rather are spread over the 6 a.m. to 7 p.m. period on weekdays to obtain a broader base of men. Morning and afternoon news adjacencies are employed. Weekend exposure occurs Saturday morning, to get in the "last word" before the men go out for a haircut. Sunday afternoons are used because of high rate of automobile radio tune-in and as a means to reach men while they're planning the coming week.

Among the markets outside the

New York area which have been exposed to Dan-d's radio drive thus far: Boston, Springfield, and Haverhill, all Massachusetts; Portland, Me.; Manchester and Concord, both New Hampshire; Providence; Hartford; Philadelphia; Washington; Columbia, S. C.; and Asheville, N. C. Plans call for the same radio-heavy pattern in new markets as they are added. (As of presstime Baltimore and four North Carolina markets were added.)

To enhance the campaign, Winters Assoc. has developed window streamers for barber shops. They plug the product and the station carrying the commercials. Their three-fold purpose: 1) To build barber enthusiasm every morning on arrival at the shop; 2) To reach barber's customers, and 3) To gain listenership for station carrying announcements.

Thanks to the success of this burgeoning campaign, Dan-d Industries, a wholly-owned subsidiary of the Lady Cornell Comb Co. of Boston, is soon to produce several new products for barber shop sale. ◆

TAIL-MINDED Garden City, L. I., barber is lauded for his Dan-d hair tonic sales by Wallie Dunlap, mgr. of WFYI there, as customer looks on



Wanted: new company spokesmen

➤ Increasing demand for the tv spokesman may create shortage of top-notch men and women in the field

➤ Ingredients for successful company spokesman calls for high-caliber, mature, executive-type announcer

After a costly and fruitless search, a major tv client last week gave up looking for a new face to represent the company on video and began talking turkey with a tried-and-proven veteran.

The failure of the hunt is significant for a number of reasons. First, it's representative of a new surge of interest in the tv spokesman. Though a living-and-breathing representation of the corporate personality has long had a special attraction to the blue-chip accounts on television, the high cost of the medium has been pushing advertisers into extracting the last ounce of value from their expenditures.

Second, the time, effort and money

spent to find the new face testifies to the importance clients attach to this combined public relations and advertising device.

Third, the failure to find the proper blend of talents points up a serious problem: there aren't enough top-rate people around.

Unlike the first "trial and error" period in company spokesman history, advertisers no longer look to the entertainment field for their representatives. It was discovered that the so called glamor boys (and girls), aside from attracting the initial attention, did not sell the product. A few former entertainers have proved successful and remain as popular commercial announcers. Generally speak-

ing, however, the percentage is very small. Advertisers nowadays seek men and women talented as performers, to be sure, but with the appearance of the mature, dependable executive. "The kind of talent that doesn't have tassels on his shoes" is the way one official describes it.

The dozen or so top company spokesmen (they include several women) in the business today are representative of persons who would have reached the top in any business. He (or she) was chosen by the tv client for his ability to represent his company advertiser in many off-camera ways.

The company salesman must know his product as a company executive does: at the manufacturing level as well as retail. His knowledge and liking for the company product endows him with the ingredients necessary for adding believability to his sales message.

The top company spokesmen (who earn well over \$100,000 a year) are chosen for their flair for projecting

Westinghouse now has two company spokesmen: Furness & Davis

CONSUMER PRODUCTS—Betty Furness, shown here 'on camera' at the Democratic Convention this summer, is now in her 12th year as 'pitchwoman' for Westinghouse. A dozen or so out-of-town appearances at sales meetings are part of her tv duties

CORPORATE IMAGE—Canadian tv personality Fred Davis was signed by Westinghouse this year to act as corporate 'pitchman'. The addition of a second company spokesman indicates the growing popularity of this type of television advertising



warmth and confidence. The mark of the successful tv salesman stems from the down-to-earth way of inspiring an across-the-counter selling confidence to millions of home viewers. The top company spokesman is also a person whose home life is above reproach. In short, the tv announcer who succeeds in the role of company spokesman is the "nice guy (or gal) next door," the person viewers welcome into their home.

These are the qualities advertisers look for in their tv salesmen—these, plus a large chunk of the talent required to be relaxed, convincing, persuasive, and authoritative in the hectic atmosphere of a television studio.

The growing demand for this tv phenomenon stems from the more recent tv client education in "merchandising" his announcer-salesman. The advertiser has learned how to cash in on the box-office appeal of his representative. As a result, the company spokesman does much more than appear before the camera.

He attends company sales conferences, conventions, and many times, executive meetings. He represents his company at business and social functions. He also shakes the hand of "interested" customers over a friendly drink, a round of golf or a day of boating. His identity with the company product is carried with him everywhere—and adds up to many dollars of plus value for his company.

An example of the new role played by the company spokesman is illustrated by Rex Marshall, one of the top men in the business today. Marshall, who started his tv spokesman career in 1946 with Electric Auto-rite, takes his "spokesmanship" seriously. So much so, he composed a rule guide for would-be tv announcer-salesmen called "Ten Commandments for a Tv Salesman."

Like other top-notch spokesmen, Marshall got his start in radio. In 1948, Marshall, whose income is reported to be well over \$150,000, decided to try the then new medium, television. On WJIX, New York, he sold cheese during a commercial for which he was paid \$10.

Although Marshall speaks also for other tv sponsors, he is best known as "Rex Marshall speaking for Reynolds Metals." Since his affiliation with Reynolds in 1952, Marshall has



JULIA MEADE, tv's No. 1 saleswoman, is known to millions as Ed Sullivan's 'favorite niece.' Her spectacular rise to fame over an eight-year span is due to her soft-spoken charm

been the only individual identified by the viewing public, year in and year out, as the tv spokesman for Reynolds aluminum.

At the same time, his role of company spokesman has grown progressively in an area little known to the public at large. It is that of a Reynolds company salesman to the firm's customers and to its own people in all the regions from coast to coast.

Off camera, this role of company salesman has involved a multitude of activities. The use of his name and likeness in a tremendous variety of sales promotion material, scores of pictures autographed to company cus-

tomers, participation in customer conventions and golf tournaments—and, perhaps most significant—speaking appearances at Reynolds' own sales seminars, regional meetings, and various other company affairs.

The spokesman role for women (although the demand is more for men, according to one talent agency) is clearly defined by the popularity of Julia Meade.

Almost unknown eight short years ago, Julia's rise to fame as tv's No. 1 saleswoman was something less than spectacular. Blond, beautiful and tastefully attired, Julia's success can be explained, in part, to the

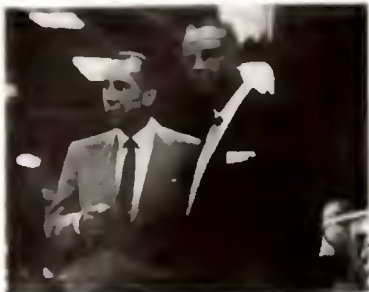


HEARD BUT NOT SEEN HERLIHY

The popularity of Kraft spokesman Ed Herlihy grew despite the fact he is heard but not seen. Viewers know him as the voice behind the Kraft tv recipes.

TEN COMMANDMENTS TO GUIDE VIDEO SALESMEN TO SUCCESS

Rex Marshall, one of the top company spokesmen in the business today, composed the 10 rules listed below. Marshall is seen in the photos here following his own advice for success



Manufacturing plant of Ryder-Elliot furniture is visited by tv salesman



Golf course parley with McCullough Mfg. Co. and Reynolds Co. execs.

- **Understand what you're saying**
Memorizing the copy, or reading it from a prompter, isn't enough. It's essential really to know what the sponsor wants to get across—really to understand the meaning behind the words.

- **Be a "company man"**
Don't think in terms of showing up for the job. It's your company you're representing in private life as well as public. Be interested in it—learn about its products—get to know its people.

- **Be confident**
Have the feeling that the job you do is vital to the success of the product—because it is! The viewer's confidence in you will be in direct proportion to your confidence in yourself.

- **Be prepared**
Know the copy—get all the rehearsal you can—check your props. If your planned routine is secure, you're that much more able to meet emergencies. There's nothing that imparts that vital sense of confidence like being thoroughly prepared for the job.

- **Remember that simplicity is the highest form of art**

Your personal appearance, expressions and gestures, the clothes you wear, should provide a background for the product, not detract from it. The viewer should be conscious of only two elements in a commercial—the product and the influence of your personality in its presentation.

- **Always try to make the other guy look good**

Because it's the people behind the camera who make you look good—ac-

count people, writers, director, cameraman, stage hands and engineers. Help them and they'll help you—make sure they get full credit and you'll wind up appearing at your best.

- **Stick to your style**
When you've developed the approach that's right for you, stay with it—don't change it lightly. You're not an actor portraying different roles—you're a specific individual visiting people's homes. That's the person whom the sponsor will expect to appear, and whom the viewer will expect to see.

- **Remember that it's hard to see yourself as others see you**

And without abandoning your basic style, you can always improve it. Take advantage of direction and qualified criticism. Watch and listen to yourself on kines and films—you'll usually find something that can be done better next time.

- **Plan your career**
It can last a lot longer than a 13-week cycle or a six-month residual. A good salesman can sell any good product, but you and your style are bound to be more suitable for some than for others. Best to think in terms of the long range rather than the quick buck.

- **Never forget the importance of your off-camera "performance"**

When you appear for a product, you represent the company behind it to more people than anyone else in the world. And your personal activities, your "public relations," your private life are what represent you to that company. Look at it this way—if you were head of the company, what kind of person would you select to speak to the public for you?

fact that she is refreshingly different from other glamor girls. She does not rely on appearance tricks. Loose cut or tight slinky dresses are taboo when she appears on tv as herself. Just how successful this resolution has been is proven in the hundreds of letters she receives each week from women all over the country asking questions like, "Where can I buy the same gown you wore last Thursday?" or, "What color shoes did you wear with that lace dress last Sunday?"

The women viewers do not resent her and their confidence in her obvious culture is evidenced by the solicitations for advice.

Julia regularly attends sales meetings and travels with top management officials in personal appearance-connected sales efforts.

Another example of successful "women spokesmanship" is Betty Furness who has been opening Westinghouse Refrigerator doors since February, 1954. How many refrigerator doors Betty has opened during that time is not known: the only statistic Betty can report is the number of dresses she has worn. In 11 years she reports, she has worn 386 dresses on the Westinghouse shows.

The reason for so much concern over wearing apparel is the key to her successful popularity over the years. Women like her too, and try to emulate her. "A kitchen, even in a total electric home, is not the setting for Dior or Cardin model," says Betty "and I frequently make trips from the living room to the basement laundry on the set." With this in mind she strives for neatness, comfort, good style and good taste.

About a dozen out-of-town appearances for Westinghouse—at sales meetings, dealer conventions, etc. are made by Betty every year.

Betty's fame as the Westinghouse saleswoman is so widespread it's the cause for many cartoon jokes (many of which decorate one of the walls in Betty's mid-Manhattan apartment). Such identity can be a mixed blessing says Betty's publicity agent who once sent an item on Betty to a filler service only to receive this note: "We can't give plugs to people like Betty Furness who is virtually synonymous with Westinghouse."

An outstanding example of success

(Please turn to page 81)



AGE OF Citizens' Mutual is the voice of a little girl, typified by youngster at left. Visitors are (from left) Joseph V. Brady, executive v.p. Citizens'; Lou Stipe, Citizens' marketing director; Robert W. Kleinschmit, ad manager, and Frank E. Bair, vice president of Clark & Bobertz

How to hold down sales with tv

Detroit auto insurance company, with 80% of ad budget in tv, seeks to hold its market while limiting sales

Citizens' Mutual advertises for 'image' during 'inflationary cycle' where repair costs lag behind rates

When does an advertiser put % of his ad budget into spot television in order to keep his sales at a minimum?

When the advertiser is an insurance company," reveals Lou Stipe, advertising manager of the Citizens' Mutual Automobile Insurance Co., Howell, Mich. "Citizens' like many insurance companies, is in the unusual position of trying to hold its market without expanding at this time. The reason is that in an inflationary cycle insurance rates tend to lag behind cost, so that there is

little profit to be made in auto insurance."

Citizens' Mutual spends \$120,000 out of its \$150,000 advertising budget for spot announcements on three Detroit outlets: WJBK-TV (three per week), WXYZ-TV (two per week), and WWJ-TV (one per week). Individual agents contribute 1/2% of their previous year's volume to help cover the tv costs.

The company's sales volume was less than \$5 million in 1947 when it began advertising over radio. By 1950, its first year on television, sales

were at about \$7 million. Sales for 1959 were almost \$19 million.

"They could be well above that figure," according to Joe Brady, executive vice president in charge of sales, "but for that condition peculiar to insurance companies that makes it advisable to put a temporary lid on sales—rates lagging behind costs. For example, you write a policy for \$100 based on today's costs. Eleven months later, the insured bumps a fender that has since gone up in cost. The company loses."

Compounding the problem: State insurance departments who must approve raises in rates "usually lag so in approval that even increased rates have been eroded before they are cleared. This can mean today's rates reflect perhaps 1957 repair costs."

What does television do for Citizens' Mutual? "A company's additional business has to be backed up

by reserves, says ad manager Stipe, "and this additional business can only be added as profits augment the company's reserves. Citizens' believes this means continuing to hold its familiarity and public image, but not making any real selling pitches.

"Eight-second I.D.'s on television have done a terrific job of getting that image and familiarity into 750,000 Detroit-area homes regularly."

The "image and familiarity" were achieved, says Frank E. Bair, vice president of Clark & Bobertz of Detroit. Citizens' Mutual's ad agency, "not by the spots themselves but by the *kind* of spots. We had to determine how air media could best be used to the advantage of an insurance company, a product without the glamour of the wares that lend themselves easily to advertising." To this end, client and agency created "the ebullient voice of a little girl answering a knock at the door with, 'Mama, it's the Citizens' Man!'"

"Mama, it's the Citizens' Man!" had two major functions, declares Lou Stipe. First, to build recognition and acceptance of the "Citizens' Man" as a friendly, sincere and helpful agent. Second, "the established reputation and some of the interesting features of the insurance company would be given an easy-to-grasp exposure."

Why a little girl in an insurance company commercial? Ad manager Stipe says the major reason is to show "confidence." He explains, "We felt that she made the point that everyone has confidence in him. By showing that a little girl recognizes her family's insurance agent and obviously respects him, we are saying through her that he must be a pretty nice guy."

The spot was originally presented on radio. Then it moved over to television with the little girl visible as she went to the door. Gradually, the child was no longer seen, "so that parents would imagine her as their own youngster," says Stipe.

The agent is not shown fully, either. Stipe explains that there was no desire to create a prototype of an agent with definitive features, so that the actual agent would not be compared with a tv figure with one set of characteristics. This way, he can be

"short and fat, tall and lean, young or old, with full hair or bald."

In the latest version, the camera is tight on the agent's briefcase on which is printed: "The Citizens' Man—Auto, Home, Business Insurance." Then the camera draws back to show all but the head and shoulders of the agent as he walks up to the door. After "three familiar knocks" the door opens and the little girl's exclamation is heard. Then the announcer says, "He is best for all types of insurance."

More than 90% of the company's 400 agents share the advertising costs with Citizens' Mutual on a voluntary basis. In some cases this involves as much as \$500 a year.

The small group of non-participants are allowed to identify themselves as agents of the company but not as "Citizens' Men." Nor are they permitted to use the "Citizens' Man" logo on their name cards, calendars or other "give-away" material.



Joseph V. Brady, Citizens' exec. v.p.

'Conditions peculiar to insurance companies'

Spot tv spending would be way above Citizens' \$120,000 yearly but for conditions "peculiar to insurance companies," according to Brady. It's advisable to put a temporary lid on sales because rates lag behind costs. A policy written at 1959 costs will have to be paid off in inflated costs today, he says.

The company has learned from experience the impact of television, reveals Stipe. Only a few months after the "Mama" copy went on television, Citizens' agents were reporting warr receptions, according to the advertising manager. Mothers would call out to their children, "Kids, come see Here's the Citizens' Man" as though a celebrity had come to visit. The also reported that parents were constantly suggesting that the looks of age of the girl in the commercial were wrong. Pleased agents said the saved valuable time because rapport had been established before their arrival.

Once, when the "Mama" copy was pulled off the air for a 10 month period in 1958-59 at the agents' request ("It was not dignified enough"), the agents had to turn around and ask for the reinstatement of the spots. "Results were just not the same," says Stipe. "At this point people began telling agents, 'I see you're back on tv.' The fact was that the company was never off television and its schedule had not been diminished. Only the 'Mama' theme had been missing."

Radio is employed by Clark & Bobertz throughout Michigan as a backstop to the tv campaign and to reach special audience groups. "We think radio is ideal for reaching the male audience and when we need a longer spot for a specific sales push Stipe states.

Individual markets getting "selective radio support" include the following: WABJ, Adrian; WTA, Flint; WBFC, Gaylord; WBSE, Hilldale; WJBL and WHTC, Holland; PHDF, Houghton; WHMI, Howell; WIKB, Iron River; WKZO, Kalamazoo; WOAP, Owosso; WCEN, Mt. Pleasant; WSOO, Sault Ste. Marie; and WFYC, Alma.

Although the company wishes to hold its volume down, individual agents may have a tough competitive picture. In these cases, radio support is available if they wish to use it on their own signature, and we pay only half the cost.

"We think radio is ideal to do the job," he says. "In fact, we have campaigns for this purpose, and to reach the over-all male audience, ready for that time when the need and desire to sell come back."

TIMEBUYERS of the U.S.: Part III

listed below is the third installment of a five-part roster covering most of the men and women in U.S. advertising agencies connected with the buying of national radio/tv time.

The complete listing represents agencies in 19 major cities (plus a few others) responsible for placing more than 90% of the total national spot business.

Part I, consisting of New York and Chicago, as published in SPONSOR's 14th annual edition of Air Media Basics. Part II, covering California (Los Angeles, San Francisco plus Beverly Hills, Hollywood), ran in the 8 August weekly edition of SPONSOR and is followed by Part III, listed below, covering Georgia (Atlanta), Louisiana (New Orleans), Massachusetts (Boston), Michigan (Detroit). The remaining 11 major cities in five states will be published in succeeding weekly issues as follows: 22 August, Part IV, Minnesota (Min-

neapolis and St. Paul), Missouri (Kansas City and St. Louis), Ohio (Cincinnati and Cleveland); 29 August, Part V, Pennsylvania (Philadelphia and Pittsburgh), Texas (Dallas and Houston), Wisconsin (Milwaukee).

Because of the popular demand for reprints of this valuable listing in 1957, a handy pocket piece listing Timebuyers of the U.S., as published in SPONSOR and Air Media Basics will again be reprinted and soon available at \$2 per copy. Basis of the listing is the winter-spring 1960 edition of Time Buyers Register published by James M. Boerst's Executives Radio Research Service of Larchmont, N. Y. and updated by SPONSOR. Material from Register is used with published permission. The alphabetical listing includes media executives, accounts and buyers who service accounts, as well as addresses and telephone numbers of all advertising agencies. ■

Part III: Timebuyers of Atlanta, New Orleans, Boston, Detroit

ATLANTA

ADVERTISING CENTER

1401 Peachtree St., N.E. Atlanta 9, Ga. Trinity 4-4481

Bert Martin, Ted Will, Charles Kupfer (Copee Mills, Inc. (textiles—lumite), **Martin**; Progressive Fire Ins. Co., **Kupfer**; Scientific Atlanta (marine safety and pool equipment plastics), **Will**; Southern General Ins. Co. (auto ins.), **Kupfer**; Style-Craft, Inc. (Aqua-Float life jackets, ski belts, buoyant cushions), **Will**

BEARDEN, THOMPSON, FRANKEL & STIMAN, SCOTT

22 Eighth St., N.E., Atlanta 9, Ga. Trinity 6-5587

H. Bearden, Norman Frankel, Robert Dulaney (Atlanta Baking Co. (Betsy Ross, Sunbeam bread), **Frankel & Dulaney**; Fabro, Inc. (baking food), **Frankel & Dulaney**; Mississippi Dairies, **Bearden & Dulaney**; Or-Exterminating Co., Inc., **Frankel & Dulaney**)

BENNETT & CO., INC.

101 Forsyth Bldg., Atlanta, Ga. Jackson 5-5857

Bennett, Ellen Evans

CLARKE, GEORGE I., COMPANY

1401 Peachtree St., N.E., Atlanta 9, Ga. Trinity 6-4834

George I. Clarke, owner & dir.; Joan M. Shaw, copy; Jewell Russell, comptroller (Atlanta Belting Co., G. H. Rauschenberg (carpeting), Pet Dairy Products Company)

GEORGE & GLOVER ADVERTISING AGENCY

805 Peachtree Bldg., N.E., Atlanta, Ga. Trinity 2-3597

Dale Smith

Fly-Cord, Inc. (Fly-Cord Fly Killer), Southern Nitrogen Company (Dixie Nitrog.)

LILLER, NEAL, BATTLE & LINDSEY, INC.

1371 Peachtree St., N.E., Atlanta 9, Ga. Trinity 3-3381

Pamela A. Tabberer, media dir.; Dorothy Lee Nelms, branch office media (**Avrilla Phillips, Bobbie Kemp, Mary Jean Meadows, Patricia Wilson** (Abbott, Proctor & Paine (investments), **Nelms**; Armour Agricultural Chemical Co (Vertagree and Big Crop), **Phillips**; Bank of Georgia, **Meadows**; Bank of Virginia, **Nelms**; Bev-Rich Company (powdered soft drinks), **Nelms**; Brock Candy Co. (Brock bar, etc.), **Nelms**; Carling Black Label Beer, **Kemp**; Colonial Stores (grocery

chain), **Phillips**; H. G. Hastings (seeds, garden suppl.), **Phillips**; H. W. Lay (potato chips), **Wilson**; Patten Seed Co. (Centi-Seed), **Meadows**; Piedmont Airlines, **Meadows**; Pomono Products Co. (Sunshine food prods.), **Meadows**; Ravo Peanut Oil, **Wilson**; Rich's, Inc. (dept. store), **Meadows**; Sophie Mae Peanut Brittle, **Wilson**; Trust Company of Georgia, **Nelms**

MC RAE & BEALER, INC.

15 Peachtree Place, N.W., Atlanta 9, Ga. Trinity 5-6428

Floyd W. McRae, Jr., Alex W. Bealer, III, Harry L. Jones

Allen-Haddock Import Co., **McRae**; Benton Bros. Drayage & Storage, **McRae**; Decatur Federal Savings & Loan, **McRae**; Gold Kist Peanut Growers, Div. Cotton Producers Assn. (Ravo peanut oil), **Bealer**; Munford Do-It-Yourself Stores, **McRae**; Southeastern Liquid Fertilizer Co., **Bealer**; Tri-Oil Inc. (Phillips 66), **McRae**; Westbrook Motors (Dodge-Plymouth), **Jones**

TUCKER WAYNE & COMPANY

1175 Peachtree St., N.E., Atlanta 9, Ga. Trinity 3-2021

Anne A. Benton, v.p. in charge of media; Ann Hutcheson, ass't. media dir. & time-buyer; Ruth E. Trager, timebuyer; Vir-

ginia Stone, Peggy Hutta, ass't. timebuyers

American Bakeries (Merita bread, cakes), **Hutcheson**; Creomulsion Company (Creomulsion cough medicine, Creozete & MSM), **Trager**; C. J. Moffett Medicine Co. (Teethina), **Trager**; National NuGrape (NuGrape beverages), **Hutcheson**; Pharmaco, Inc. (Artra skin tone cream), **Trager**; Sealtest Foods Souther Div. (Sealtest milk, ice cream, cottage cheese), **Hutcheson**; Southern Bell Telephone Co., **Trager**; Stevens Industries (Cindrella peanut butter), **Trager**; Write Right Mfg. Co., Inc. (school supplies), **Troger**

WYATT, BURTON E., & COMPANY

1008 First National Bank Bldg., Atlanta, Ga. MU 8-1121

Burton E. Wyatt

Montecello Nursery Co. (Mahan Pecans), Savannah Sugar Refinery Corp. (Dixie crystals sugar), Standard Oil Co. of Kentucky (Crown & Crown Extra gasoline)

NEW ORLEANS

BAUERLEIN, INC.

1026 Hibernia Bldg., New Orleans 12, La. Jackson 2-5461

G. Cranaw, radio-tv dir.; Mary Parter

FITZGERALD ADVERTISING AGENCY

1040 St. Charles Ave., New Orleans, La. Tulane 3131

H. E. McDonald, media v.p.; Wm. H. Thamas, radio-tv; E. Bayd Seghers, Jr. Margaret Stair, Glaria Landry

Alaga Syrup Co., **Seghers**; Austex Chili, **Stair**; Blue Plate Foods, **Landry**; Brown's Velvet Dairy Prods., **Seghers**; La. Coca-Cola, **Stair**; Fant Milling Co., **Stair**; Jack's Cookies, **Seghers**; Jackson Brewing Co., **Seghers**; King Cotton, **Seghers**; Louisiana State Rice, **Stair**; Maison Blanche, **Stair**; National Bank of Commerce, **Stair**; Southern Shell Fish, **Stair**; Snowdrift, **Stair**; Wesson Oil, **Stair**

KOTTWITZ, ROBERT, ADVERTISING

540 Audobon Bldg., New Orleans 16, La. Jackson 2-8158

Robert Kattwitz, Jr., Margaret A. Dalton, Robert Kattwitz, III, Wm. R. McHugh

Adler's (jewelry, silver, gifts), **Dalton**; Am. Liberty Tank Terminals, **Dalton**; Brennan's Restaurant, **McHugh**; Citizens Homestead, **Kottwitz, Jr.**; Vivian J. Gelpi Co. (Goebel beer), **Kattwitz, Jr.**; King for Toys, Inc. (distributor), **McHugh**; Stephens Chevrolet Co. **Kattwitz, Jr.**; Whitney National Bank, **Kattwitz, Jr.**; Willowdale Homes, **McHugh**

SWIGART & EVANS, INC.

327 Exchange Place, New Orleans 16, La. Express 5201

Daniel G. Evans, media dir.

Gold Miller Chevrolet Co. (dir.) Gold Oak (dairy prods.) D. H.

Holmes Co., Ltd. (dept. stores), Mossy Motors (Oldsmobile dir.), Uddo & Taormina Co. of La. (Progresso authentic Italian foods), F. Uddo & Sons (Sure-Klean & Sure-Pine), Wallace C. Walker & Bros. (real estate developers)

WALKER SAUSSY ADVERTISING, INC.

Penthouse, Texas Co. Bldg., 1501 Canal St., New Orleans 16, La. Jackson 2-9212

Jahn Brawne, Marie O'Meara, Darathea Schlesinger, Jos. C. Shields, P. J. Stake-lum, I. J. Vidacavich, Jr., I. J. Vidacavich, Sr.

Am. Brewing Co. (Regal beer), **Stakelum & O'Meara**; Commander's Restaurant, **Browne**; Elmer Candy Co. (candies & snacks), **Schlesinger**; Gen. Elec. Supply Co. (G-E prods.), **Brawne**; Henderson Sugar Refinery, **Stakelum & O'Meara**; Hibernia Homestead (savings & loan), **Browne**; Meal-A-Minit Restaurants, **O'Meara & Vidacavich, Sr.**; Wm. B. Reily & Co., Inc. (Luzianne & RT coffee), **Shields & O'Meara**; Southern Memorial (Mausoleum), **Vidacavich, Jr.**; Wemby, Inc. (ties), **Schlesinger & O'Meara**

BOSTON

ALLIED ADVERTISING AGENCY, INC.

100 Boylston St., Boston 16, Mass. Hubbard 2-4100

Howard Shamban

Beacon Company (floor wax)

ARNOLD & COMPANY, INC.

334 Boylston St., Boston 16, Mass. Copley 7-5600

Edward P. Jancewicz, radio-tv dir.

Audionics (hi-fi equip.), Cadillac-Oldsmobile, Dainty Dot Hosiery Co., J. M. Fields (dept. store), Formaid Co. (bras), Fox-Cross Candy Co., New England Brake (automotive), Rosoff's Restaurant, H. H. Scott, Inc. (hi-fi), Serta-White Cross Mattress Co., Seymour Chevrolet, Stop & Shop, Inc., Top Value Enterprises, Wethern's (millinery)

ARONSON, ROBERT, ASSOCIATES, INC.

651 Boylston St., Boston 16, Mass. Kenmore 6-5640

Robert S. Aronson, Robert P. Daly
Dickson Buick (Buick dir.), **Aronson**; Dunham Brothers Co. ("Tuff" shoes for men, Red Ball Jets, Dunham's Tyroleans), **Aronson**; General Elec. Supply Co. (housewares & radio—New England only), **Aronson**; Jiminy Cricket Tours, **Daly**; Miller's, Inc. (electrolysis equipment for women), **Aronson**; Smyly Buick (car dir.), **Daly**

BENNETT & NORTHROP, INC.

711 Boylston St., Boston 16, Mass. Kenmore 6-3820

Ruth L. Simands, media dir.

CBS Electronics

BRIGHTMAN, JULIAN, COMPANY

534 Beacon St., Boston, Mass. Commonwealth 6-0430

Julian Brightman, Sidney H. Kerber, Clark, T. Cranin, Edward Smith

C. H. Alden Shoe Co. (Alden-Pedic shoe), Ace Venetian Blind Mfg. Co., Angel Novelty Co. (wood prods.), Astor Prods. (exterior inating prods.), Brown & Co. (plaster wood), Carpenter-Morton Co. (paints, varnishes), Casco Music Co. (music systems), Gold Seal Rubber Co. (rubber & canvas shoes), Harvard Specialty Mfg. (table tennis), Hilo Varnish Co., George W. Mod (set screws), New Can Co., Northeast Distributors (appls.), Northeastern Industries (kitchens), Northeastern Wallpaper Corp., Old Colony Shoe Co., Pierce & C. S. (shoe trees & forms), Peoples Dr. Co., Rapids Furniture Co., Richard, St. & Wells (housewares), Sexton Can Co. Table Tennis Corp., Somerville Dress Meat Co., Universal Table Tennis, Wallpaper Wholesalers Assn.

CABOT, HAROLD, & CO., INC.

136 Federal St., Boston 10, Mass. Hancock 6-7600

Gene Del Bianca, head timebuyer; Jack Quinn, Jr., asst. timebuyer

Boston Gas Co., Boston and Maine Railroad, Carling Brewing Co. (Black Label beer—New England only), Martin L. Hill Co. (Victor coffee & tea), Keyes Fibre Co. National Shawmut Bank, New England Electric System, New England Telephone and Telegraph, Rock of Ages Corporation, S. S. Pierce Co. (grocers & importers), Sylvania Electronic Systems (data system operations), The Rambler Dealers Assn.

CHAMBERS WISWELL, STATTUCK CLIFFORD & McMILLAN, INC.

250 Park Square Bldg., Boston 16, Mass. Hubbard 2-7950

Motricia A. Caquette, Eleanor M. Hae Bendorp Co. (chocolate), Big Bur Ranch (drive-in), Boston Garden-Ar Corp. (rodeo, ice capades, ice follies), J. E. Cain Co. (mayonnaise, etc.), Champlain Co. (meat packing), S. C. Clayton (ZA-REX), Garcelon Stamp Co. (order stamps), Narragansett Racing Assn., Saltesea Packing Co. (chowders), White Milk Co. (dairy prods.)

DOREMUS & COMPANY, INC.

60 Batterymarch St., Boston 10, Mass. Hubbard 2-5665

Algonquin Gas Transmission Co., Estabrook & Co. (investments), Hadley Falls Telephone Co., Lynn Inst. for Savings, Reynolds Co. (investments), H. J. Seiler (foods), Anthony Tucker & R. L. (invests.), Waltham Federal Bank

DOWD, JOHN C., INC.

212 Park Square Bldg., Boston 16, Mass. Hubbard 2-8050

John L. Tully, radio-tv dir., Wm. Monaghan, media dir.

Albany Carpet Cleaning Co., Am. Lugs



*Congratulations
from an old friend*

**MILTON
CANIFF**

N.Y. July 1960

Why did Milt Caniff sketch this portrait of the Early Worm?

Nearly everyone in Central Ohio has a special fondness for the Early Worm. This month, his 20th anniversary on WBNS Radio, Milton Caniff speaks for all of us when he pens this salute, "Congratulations from an old friend."

The Early Worm (Mr. Irwin Johnson) has been mixing good talk and good music to get Central Ohio up on the right side of the bed ever since he left OSU's French department. That was 22,775 broadcast hours, 341,625 records and 150,000 public service announcements ago.

Irwin's community responsibility has never ended when he signed off the air. Even though he broadcasts nearly 30 hours each week, he has found time for more than 1,000 public appearances, most of them for charity, and his civic participations range from Columbus Boys Club to the Humane Society. Scores of awards have come to him from his own profession, including *Billboard*, *Dawnbeat*, *Radio-TV Mirror* and *Who's Who in Radio-TV*.

Listeners love him, sponsors stand in line to buy his show, and we're proud to have him aboard.

WBNS RADIO • COLUMBUS, OHIO



MUSEUM-BOUND. When Philadelphia's Art Museum opened in 1928 the news was told via WIP, then already 6 years old. Today WIP still makes friends for the Museum.

Worthwhile In Philadelphia Two more Philadelphians are about to visit their Museum. What brought them? Perhaps it was one of the announcements recorded by Museum officials for WIP, and broadcast at frequent intervals by this pioneer in Philly radio. WIP offers authorities of Philadelphia institutions a forum for talking to the public in their own words—on their own voices. It's another example of the public service consciousness which has differentiated WIP from other Philadelphia radio stations for 38 years. It typifies Metropolitan's unique blending of traditional with new concepts to create growing audiences for **WIP** service . . . and your story . . . in **METRODELPHIA, PA**

orks, Inc., Boston Edison Co., Burnham Morrill (B & M food prods.), Cott Bottg Co., New Hampshire & Providence, 1st National Stores, Haffenreffer & Co. (lager beer), Maine Potato Comm., Maine Poultry Assoc., Megowen-Educator Food Co., Merchant's Acceptance Corp., Revere Sugar Refinery, R. G. Sullivan (7-20-4 & 10-ster cigars), Westfield Mfg. Co. (Columbia bicycles)

LIOT, ROY, COMPANY

25 Huntingdon Ave., Boston 16, Mass. Kenmore 6-7974
by D. Elliott

ANK, HERBERT W., ADVERTISING
314 Stuart St., Boston 16, Mass. Hancock 6-4463

net Wilson, Harold J. Turin, Alberta Garman, Sydney Berenson
Needham Plaza Shopping Center, **Berenson**; Franklin' Donuts, **Wilson**; Garber's Auto School (instruction), **Sugarman**; Jordan Marsh Co. (dept. store), **Wilson**; Mass. Dept. of Commerce (travel), **Turin**; Mass. Dress Co., **Wilson**; Northshore Shopping Center, **Wilson**; Schine Theatres (movies), **Berenson**

ROST, HARRY M., COMPANY, INC.

260 Tremont St., Boston, Mass. Liberty 2-6140

Virginia M. Fairweather

Boston Motors, Boston Nash Co., Bowlor Co., Inc., Brockton Fair, Child World, Columbia Bakery Co., Cushman Bakery Co., Eggert Choc. Co. (Page & Shaw, Apollo, Wmney's, Daggett's), Durkee-Mower, Inc. Marshmallow Fluff, Sweeco), Eastern Racing Assoc., Inc., Fellesway Shopping Plaza, E. Small Appls., New England. Gorton's Gloucester (frozen & canned seafoods), Tpoint Co. (Boston div.), Jack & Jill Cat Food, Jay's, Inc., Lafayette Radio Co., Lincoln Downs, Mass. Horticultural Soc., Massachusetts Racing Assn., Merchants Bonded Thread Co., Rambler Dirs. Assn., Salling's, Inc., Santa's Village, Sherman Expositions, Inc., Stuben's Restaurant, Winslow Whip Co., Schwinn Bicycle Co.

COAG & PROVANDIE, INC.

137 Newbury St., Boston, Mass. Commonwealth 6-7517

Rosemary Rohmer

Bay State Macaroni Mfg. Co. (Viva prods.), Cushmanway Div., General Ice Cream, Dawson's Confectionery, Inc., Friend Brothers, Inc. (haked breads), La Touraine Coffee Co., Statler Tissue Corp. (household papers), Swift & Co. (New England plants), Table Talk Pastry

FRANKENBERG & ECKHARDT, INC.

334 Boylston St., Boston, Mass. Copley 7-8550

Alice M. Liddell, Irene E. Ford

W. P. Hood & Sons (dairy prods.), Merchants National Bank, William Underwood Co. (canned meat & fish specialties)

LLOYD ADVERTISING, INC.

9 Newbury St., Boston 16, Mass. Copley 7-6540

John Kurkjian, Stephen J. Burke
Savings & Loan Associations and Cooperative Banks

MEISSNER & COMPANY, INC.

930 Statler Bldg., Boston 16, Mass. Hancock 6-9370

John N. Meissner

PARSONS, FRIEDMANN & CENTRAL

69 Newbury Street, Boston 16, Mass. CO 6-4310

Robert F. Friedmann, Charles Penn

Back Bay Association, Boston Town & Country Clubs, Fensgate Sidewalk Cafe, Homeyer Music Shop, Hub Distributors, Mucci Kitchens, Northgate Shopping Center, Pilgrim Productions

REACH, MCCLINTON & HUMPHREY

1235 Statler Bldg., Boston 16, Mass. Liberty 2-6100

E. G. Gray, media research dir.; Marianne L. Meoli, media buyer

REILLY, BROWN & TAPPLY, INC.

216 Tremont St., Boston 16, Mass. Hancock 6-8070

Arthur F. Brown, pres.

Bay State Academy, **Tapply**; East Coast Aero Tech School, **Tapply**; Filippo Berio Olive Oil, **McNamara**; Hugo's Restaurant, **Brown**; R. E. Jarvis (power mowers), **Brown**; Daniel F. O'Brien (funeral home), **Brown**; The Parks Co. (floor & wood finishes), **Tapply**; Ripple Sole Corp. (ripple soles), **Brown**; Saunders Electronics School, **Tapply**; Sykes Hernia Control, **Brown**; Thompson Buick Co., **Brown**

SACKEL, THE, COMPANY, INC.

316 Stuart St., Boston, Mass. Liberty 2-3666

Ralph Schiff

Berkline Corp., Eclipse Sleep Prods. of N. E., Inc., Goren Packaging Co., Inc., Pieroni's Foods (real Italian prods.), Sturbridge Yankee Workshop

SILTON BROTHERS, CALLAWAY, INC.

131 Clarendon St., Boston, Mass. Copley 7-3730

Marie E. Kachinski, media dir.

Adams & Swett (rug cleansers), Barcolene (all purpose cleaner), Better Home Heat Council, Inc., Metropolitan Transit Authority, New England Provision (meats), Sears Roebuck (retail stores), The Shetland Co. (appliances), Winkler Dirs. Assoc. (oil burners)

SIMONS, PAYSON CO., INC.

1000 Sheraton Bldg., Boston 10, Mass. Liberty 2-3890

Robert J. Leary

Old Mother Hubbard Pet Foods

SNOW, CORY, INC.

655 Beacon St., Boston 15, Mass. Kenmore 6-2171

Malcolm B. Choate, v.p., media & research dir.

STERN, GABRIEL, INC.

420 Boylston St., Boston 16, Mass. Copley 7-0363

Ina Axelrod

Alles & Fisher (J.A & '63 cigars), Beltone of Boston (hearing aids), City Sewing Center (sewing mach.), Elm Farm (supermarket), I. J. Fox (retail dept. store), Lewandos (chain of cleaners), Luby Chevrolet, Slumberland Prods. (hedding prods.), United Farmers (dairy prods.), Universal International (motion pics.)

SUTHERLAND-ABBOTT

581 Boylston St., Boston 16, Mass. Conley 7-8600

T. R. Covey, Jr., radio-tv dir., Joanne Barbour

Am. Sisalkraft Co., Blue Cross, Blue Shield Ins., Corcoran, Inc., Cradle Plan, Inc., Gold Filled Mfrs. Assn., Homelite

TIPPETT & COMPANY, INC.

1492 Highland Ave., Needham 92, Mass. Hillcrest 4-6005

O. W. Tippett, S. R. Tippett, Donald M. Sears

Coombs & McBeath, Inc. (Ford dlr.), **Tippett**; Devcon Corp. (plastic steel), **Tippett**; Hanlon's Men's & Boy's Shoes, **Tippett**; Iron Horse Restaurant, **Tippett**; 39 Newbury St., English Room, **Tippett**

WALTHER, F. P., & ASSOC., INC.

661 Boylston St., Boston 16, Mass. Copley 7-6131

Edwin C. Whittemore

Breck's Boston (lawn & garden seeds), Kyanize Paints, Inc., Sands, Taylor & Wood Co. (King Arthur flour & coffee), Whipple Co. (Grandmother's mince meat)

DETROIT

BATTEN, BARTON, DURSTINE & OSBORN, INC.

1800 Penobscot Bldg., Detroit 26, Mich. Woodward 5-0620

Woody Crouse, media dir.

Dodge Div. (automobiles), Dodge Truck Div.

BROOKE, SMITH, FRENCH & DORRANCE, INC.

East Jefferson at Burns, Detroit 14, Mich. Valley 2-9700

George Johnston, v.p., L. L. (Doc) Druckenmiller, Fred C. Nordsiek, Gilbert Paczewith, Hal E. Rumble

Acme Quality Paints, Inc., **Paczewith**; American-Standard Industrial Div. (air conditioning), **Rumble**; Ferry-Morse Seed Co., **Nordsiek**; Motor Wheel Corp. (lawn mowers), **Druckenmiller**

(Please turn to page 80)

NIELSEN'S EXPANDED SERVICE

The Nielsen 24 Market TV Rating, one of the television industry's most useful audience rating tools, is now available in 50 markets as well. The broader base is obviously important in itself; but as a side-light, it also provides an interesting insight into the 24 Market Report. In the first of these pairs of surveys, the figures were almost identical! We at ABC Television are pleased to have this new market rating tool available; as pleased as we are to show up so well in it.

ABC'S EXPANDED CHEST

The first Nielsen 50 Market TV Report shows ABC way out front. The same story you're familiar with if you've been reading your 24 Market Reports. In either study, ABC-TV holds its lead securely. In fact, in the two weeks just averaged, ABC was first on four nights, second on three. And never third. Of course we're proud and happy. As we imagine our sponsors must be.

3 Network Share of Audience*	
ABC-TV	37.2
NET Y	34.8
NET Z	27.9

* Source: Nielsen 50 Market TV Report, average audience, for two weeks ending July 10th, 1960, 14 nights from 8:00 to 10:30 P.M. Sunday through Saturday

What old radio formats have new audience

E. R. (Pete) Peterson, senior vice president. *Keystone Broadcasting System, Chicago, Ill.*

The tried and the true programing formulas for local radio are still paying off for advertisers, despite all the touting of music-news formats. This is proved to us at Keystone every day in talking with any of our 1,112 radio station managers.

These are just a few of the "old-hat" show formulas which are reaching radio's new and ever-growing audiences, particularly in the markets where all-family radio is a reality—where every member of the family tunes to his or her own station for specific programing of interest to each.

Most important of all, of course, is local news—not the state or national wire news but the kind of back-fence information which reveals who was born and who died and who went to the state capital. Local athletic activities are of obsessive interest to most citizens, and each area has its sports favorites.

And in farm areas—where we have 884 affiliates operating—more than 90% of the stations pull a devoted, daily audience of farmers and their families with the county agent.

These shows bring a steady audience, and attract new and vital inter-



Swap shops and treasure hunts are much tried but still true for radio

est in the station and in its advertisers. Remote pick-ups are always popular, and many stations hook up a phone line to the fire house so they get on-the-spot reports. Treasure hunts are far more attention-getting in medium and small cities than in large markets, and I've seen in-

stances where the whole town went wild in looking for a hidden \$50.

Another old format with new appeal is the swap type of show, where any listener can offer for exchange or barter items with other listeners—100 bushels of potatoes for a refrigerator, an accordion for water skis, and all kinds of trades which people love to hear about.

Another audience favorite in "hometown America" is the Sunday schedule of religious shows, which stations offer free to local pastors and ministers. These people are known personally, and they draw a tight and continuous circle of listeners. Most of these stations also use the student talent from nearby universities, and run in a line for lectures and symposia on subjects of interest to the community.

These local live shows are patterned to become an integrated part of the family life of any community. Many big stations, unfortunately, are too sophisticated to do this. And it's this factor of family-appeal which is interesting more national advertisers in small-market radio than ever before.

Automotives seem to be more interested in selling to these smaller areas than any other product category, but this has only happened in the last two or three years. Car manufacturers, as well as the individual 78 advertisers using our Keystone stations, are finding a listening and selling gold mine among listeners who feel that station personalities are members of their own family.

Dige Bishop, general manager, *WCTA, Andalusia, Ala.*

From sign-on to sign-off, our programing is primarily designed for the housewife. We know that she controls or influences approximately 80% of the family expenditure. To get the sponsor's message to this heavy spender effectively, we follow a format of what might be called "middle

of the road" music. We do not play any rock 'n' roll and only the best of the rural or Western type of music is used.

Less than 10% of the 45 rpm records received by subscription or as complimentary records are used. We subscribe to World and RCA Thesaur transcription services, and we particularly do selective buying of lp's from the principal record manufacturer



20-year-old formats, when refined, can stand the test of time

We endeavor to program the type of music acceptable not only to the housewife but to "in car" listening. Our afternoon block is patterned after the well-known *Road Show* format. The *Road Show* is featured Monday through Saturday from 2 until 4:30. Perennial stars are used frequently and new stars appearing on the horizon, when they are acceptable to our format, are blended into our afternoon *Road Show*. News headlines and news of local interest, including on-the-spot mobile broadcasts, are featured on this program.

The evening segment of the broadcast day—*Sleepy Time Down South*—has a format similar to the long remembered *Moon River* production but our variation has no poetry.

Farm news programs, women service programs, and the morning musical clock program have been standards on these stations (note: Mr. Bishop operates several radio stations) for years. From time to time new ideas or modifications are made on these shows. However we stick to the basic format used 14 years ago.

I believe that formats used as much as 20 years ago with refinements today will stand the test of time and

Appeal ?

command an even larger audience.

Edward D. Allen, Jr., president, owner and general manager, WDOR, Sturgeon Bay, Wis.

We've been told that WDOR is one of the most commercial, small-town radio stations in the country. If this is so, it's because we've gone back to old radio formats that once were successful and still are.

Our most popular program—for which we get premium rates—is *Party Line*. This is certainly not a new party line program as heard over the country, but some of them are pretty dull. Apparently, ours is because it sells. Remember Lum Abner when they first began? A couple of local boys without a cent. My sales manager (known as "zy Dan") and I talk about where the fish are biting, discuss the pros and cons of the latest City Council action and invite anyone who has something to say to come in and say it.

They often do and we get on some pretty controversial subjects, which make people both mad and glad at us. The point is, it draws an audience. In addition to this, we sell small second-hand items for individuals free of charge, announce lost and found items and sing happy birthday and anniversary to those celebrating that day. It's been called a public service program with a personality, and the



Get local people into the act; names make news! Be friendly

Sponsors are standing in line to get out. What made *Grand Ole Opry* so popular? The music wasn't good, but it belonged to a certain area. In our

(Please turn to page 83)



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

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

KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: Northeast Louisiana State College, Monroe. One of nine 4-year colleges within our coverage area.

In Roanoke in '60 the Selling Signal is SEVEN...

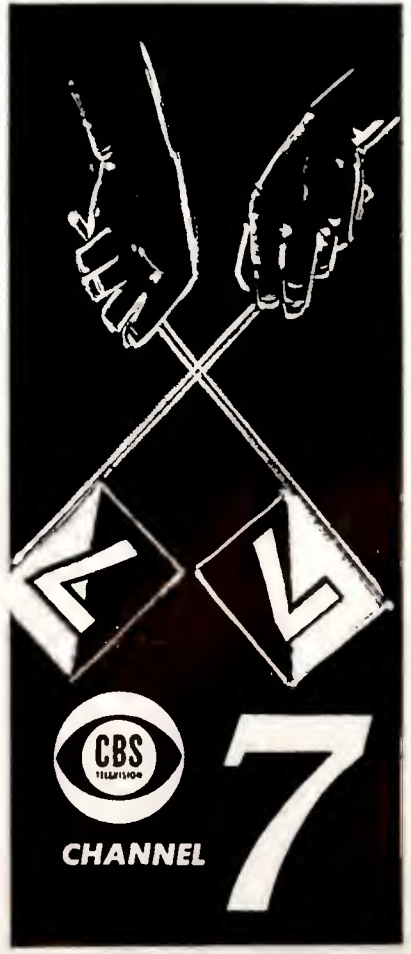
Wig-wagging will get you nowhere, but your selling message on WDBJ-TV will go into over 400,000 homes in Virginia, N. Carolina and W. Va. . . . a rich and growing Television Market of nearly 2,000,000 people.

You can sell like sixty on seven. In Roanoke, seven is WDBJ-TV . . . best in sight, day or night, for higher ratings at lower cost. Your only station in this area offering CBS network shows — plus superior local programming, plus hard-hitting merchandising assistance.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

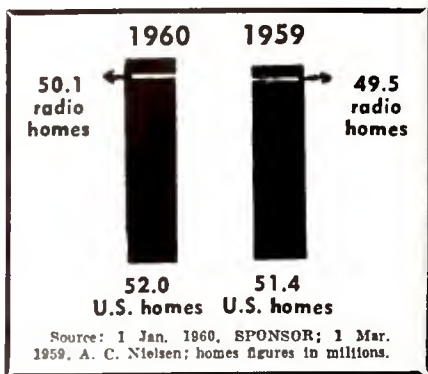
Roanoke, Virginia



Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of June 1960				
	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,483	98	628	197
Fm	741	171	74	44

End of June 1959				
	Stations on air	CP's not on air	New station requests	New station bids in hearing*
Am	3,377	123	516	155
Fm	622	147	49	21

Source: FCC monthly reports, commercial stations. *May, each year.

Radio set index

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

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

Radio set sales index

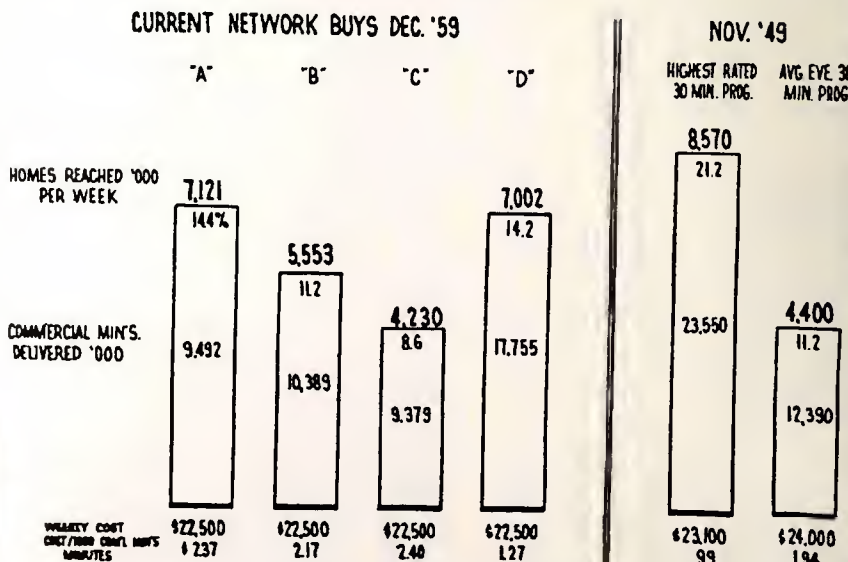
Type	June 1960	June 1959	6 months 1960	6 months 1959
Home	702,889	678,195	3,878,358	3,158,881
Auto	596,870	637,806	3,323,092	2,900,196
Total	1,299,759	1,316,001	7,201,450	6,059,077

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

2. CURRENT NETWORK PATTERNS

The Nielsen chart at right shows a group of actual current network radio buys vs. radio at its peak in 1949. Taking into consideration the enormous increase in cost of living together with a substantial rise over the past decade, in costs of all major media, network radio today is just as good a buy if not better than in 1949. Note also, based on the four current network radio buys, that the average homes reached per week is around 5 million compared to the 1949 average with 1.4 million homes

How current network buys compare to radio at its peak



BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

“LIB”

it up!



er two thoughts were synonymous—it's the New York Negro community and WLIB.
opolitan New York has the largest Negro Community in America—1,494,000. And it's growing larger every day.
has by far the largest share of that growing community in Metropolitan New York. And its lead has grown consistently after year.
can't think of one without the other. WLIB is first in the Negro Pulse, first in Negro Public Service, first in Negro News. It offers more Negro programming than all other stations in New York combined.

That's why more national advertisers place more business on WLIB than on any other station programming to this vital market—they know that WLIB has proved itself far and away the most effective buy. Get the facts. You'll agree it makes sense to re-evaluate your media schedule and “LIB IT UP”.



Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK



HOP, SKIP AND JUMP

A fun game for youngsters, but one that has no place in the hard school of salesmanship. Ask any merchandiser who has successfully sewed up KELO-LAND'S 73,496 square miles. He'll tell you that no one tv transmitter can begin to cover this prize market alone. Nor can any piecemeal "package" of two or three unrelated stations. Only one television beam does deliver all 103 counties to you—completely, simultaneously! That's powerful KELO-TV SIOUX FALLS and its KELO-LAND booster hookups. The whole, fantastic multimarket — with just one single-station rate card. Thorough KELO-LAND coverage at less cost-per-thousand than you'd have to cough up for other hop-SKIP-and-jump make-hift deals. Buy big—KELO-LAND!

CBS • ABC

KELO-TV LAND

KELO tv SIOUX FALLS; and boosters
KDLO tv Aberdeen, Huron, Watertown
KPLO tv Pierre, Valentine, Chamberlain
JOE FLOYD, President
Evan Nord, Gen. Mgr. Larry Bentson, V.P.
Represented nationally by H-R
In Minneapolis by Wayne Evans & Associates

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Pontiac Motor Div., General Motors Corp., Pontiac, Mich.: Now making multi-station buys in top 50 markets for 1961 Pontiac and introduce its new compact—Tempest. Campaigns are separate. For Pontiac, a five-day flight will begin 5 October; for Tempest, a five-day flight will begin 2 November. Buyer: David Balnaves. Agency: MacManus, John & Adams, Inc., Bloomfield Hills, Mich.

The Quaker Oats Co., Chicago: Scheduling three nighttime minutes per week in numerous top markets for 26 weeks beginning 17 September. Quaker Oats is looking for spots "as close to prime time as possible." Campaign is for Puffed Wheat and Puffed Rice cereals. Buyer: Edith Hanson. Agency: Compton Advertising, Inc., Chicago.

Chun King Enterprises, Inc., Duluth Minn.: New activity for Chun King products will come in two four-week flights, the first starting September, the second 4 December. Nighttime minutes will be employed in major markets. Buyer: Betty Hitch. Agency: BBDO Minneapolis.

National Association of Insurance Agents, New York: Current buying fall schedules to start 10 September, with 25-30 probably to be added. Five- and 15-minute news and sports shows are being booked for 13 weeks. Buyer: Lorraine Keirstead. Agency: Doremus & Co., New York.

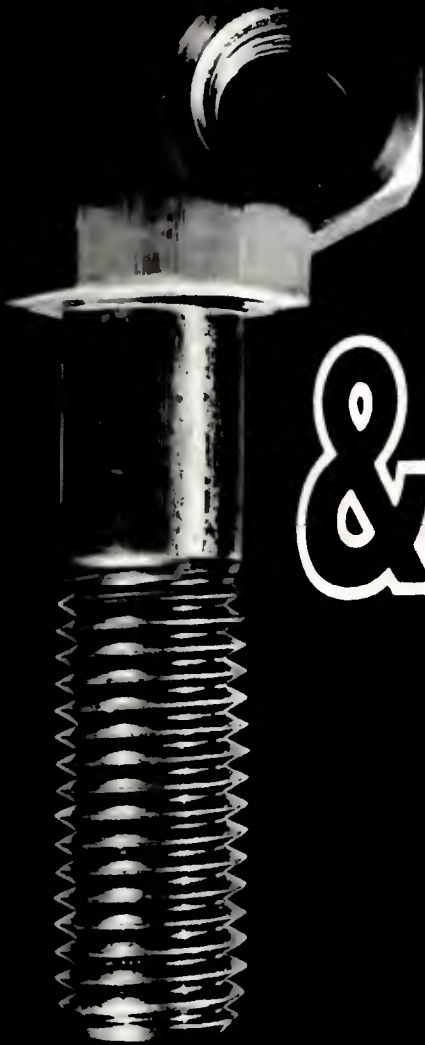
Corning Glass Works, Corning, N. Y.: Beginning 12 September a 13-week campaign for Corning Ware will open in 45 pre-selected markets. Buyer: Arne Ramberg. Agency: N. W. Ayer & Son, Philadelphia.

RADIO BUYS

Sinclair Refining Co., New York: Campaign of 20-second spots to run in more than 30 markets begins 15 August and will run for several weeks. Schedules call for heavy use in driving times. Buyers: Ben Powell and Robert Kutsche. Agency: Geyer, Morey, Madden & Bland, Inc., New York.

Sylvania Home Electronics, Batavia, N. Y.: Schedule to run in 15 selected markets over five scattered weeks to cover areas the NBC network schedule does not reach. Begins 12 September and runs through 28 November. Buyer: Maria Carayas. Agency: Kuder Agency, Inc., New York.

Standard Brands, Inc., New York: A four-week campaign for Bonnet Margarine begins 12 September in 25 markets. Daytime minutes will be employed. Buyers: Bob Decker and Pete Schulte. Agency: Ted Bates & Co., New York.



NUTS & BOLTS

What do you think of when you think of Oklahoma?

Cattle, Wheat, Oil, Football?

Add one more think. Manufacturing!

The Greater Oklahoma City Market has changed complexion in the past few years. Manufacturing has been added to the diversified base from which springs the fact that Oklahoma City is considered to be one of the five fastest growing cities in the nation. *It can also be one of your 5 fastest growing sales territories.*

This is one of a series of messages telling the story of the industrial, economic and business development of the Greater Oklahoma market, and the parts WKY RADIO AND TELEVISION play in the distribution and sale of advertised products not only in Oklahoma City but in the stations' 56-county coverage area.

MANUFACTURING

MANPOWER

BUYING POWER

The increased mechanization of farming has released thousands of highly adaptable native-born workers into the labor force in Oklahoma. Because of planning, these workers are being absorbed in the expanding industrial and manufacturing activity in the Greater Oklahoma City Market.

The new manufacturing plants being added to the scene each year find many attractions in the market... natural resources, ideal weather, abundant power...but above all, the most impressive difference is PEOPLE!

Oklahomans have "pride of performance." We've known this for years. Manufacturers are finding it out. A recent comment from a major industrialist included... "The vital factor in your progress has been the spirit, determination and pride of your people. This pioneering spirit, which attracted us* to Oklahoma, is the priceless ingredient in your economic expansion." (*name on request)

Newest and largest of the growing list of manufacturing firms in Oklahoma City is the new Western Electric plant. Initial work force... 4,000 people.

In the immediate Oklahoma City area alone, there are 14 industrial districts... several times that number in the WKY RADIO AND TELEVISION stations' coverage areas.

Bureau of Labor Statistics data shows the man-days lost annually through labor disputes for each Oklahoma worker to be just .27, compared to the national average of .64.

Dollar volume output per Oklahoma worker... \$10,851 compared to national average of \$10,634.

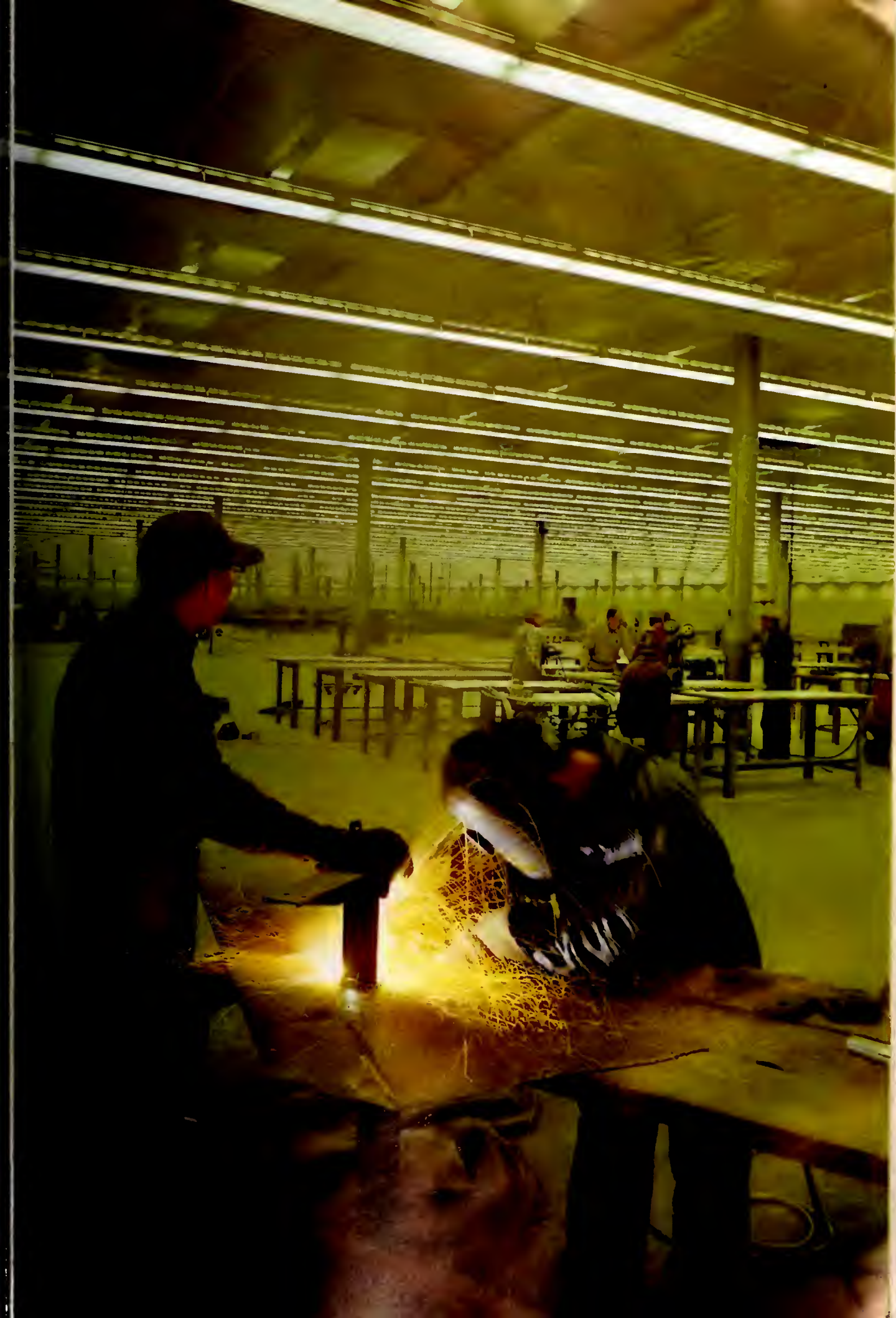
The expansion of manufacturing means more people...more jobs... more payrolls...more spendable income. WKY RADIO AND TELEVISION, in its established role of prime communicator in the market, tells the story of your products to the people enriched by this industrial expansion.

A Good Market In Which To Do More Business. Good Stations ON Which To Do More Business.

A few of the reasons are set forth on Page 4.

FACTS





THE POWER OF PRIDE

It's SALES power.

It's the difference between just doing what has to be done . . . and doing what CAN be done.

It's what WKY RADIO AND TELEVISION does to improve our service to our audience.

We either do it better . . . or not at all.

Example: WKY RADIO has always had better coverage than any other station in the market. But we have made three major improvements in transmission facilities in recent months, just to widen the gap even further.

Example: WKY-TV not only was the 1st station in the market to have Video Tape. We installed TWO VTR machines because this means better service for the advertisers.

These are just two examples, chosen because they're the kind of thing the audience generally is unaware of. But what the audience IS aware of is that WKY RADIO AND TELEVISION are the leading communicators in the Greater Oklahoma City Market.

This PRIDE does mean additional SALES POWER. It means you're doing business with the BEST.

Being best is practically a mania with us, simply as a matter of pride. And it makes it harder all the time for others to follow us.

WKY

RADIO AND TELEVISION

OKLAHOMA CITY
The WKY Television System
WTVT, Tampa—St. Petersburg
Represented by The Katz Agency

WASHINGTON WEEK

15 AUGUST 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The hearing on the catchall broadcast industry regulatory bill developed pretty much as expected by trade insiders.

Bill's prospect in a nutshell: the Senate Commerce Committee seems set to report out the measure **minus the House-passed provision for suspension of station licenses.** However, it appears, the provision of fines up to \$1,000 per day for rules violations will remain in the measure.

FCC chairman Frederick Ford told the SCC's subcommittee chairman John Pastore that rather than no bill at all he would prefer a license without the license-suspension feature.

The NAB's Vincent Wasilewski conceded that the association's opposition to fines would be lessened **if reins were put on FCC power in that direction.**

Pastore made it clear that for his part he has a great admiration for the broadcast industry and does not want to deal with it too harshly because of the misdeeds of a few.

Some of the sting would be taken out of the provision for fines **by limiting liability to 90 days before the FCC calls a station to account.** Violations would have to be "willful and repeated." It would also be made clear that stations **could appeal such fines to the courts on their merits.**

The industry will not try to block the bill as it's due to be amended. They will gladly trade the limited new power to be given to the FCC for another section rolling back the FCC's interpretation of the sec. 317 sponsorship identification rules. This provision **would permit acceptance of free records, props, payment of remote expenses, etc., within reasonable limits.**

Payola-plugola and other sections of the bill were agreeable to everybody.

The FCC stopped beating the broadcasting industry over the head just as a short Congressional session began, in which broadcasting's fat is really in the fire.

While the Commission scattered in all directions for the annual August vacation, **chairman Frederick Ford remained available** to testify before the Senate Commerce Communications subcommittee.

The House Commerce Committee had before it a Senate-passed measure aimed at making possible Lincoln-Douglas-type debates between major party candidates for president and vice president. The bill would suspend the Section 315 equal time provisions to that extent for this one campaign.

The fate of the bill which would permit broadcasters to give time to the presidential and vice presidential candidates of the major parties without worrying about the crackpot and minor parties was **very much in doubt.**

During the regular Congressional session Rep. Oren Harris, chairman of the House Agriculture Committee, had made no move to call hearings. The bill was, indeed, very much a dead issue until the current special session was agreed upon.

Since then the networks have pleased the politicians mightily with their coverage of the two political conventions. Also, ABC, NBC and CBS have issued firm invitations to the two presidential candidates to accept free time. These developments would seem to have **greatly increased the pressure on Harris and his committee to get moving on the bill** which would make it possible for the two networks to make good on their invitations.

The next move is up to Rep. Harris.

FILM-SCOPE

15 AUGUST 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The syndication doldrums of the past season are definitely over.

The program market, after its slowest two quarters in history, did a complete turnabout in July as fall orders came in to give syndication a **bright outlook for the first time in around a year.**

At least these four major syndicators are sharing in the bonanza:

- **CBS Films**, sold Brothers Brannigan 82 markets, mostly in regional deals to **Blue Plate Foods**, **Standard Oil of Indiana**, **American Stores**, and **Standard Oil of Texas** and signed a Lay's Potato Chip regional on **Deputy Dawg**.

- **MCA**, put **Shotgun Slade** into its second year, starting off with a renewal of **Ballantine's** 27 market regional.

- **Screen Gems'** new **Two Faces West** rolled up sales in 115 markets, including regionals to **Labatt's Coors**, **Drewrys**, and **Standard Oil of Texas**; also, renewals to **Manhunt** in its second year included **Jax beer** in 19 markets.

- **Ziv-UA's** **Case of the Dangerous Robin** started off with **32 B&W markets**, and the tobacco advertiser was looking for time in 70 more.

Keep in mind that there's still more syndication money coming: **General Mills**, **Ford**, **Brown & Williamson**, **Auto-Lite** and **Chrysler** are all reportedly ready to spend widely, the only obstacle being the availability of good time.

Now even time—the most insurmountable of all syndication obstacles—is opening up: The Thursday 10:30 p.m. slot on NBC will bring to five the total of late half hours to open each week this fall in three-affiliate markets.

Come fall, stations will control 10:30 p.m. half hours on Tuesday (ABC), Wednesday (NBC), Thursday (NBC), and Saturday (CBS and NBC).

Syndication's dog days (no time, nothing to sell, and no one buying) are a thing of the past—and that's not all: **Syndication men have a programing trend generating excitement for the first time in three or four seasons.**

It's comedy: See it in big regionals like **Carling's Jim Backus** (CNP), **Blue Plate's Brothers Brannagan** (CBS Films), **Kellogg's Mr. Magoo** (UPA; national spot), and **Lay's Potato Chip's Deputy Dawg** (CBS Films).

A proven star and a continuing regional backer make it comparatively simple to change the concept of a syndicated show, even in midseason.

Take **MCA's Coronado 9**, successor to **State Trooper** for **Falstaff** and **Rod Cameron**, which began its premieres last January and March.

Here are good May or June ARB's for **Coronado 9** in eight markets.

CITY	RATING	SHARE
Cleveland	13.0	30.0%
Des Moines	26.4	64.4
Little Rock	26.5	61.6
New Orleans	21.9	50.1
Omaha	19.3	37.3
Phoenix	21.6	40.4
Wichita	13.2	32.4
San Diego	30.3	70.5

(Syndication veterans will recall this is the second format switch for **MCA**, **Rod Cameron**, and **Falstaff**. Before the western craze they teamed up in **City Detective**.)

Another major tobacco company is understood to be looking around on the corporate level for syndication availabilities to be used cooperatively by its various brands.

Coverage wanted: around 40 large markets.

Decision on whether to make one regional deal through a syndicator or to buy different shows station-by-station via reps is apparently still up in the air.

Three of the new syndicated shows continue to move ahead briskly, chalking up station sales, and expanding some regional deals.

They are:

- **Best of the Post**, the ITC anthology series, which made a total of 71 sales since 1 July, including 39 of the fifty largest markets.
- **Case of the Dangerous Robin**, Ziv-UA entry, which was sold to Labatt (Ellis Adv.) for WKBW-TV, Buffalo; WCNY-TV, Watertown, and WWJ-TV, Detroit, and also to Max Factor on KONA, Honolulu. The series is sold in 97 cities, including 43 major markets.
- **R. C. M. P.**, CNP's adventure series, made eight more station sales to reach the 71 market mark.

Incidentally, Best of the Post sparked a July for ITC which it calls the best month it's ever had. (For more sales details, see FILM WRAP-UP, p. 74).

Until recently WCBS-TV, New York, was one of CBS Films' worst customers but lately it's become one of its best.

The CBS flagship reportedly just bought **Brothers Brannagan** from the CBS film arm for Saturday at 7 p.m.

Just a few weeks ago WCBS-TV bought Robert Herridge Theater from CBS Films, but before that it's hard to remember back to another time when the two CBS units did business before.

Many special effects problems in commercials are being solved with **Mattescop**, a travelling matte process controlled by MPO in the East and Cascade in the West.

The process uses Eastman color film to obtain self-mattes when backgrounds are bathed in selected light.

In addition to **Kleenex's Manners** commercials, other users of the process include **Bulova's Art Linkletter** spots, **Sealtest's** with **Bat Masterson**, and a **Hamm's** beer campaign.

Telescript CSP Inc. has a new **TapeEditor** on the market for only \$1200.

The new device, said to eliminate time consuming video tape splicing methods, has already been ordered by WNBC-TV, New York, and WNBQ, Chicago.

Telescript is a relatively new firm formed by three ex-Teleprompter executives who initially had the idea that prompting equipment should be sold, not leased.

Here's a tip from **KRGV-TV, Weslaco**, to other stations with just one tape recorder: Mount it on a trailer unit and use it both outside the station for remote special events or commercials and also inside for station projection.

The Southwest station, using the idea since last April, believes it's the first one-recorder station to mount its tape unit in a trailer.

SPONSOR HEARS

15 AUGUST 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

A decision on what agency succeeds D'Arcy on the Olin-Mathison \$3 million account should be forthcoming this week.

The list of prospects has been shaved down to three. Meantime O-M has committed itself for a batch of CBS Reports the coming season.

Desilu has put out feelers about the prospects for next season of a special which would cost around \$500,000.

Billed as Lucy Goes to Broadway, it would include the cast and musical numbers of the Broadway show that Lucille Ball is readying for this fall.

Time Magazine's waiting for Nielsen convention rating figure so that it can apparently toss a few more barbs at tv's coverage of the political conventions.

What the magazine is particularly interested in is how the independent stations with their films fared against convention viewing.

Time has called the network coverage "more mettlesome than thrilling," even going so far as to quote commendably from a contemporary it always hasn't cherished, the New Yorker.

Reflecting how the ABC TV hierarchy regards station relations: it's been moved to extra-toney new quarters removed from the main building.

Visiting stationmen—particularly from key two-station markets—now can't help but indulge in introspection over the advances made by the network in these past few years.

Discount at least 99.4% of that wailing from disappointed salesmen that two of the tv networks are engaged in a daytime under-the-counter price-cutting war.

The business being the fishbowl that it is, about the only thing a network can get away with nowadays is yielding a bit on program charges or squeezing a newcomer into the rank of charter clients.

The agency itself takes a chance when it becomes the beneficiary in an off-rate card deal the other clients may want to know how come they also didn't get it, or why wasn't the opportunity made available to them.

One advertiser that makes sure to touch all goodwill bases when it puts on a special is the Brewers Institute (JWT).

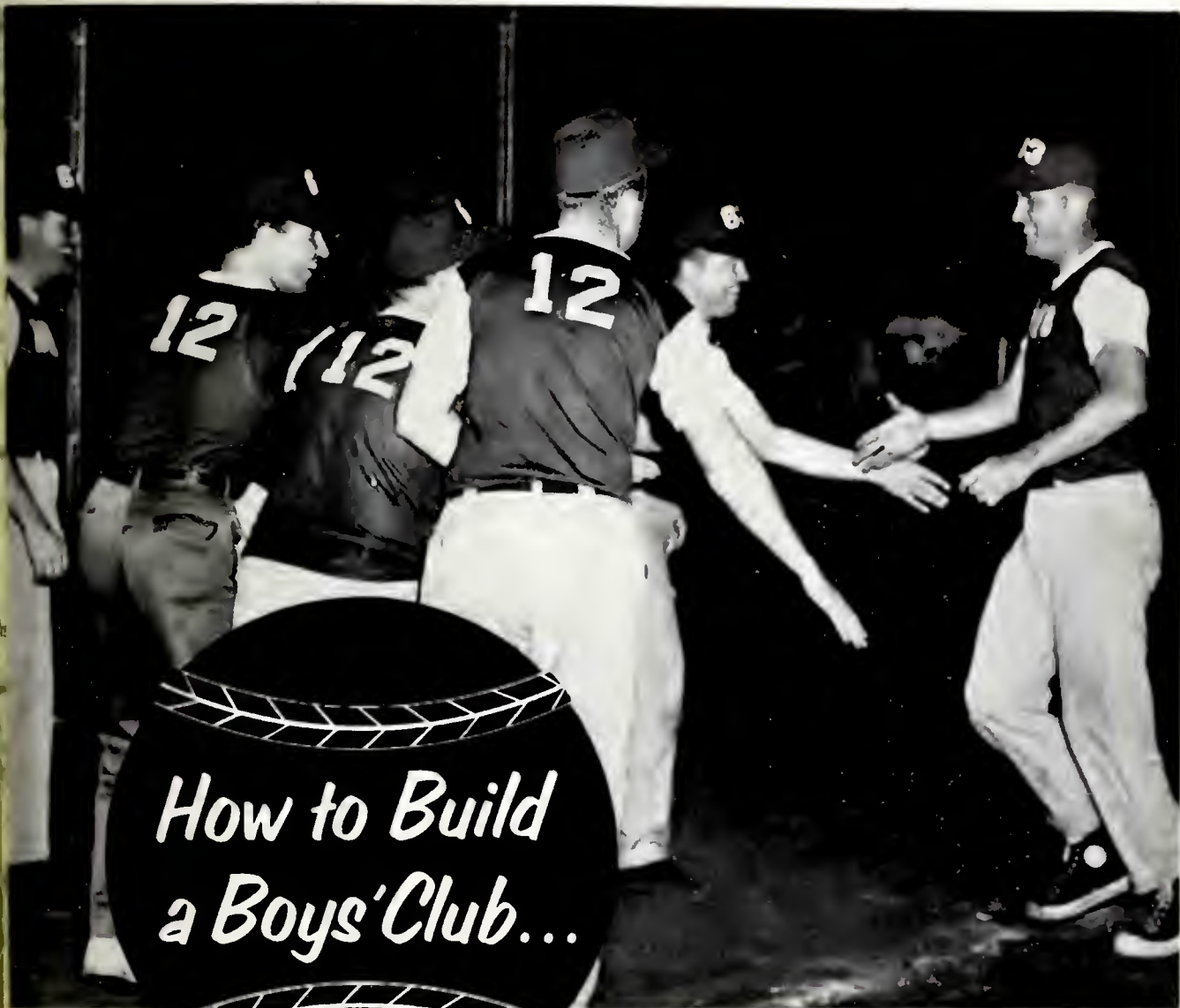
A 500-line spotlight ad is inserted in every newspaper in every one of the 180-odd markets in which the show is televised.

World tourists off Madison Ave. report that the countries in which they've found the strongest opposition to the introduction of tv are Israel and South Africa.

The reasons for this as assimilated by the travelers:

Israel: the government is afraid that tv would divert too much attention from their peoples' dedication to their tasks and objective.

South Africa: the colored people would become conversant with other ways of life, cultures, and governments, thereby adding to the present resentment and unrest.



How to Build a Boys' Club...

The largest softball crowd in the history of Rhode Island," acknowledged the Providence Journal. This how the softball game played for the benefit of the Providence Boys' Clubs between broadcasting rivals, WPRO and WJAR was reported. That the final score was 22-18 in favor of WPRO was less important than the final gate receipts from more than 6,000 enthusiastic fans. The real winners were the youth of Providence.

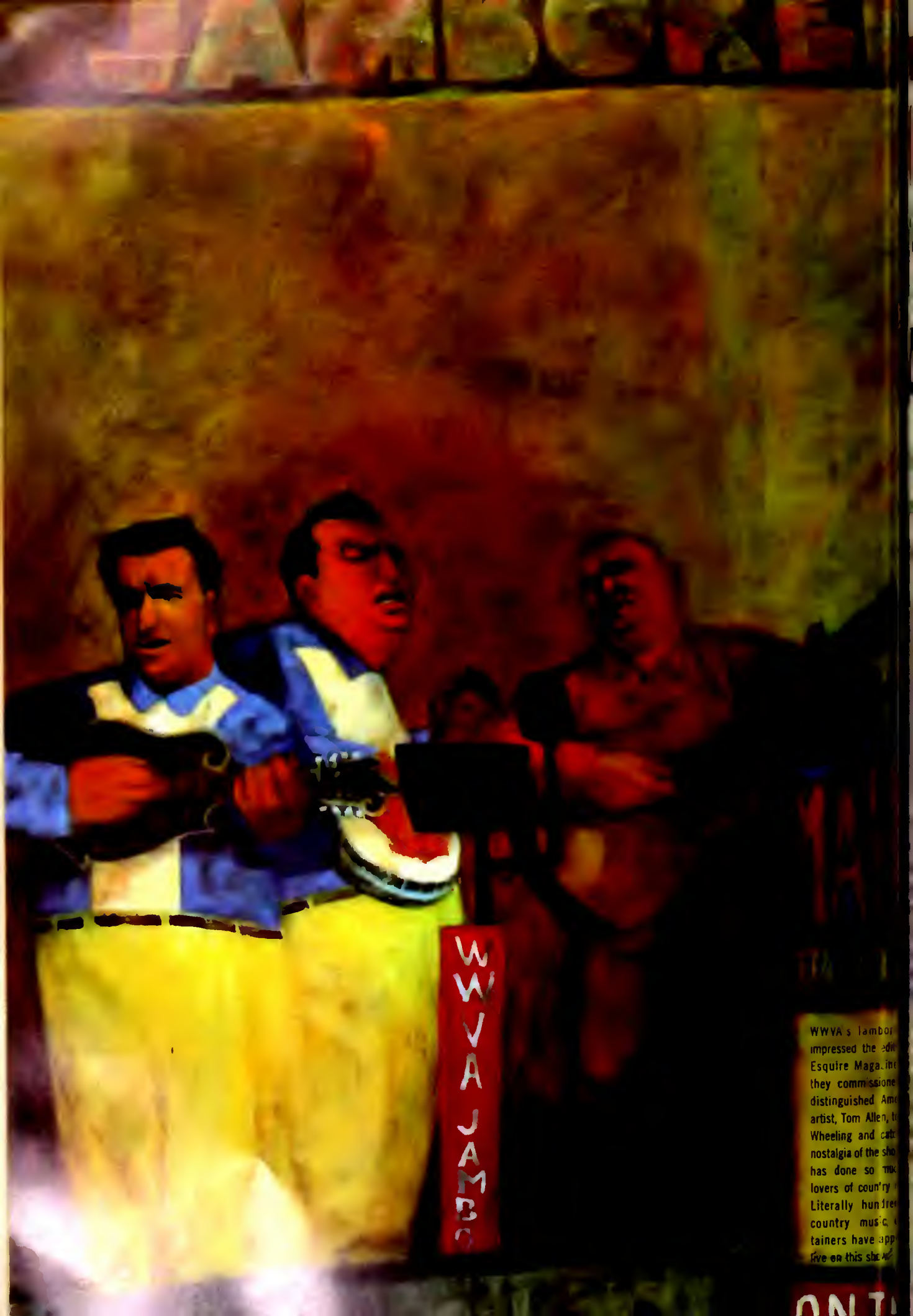
The cheers which greeted the nine WPRO personalities introduced to start the game showed recognition and affection.

The friendly rivalry of the softball diamond was openly promoted with both stations referring to the personalities from both sides. A "Beat Station X" sign would have been out of keeping with the occasion. Of course, our fine business rivalry resumed with the final out. For "fine business" for your clients through WPRO-TV, the best buy in Southeastern New England, call Gene Wilkin, Plantations 1-9776 or Blair TV.

WPRO-TV Providence

CAPITAL CITIES BROADCASTING CORPORATION

• Represented by Blair TV



WYVA's lambert
impressed the editor
Esquire Magazine
they commissioned
distinguished American
artist, Tom Allen, to
Wheeling and catch
nostalgia of the show
has done so much
lovers of country
Literally hundreds
country music
entertainers have appeared
on this show

ON T

JAMBOREE

1467 CONSECUTIVE WEEKS

(28 YEARS) ON WWVA

AND STILL GOING STRONG!

They come and they go—shows of all kinds, all over America, but WWVA's gay, colorful Jamboree goes on and on. So does WWVA's Tri-State Farm Broadcast (now in its 25th consecutive year.) And there's the Junior Town Meeting of the Air (now completing its 14th consecutive year).



More than 2,000,000 people have travelled from near and far to see the famed WWVA Jamboree — a radio show! An average audience has consisted of persons from 119 counties in 21 states. But more important, the WWVA Jamboree has proven listener participation in 595 counties of 23 states comprising the entire northeast section of the nation — 39% of the nation's population.

The Tri-State Farm Broadcast is another example of live public service programming over WWVA. Produced in cooperation with the agricultural extension services of W. Virginia, Ohio and Pennsylvania, over 30 professional farm experts take part. First by far, choice of farmers for rural programming.

Award-winning Junior Town Meeting of the Air is produced by WWVA in cooperation with Bethany College and Oglebay Institute with 28 high schools (public, private and parochial) participating. Featured are Trans-Atlantic broadcasts with British high school students, arranged through the B.B.C.

These and many other continuing WWVA public service projects are dedicated to making the 67-county, Wheeling-Pittsburgh Area an ideal community in which to live and work and build a better America.

Area survey proved dominant seven days a week. Fully 50,000 watt network station Wheeling-Pittsburgh area.

WWVA

Wheeling
Radio (CBS)

STORER BROADCASTING COMPANY

33 years of community service

NEWS & IDEA WRAP-UP

FLOAT-FEST, contributed by KOMO-TV to recent Seattle Seafair Parade, features Lorraine Demler ('Miss Keep Washington Green') seated at the helm, accompanied by station's Capt. Puget (c) Smokey, the bear and Donna Easton, who named float 'The Best Things in Life Are Free'



LOOK, MA, NO HANDS! Nor does Dick Schmitz, pgrm dir., KAKC, Tulsa, need them, while he and his donkey guard first base during baseball game. Station's 'Big 7 D.J.'s' played 'Best of Television' team, with proceeds earmarked for Lombard Youth Recreation Program



NEW STATE to be established by WIBG, Philadelphia, will be known as W-I-B-G LAND, 'The State of Happy Listeners.' Distribution of its currency, a traffic safety campaign plus resolution to support public needs and provide accurate news reporting are part of station's new activities

PRIZE CERTIFICATE*

WIBGLAND

NINETY-NINE

PHILADELPHIA, PA.

* LISTEN TO WIBG—RADIO 99
NUMBER BELOW MAY BE
CALLED AT ANY TIME.
MAKING HOLDER ELIGIBLE
FOR PRIZE.

HEAR COMPLETE CONTEST
DETAILS ON WIBG.



CITY HALL

99

John C. Mohr
Manager Director, WIBG

RADIO 99

The American pre-election pulse will be explored this summer during a cross-country trek by newscaster and interviewer Mike Wallace.

The sentiments and thoughts of citizens will be aired on *Closeup USA*, syndicated to KEX, Portland, Ore., and other WBC stations.

"I Speak for Democracy," is the theme of the 14th annual Voice of Democracy broadcast script-writing contest.

The contest kits were mailed to every broadcaster and VFW post in the nation and to 28,000 high schools invited to enter the competition.

State winners will visit Washington in February, the top winner receiving a \$1,500 scholarship to the college of his or her choice.

The contest is sponsored by the NAB. Electronic Industries Association,

and the state associations of broadcasters in cooperation with the Veterans of Foreign Wars.

Courtroom, a program of simulated cases from the Baltimore Magistrate's Court, with members of the city's Bar conducting the proceedings, was broadcast on WMAR-TV.

The dramatized cases ran the gamut from a neighborhood squabble to a hearing on armed robbery.

The president of the Bar Association discussed the Magistrate's System and the Municipal Court Reform Bill.

Soon to be on display at the Alamo Museum is Davy Crockett's coonskin cap.

Actually, the "real" cap is non-existent but the one to be seen is the

replica worn by John Wayne in the soon-to-be-released film, "The Alamo."

This all came about when Allan Dale, WOAI, San Antonio, personality, saw clips of the movie and decided that the Alamo should have this symbol of "man's determination to die for a principle."

A letter went out to Richard Nixon and John Kennedy last week from the Eastern Shore Broadcasting Company. The contents, an invitation for the two candidates to meet to record a "get out the vote" announcement.

If the candidates agree to the proposal, WDMV, Pocomoke City, Md., will air the announcements 36 times weekly until election day, and make it available to all radio stations which show interest in broadcasting the tape.

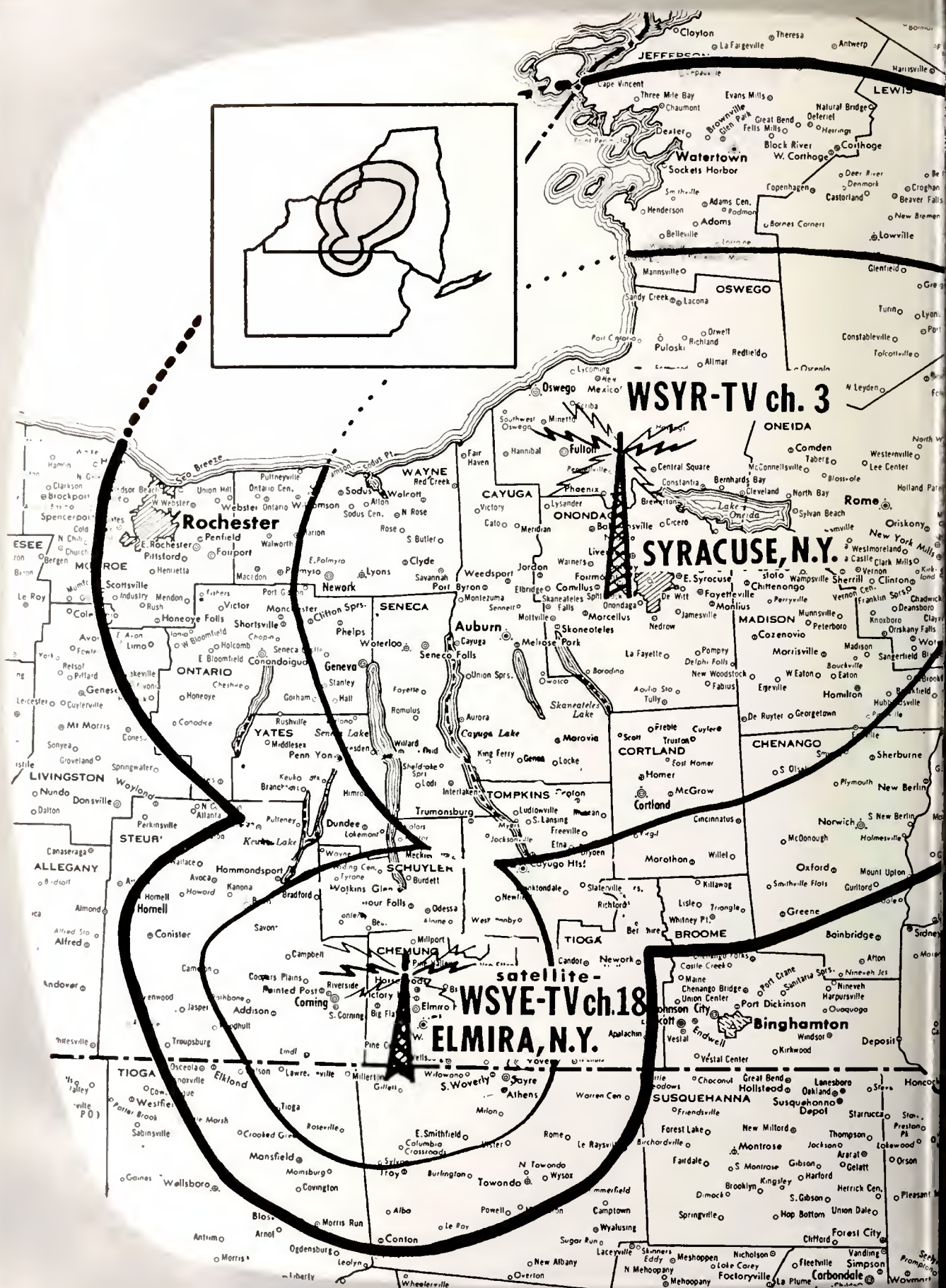
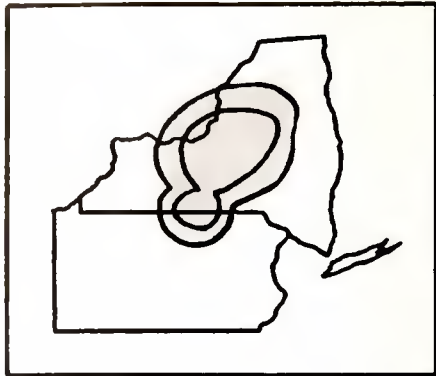
PRESENTATION—series of 10 to be exact—based on 33-minute film outlining extensive program improvements at KGO-TV (San Fran.), given by station's gen. mgr. Dave Sacks, sales mgr. Russ Coughlan. Present at one session: media dept. group from Benton & Bowles



MICHIGAN NATIONAL CHERRY FESTIVAL gives press party at Y. 's Franklin Simon dept. store. With Festival Queen Maurie Thompson (l-r): Bob Barry, Elisabeth Beckjorden, Les Biederman, pres. Paul Ryan Network, WPBN-TV, Traverse City; WTOM-TV, Cheboygan



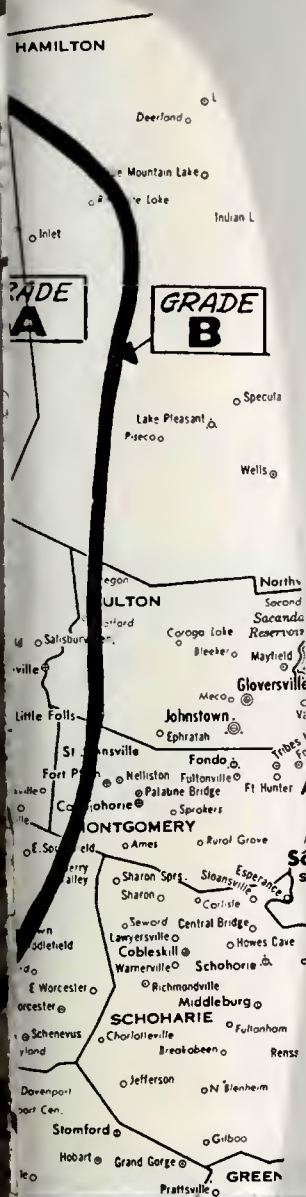
LOOKING FOR NEWS, is pretty Sandra Jean Neighbors, new unofficial member of WLOS-TV's (Greenville, S.C.-Asheville, N.C.-Spartanburg, S.C.) news dept., who hopes to make news herself as 'Miss Carolinas Press Photographer.' Sponsoring her in contest: sta.'s Joe Epley



WSYR-TV ch. 3

SYRACUSE, N.Y.

satellite-
WSYE-TV ch. 18
ELMIRA, N.Y.



WSYR-TV

PLUS!

WSYE-TV

**DOMINATES
CENTRAL NEW YORK**

**WSYR-TV ALONE DELIVERS 44,287
MORE HOMES THAN ITS COMPETITOR**

**WSYR-TV AND ITS SATELLITE,
WSYE-TV, DELIVER 73,089 MORE
HOMES THAN ITS COMPETITOR**

*All figures NCS No. 3, weekly circulation.

WSYR • TV

**NBC
Affiliate**



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

ADVERTISERS

Colgate (Bates) is seeking to lighten its final quarter network tv burden even in the night-time sector.

It's asking CBS to find an alternate sponsor for Sister Eileen in the Thursday 9-9:30 slot, starting in September.

Colgate only recently cutback about \$250,000 of its daytime load for the remainder of the year.

Part of the bait: the alternate sponsor would get a half-franchise in the time period.

Carter Products has denied the FTC charges of using deceptive tv commercials for Rise shaving cream.

The complaint alleged that the purported competing lather in the demonstration is not a product used for shaving purposes but was prepared especially for the commercial.

Carter asserted that the complaint fails to take time limitations into consideration and expediencies necessitated by photographic reproduction.

The FTC insists on issuing a re-

straint order on Colgate-Palmolive's "invisible, protective-shield" advertising.

Colgate argued that the charges should be dropped since they eliminated that theme of its advertising after being served with the complaint.

The Commission retorts that the restraint order is insurance against future deceptive advertising of Colgate Dental Cream with Gardol.

Alcoa's latest promotional tieup with its *One Step Beyond* series (ABC TV) is a compilation of stories based on the Step scripts in a paperbook published by Citadel.

Previous promotional bit was an album containing excerpts from the series' musical scores.

Fuller & Smith & Ross is the agency.

Campaigns:

• **Eastman Chemical Products** has purchased participations in four consecutive tv shows on CBS TV aimed directly at the daytime women's audience from 10:00 a.m. to 12:00 noon every Friday. There is a total of 12 minutes of commercial time during

the two hour period. The four shows are *December Bride*, *Video Village*, *I Love Lucy* and *Clear Horizons*.

• **Bisquick and Vermont Maple Syrup** have joined forces to kick a fall "back-to-pancake" season with a Silver Dollar Pancake and Syrup promotion. A consumer offer of one stainless teaspoon in return for a Bisquick box top and Vermont Maple bottle cap is part of the network and radio and tv spot campaign. Agency: Knox Reeves.

• **Kitchens of Sara Lee** (C&W) are reminding consumers to "Take a cool summer break with Sara Lee Cake." The "Summer Cooler" promotion, running in nine major markets stresses "no hot kitchen, no hot oven, for the cakes are ready to serve. The campaign will be featured on CBS TV's *Captain Kangaroo*.

AGENCIES

The first advertising agency devoted exclusively to cooperative advertising, has been formed with Lester Krugman at the helm.

Cooperative Advertising Specialists will provide service for manufacturers.

WRGB

puts your

MESSAGE

WHERE

THE SALE

BEGINS

Sales begin long before sales are made, and WRGB



is there at the outset in the

homes  and on the minds of the

people  who

can translate your message into sales.

Sales begin here, too, because more and more manufacturers are discovering the test-marketability of this Northeastern New York and Western New England audience. The thousands of engineers, skilled workers, farmers and their families who live here represent a wide cross section of preferences and tastes. And, the metropolitan, suburban and rural nature of this market further gives you an excellent sampling of modern America's living habits. But, what really makes sales begin here is that WRGB is the number 1 voice and picture in this area. Let WRGB place your message where sales begin. Contact your NBC Spot Sales representative.

WRGB
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

6

o engage in co-op advertising, including the creation, administration and merchandising of their programs.

Agency appointments: Manning to **Compton**, San Francisco, for Coffee Company, Restaurant Division, Bakery Division and Food Service Management Division . . . International Shoe Company's Vitality Division appointed **Gardner Advertising** . . . Kodak Mexicana to **K&E de Mexico** . . . Herald Tribune Radio Network to **Zakin** . . . Vim Electric Company appointed **Wexton Advertising** for radio-tv advertising . . . I-E-Blend Fuel to **Hunter & Stap**, Sacramento.

Account resignation: E. J. Brach & Sons and **Tatham-Laird** have mutually agreed to terminate their client-agency relationship effective 31 Octo-

Consolidation: Clarke, Dunagan and **Huffhines, Inc.** has been absorbed into the **Sanders Advertising Agency** of Dallas. C. C. Huffhines, president of SD&H will be a vice president.

Men on the move: **John Laurie**, elected v.p., BBDO, San Francisco . . . **James R. Heekin**, appointed senior vice president, Ogilvy B&M . . . **Richard B. Hoff**, joined Compton as v.p. and senior group head in the creative department . . . **Donald Harris**, to become director of media planning, Fitzgerald Advertising, New Orleans . . . **Dr. Bevide McCall**, named advertising research supervisor, North Advertising . . . **Edmund B. McCarthy**, to assistant research director, Fitzgerald—he was with Schlitz . . . **Henry Norman**, named drug division supervisor, BBDO . . . **Berard Mounty** to associate research director, Lambert & Feasley . . . **Donald Sauers** to SSCB from Bates, as vice president group head . . . **Frances Banis**, to associate media director, Tracy-Locke . . . **Jeanette Le Brecht**, named media buyer, Grant—she was with Cohen & Aleshire . . . **Anneth S. Olshan** from BBDO to become media department head . . . **Richard Olsen** from Esty, to become account executive, DCS&S . . . **Richard A. Dahl**, to account executive, Craig & Kummel . . . **John P. Broder**, appointed account executive, P. Broder . . . **Frank Camard**, to account executive, Ketchum, Mac-

Leod & Grove . . . **Olin O. Stansbury**, to merchandising consultant, Gardner Advertising . . . **Donald Daigh**, to assistant radio-tv director, Lambert & Feasley . . . **Ruth Jones**, JWT timebuyer-group supervisor, given two or three months leave to work on the political campaigns.

NETWORKS

ABC Radio and CBS Radio are now all geared up to tell their affiliates about the forthcoming changes in their program formats.

In addition to tossing out the soap operas CBS is headed for greater emphasis on news: basically scheduling 10 minutes of it on the hour with the network and affiliates each selling five minutes of it.

NBC Radio affiliates are reported to be unhappy about the service they are getting as a result of the network's recourse to A T & T "C" lines.

The switch from "A" and "B" lines exclusively to "C" lines was made to save what it is estimated will be \$500,000 in annual toll line charges.

ABC TV in a promotion piece on the appeal of American Bandstand cites a raft of findings about teen-agers and young people.

They include these sidelights on how teens and young people make buying decisions:

- 98% of teen-agers have purchased frozen foods for their families and 45.5% do so regularly.
- 96.9% accept or share the responsibility for meal planning.
- 79% shop for food by themselves and 76% make new, on-the-spot purchases.
- 94% admit to adding their own preferences to shopping lists.
- As hostesses, three out of five girls average better than four parties a year.

Network sales: **Hazel Bishop** (Raymond Spector) will sponsor ABC TV's *Walter Winchell Show* . . . **Sandura Co.** (Hicks & Griest) has bought 1/6 of NBC TV's *Election Coverage*—the network's coverage of that event is now 3/4 sold . . . **F. Ballantine & Sons** (Esty), **General Cigar** (Y&R) and **American Oil**

WTHI-TV
the
Number One
single station
market
in
America!

WTHI-TV is a single
station market of
217,400 TV homes.

An advertising dollar
on WTHI-TV delivers
more TV homes than
many dollars in a
multiple station
market.



WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

Represented by THE BOLLING CO.

Joseph Katz) will sponsor the N. Y. Giants National Football League games on CBS Radio.

Program notes: ABC TV's *John Daly and the News* will be available to affiliates for telecast at three additional times, 6:00, 6:15 and 6:30 p.m., EDT . . . *Here's Hollywood*, *Jan Murray Show* and *Make Room for Daddy* will join the NBC TV Monday-through-Friday afternoon lineup for the fall.

New ABC TV affiliates: KHOL-TV, Kearney, and KHPL-TV, Hayes Center, Nebraska, are joining ABC TV as primary affiliates.

New interest: ABC's international division has bought a minority interest in the Corporation Venezolana de Television S. A., a new Venezuela television network. Renny Ottolina will serve as general manager for the CVT setup.

FILM

Stations are getting more and more into the production and

sales end of syndication these days.

Three leading film stations, WPIX, New York; WGN-TV, Chicago, and KTTV, Los Angeles, have been leading the way as producers and distributors on their own.

Latest of many other stations also to expand syndication activity as a seller is KDKA-TV, Pittsburgh, which now has two programs in distribution: a daily health and exercise series with *John Hills* and *Funsville*, a children's show.

Sales: Official Films' *Greatest Headlines* to KONA, Honolulu; WSBT-TV, South Bend; KOLO-TV, Reno; WGAN-TV, Portland, and WAST, Albany . . . CNP's *R. C. M. P.* to WGN-TV, Chicago; WBAL-TV, Baltimore; WLW-TV, Cincinnati; KYW-TV, Cleveland; WVEC, Norfolk; WLW-A, Atlanta; WLW-B, Miami, and WFIE-TV, Evansville . . . Ziv-UA's *Case of the Dangerous Robin* to KERO-TV, Bakersfield; WTVN-TV, Columbus, O.; WTVH, Peoria, and KVIP-TV, Redding . . . Programs for Television's \$750,000 gross with J.

Arthur Rank feature films include sales to WNBC-TV, New York; WHDH-TV, Boston; WGR-TV, Buffalo; WRCV-TV, Philadelphia; WHYN, Springfield; WRGB, Schenectady; WPTV, Palm Beach; WSUTV, Tampa; WLW-A, Atlanta; WCCO-TV, Minneapolis, and KTV St. Louis.

Programs & production: Official Films will distribute *Sportfolio*, 20 one minute shorts, and *Spunky and Tadpole*, 150 new cartoons . . . R. Junkin's Program Sales announce *Portraits and Profiles*, 130 five minute episodes narrated by Bill Ste . . . Bray Studios and Durham Television films have joined forces to sell cartoons.

Commercials: Playhouse Pictures completes a set of Burgermeister (BBDO) spots . . . Babcock Kogan completed Jantzen tape spots (Hockaday Associates) at NTA Television studios . . . Malcolm Scott joins MGM-TV as industrial films sales director . . . UPA pictures has added its staff art director Vic Haboush and directors John Walker, Steve

Dominance . . . IN GREENVILLE — SPARTANBURG — ASHEVILLE

A GIANT Market ranking with Birmingham, Nashville, New Orleans and Richmond*

*Here's the comparison, from TELEVISION Magazine Data Book, March 1960 (Note: Add (000) to all figures).



"The Giant of Southern Skies"

MARKET	TELEVISION HOMES	TOTAL HOMES	POPULATION	RETAIL SALES
WFBC-TV	394.5	502.4	1,971.6	\$1,517,766
Birmingham	427.3	549.1	2,096.6	1,724,231
Nashville	345.2	463.4	1,731.4	1,426,693
New Orleans	383.4	468.8	1,710.7	1,556,221
Richmond	272.5	329.2	1,315.5	1,266,846

DOMINANCE IN THE RATINGS!

Beginning in 1953, WFBC-TV was first to serve all three metro areas of Greenville, Spartanburg and Asheville. From sign-on to sign-off, WFBC-TV has dominated every major survey covering these three areas.



CHANNEL 4

WFBC-TV
GREENVILLE, S. C.

Represented Nationally by
AVERY-KNODEL, INC.

Ask the Station or our Representatives for complete information, rates, and availabilities in the "Giant Market"

rk, Ken O'Brien, and William
ez.

ctly personnel: Harry Acker-
n, Screen Gems v.p., elected na-
al president of the Academy of
vision Arts and Sciences . . .
ry Franken has resigned from
A as advertising-publicity-promo-
chief . . . Herman Keld to
M-TV as research director . . .
es Weathers to Ziv-UA's Econo-
sale division as Western spot
s manager.

otion: Trans-Lux TV's *Felix
Cat* will premiere in Hamburg on
nan tv on N. D. R. in September
a mock interview on the Brought
ig From New York series.

RADIO STATIONS

roit Mayor Louis C. Miriani
proclaimed 20 August as
/J Day to commemorate the
ion's 40th anniversary.

week-long celebration is planned
onor the world's first commercial
dcasting station. WWJ chalk's up
s firsts: radio newscast, symphony
dcast, and Tiger baseball game;
debuts of Will Rogers, Fannie
e, and Fred Waring.

ighlights of the week will include
xhibit tracing the history of the
on, a birthday greeting broadcast
a civic luncheon.

results of a study on auto-
obile trip destinations has been
ased by KQV, Pittsburgh.

ne booklet, dubbed *The Plus Au-*
ce, is intended as an aid to time-
rs in evaluating the importance
e car audience.

ne study reports that more driv-
and passengers go shopping at
p.m. than at any other time dur-
he day.

s at work:

Out of this world: WLEE,
mond, sponsored a promotion
First Official U. S. Expedition to
." Listeners were asked to vote
he disc jockey whom they would
like to send to Mars. Space was
included on the ballot for those
ers who felt that they might be
ested in going along on the ex-

pedition. Gene Loving was elected
and started on the journey to Mars
with a small group. Mars, Pennsyl-
vania, that is.

• **It's a gasser:** WNEW, New
York, invited its listeners to submit
post cards with their name, address
and phone number for a chance to
see Frank Sinatra's night club act in
Atlantic City. The contest, promoted
only on William B. William's *Make
Believe Ballroom* shows, drew 129,837
entries. Three winning couples were
driven to the resort city in a Rolls

Royce, were guests of the entertainer
and remained overnight at one of the
city's hotels.

• **Here an iceberg, there an
iceberg:** KOMA, Oklahoma City,
and KXOK, St. Louis, to beat the
heat, asked their respective listeners
to guess the time it would take for a
mammoth iceberg to melt—to the sec-
ond. Prizes were awarded to those
who came the closest.

Thisa 'n' data: KFMB, San Diego,
offering listeners caricatures of its air

We have the . . .

CONFIDENCE

. . . in our solid-selling adult programming

LISTEN and COMPARE

before you

BUY the RICH SYRACUSE MARKET

at no cost

YOU OWE IT TO YOURSELF

YOUR CLIENT

Call WFBL collect at Syracuse HOward 3-8631

Ask for Buyer's Listening Service. This service lets you
hear all the Syracuse stations live. You can listen, com-
pare and understand why WFBL is first in the Central
New York market.

WFBL RADIO

FIRST IN CENTRAL NEW YORK

5000 WATTS DAY AND NIGHT

Represented nationally by

George P. Hollingbery Co.



NEGRO
Community
Programming



SPANISH
PUERTO RICAN
Programming



of Whirl-Wind
sales action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM

personalities free of charge . . . WPEO, Peoria, received 86,000 coke caps during a recent promotion . . . WJPS, Evansville, Indiana, news director, Bob Wilson, reported to the secret service a tip he received about counterfeit half-dollars being circulated in the city—after checking, it was discovered that the coins were genuine but defective . . . The second annual WIL Night was celebrated in St. Louis' Forest Park Highlands Amusement Park—tickets for free rides and the selection of Miss Forest Park Highlands highlighted the evening . . . Construction work has begun on WCRM, Clare, Mich. . . . WWSW-FM, Pittsburgh, is celebrating its 19th anniversary—it's the oldest fm station in continuous service . . . WTCN-AM-TV, Minneapolis-St. Paul, celebrating its 35th anniversary . . . Balaban Stations have opened a New York office . . . **Sports notes:** WTMJ, Milwaukee, will be the originating station for the Green Bay Packer football network for the fourth consecutive year . . . KPRC, Houston, will carry the full schedule of the Houston Oilers football games.

Station acquisition: WITT, Lewburg, Pa., bought by Peter Jan from Wireline Radio & Associates—transaction handled by Hamilton Landis & Associates.

Kudos: WERC, Erie, Pa., recipient of the National Cancer Association 1960 Public Service Award . . . WOWO, Fort Wayne, received a citation "in appreciation for its contribution to the recollections of Abraham Lincoln and to the principles which he stood" from the Lincoln Sesquicentennial Commission, Washington, D. C. . . . KMPC, Hollywood, commended by the Los Angeles County Board of Supervisors for 25 years' service to the community . . . KORD, Pasco, Wash., recipient of the Ted Bates first media award made on behalf of the Hostess Cake Division of Continental Baking Co. . . . WINS, New York, recipient of a special award for the Watchmakers of Switzerland "in recognition of creativity of merchandising during Quality Swiss Watch radio campaign—spring 1960."

In Augusta, Georgia



YOUR
PRODUCT'S
BEST
FRIEND
IS

The FRIENDLY Group's

WRDW-TV

CHANNEL
12

Newest member of The FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC

For Rates and Avails

- IN AUGUSTA: R. E. Metcalfe, TA 4-5432
 - IN NEW YORK: Lee Gaynor, OX 7-0306
- presented Nationally by Avery-Knodel, Inc.

WSTV-TV

The Best of CBS and ABC
STUEBENVILLE—WHEELING
Represented by Avery-Knodel, Inc.

WRGP-TV

The Best of NBC
CHATTANOOGA, TENNESSEE
Represented by H-R

WRDW-TV

The Best of CBS and ABC
AUGUSTA, GEORGIA
Represented by Avery-Knodel, Inc.

WBOY-TV

The Best of NBC and CBS
CLARKSBURG, WEST VIRGINIA
Represented by Avery-Knodel, Inc.

KODE-TV

The Best of CBS and ABC
JOPLIN, MISSOURI
Represented by Avery-Knodel, Inc.

TV STATIONS

Jerrold has sold its nine tv antenna systems and two microwave companies to H & B American Corp., L. A. for \$5 million.

It will be recalled that Jerrold won a partial victory in defending itself against a anti-trust suit brought by the Government. The court ruled against Jerrold's divesting itself of all the systems but did prohibit the company from acquiring any more community tv setups before April 1962, with the consent of the court.

The antenna systems will be operated by B&H through a wholly-owned subsidiary, Transcontinent Communications Systems, Inc.

Ideas at work:

• **Everybody wants to get in the act:** The 26 July was Huckleberry Hound Day in Roanoke and Salem, Va. WSLS-TV sponsored Huckleberry Hound for Presidential promotion at the local baseball park. Presidential buttons and balloons were distributed to the over 3,000 people who turned out for the "political rally."

• **Crowned:** To select a queen

QUALITY BROADCASTING SELLS RICH, RICH SOUTHERN NEW ENGLAND



QUALITY IN ARCHITECTURE IS REPRESENTED BY CONNECTICUT'S STATE CAPITOL IN HARTFORD,
DESIGNED IN 1871 BY RICHARD MARSHALL UPJOHN. A FEW RODS AWAY, THE CORNING
MEMORIAL FOUNTAIN REFLECTS QUALITY IN SCULPTURE.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN BROADCASTING HAS BEEN THE HALLMARK
OF WTIC RADIO FOR THREE AND ONE-HALF DECADES.



WTIC 50,000 watts HARTFORD, CONN.
REPRESENTED BY THE HENRY I. CRISTAL COMPANY

for the R.C. Dance Party. WFMY-TV, Greensboro, N.C., asked its viewers to vote for their favorite miss by sending in bottle caps. The Royal Crown show received 189,204 caps.

• **Over and out:** WOOD-TV, Grand Rapids, telecast the District Three Snipe Regatta by using ship to shore radio to keep viewers informed as to the progress of the race. One staff member stayed ashore, while another worked out of a speed boat equipped with a 30-watt transmitter.

This a 'n' data: WTOP-TV's Rang-

er Hal, hosting ten families at Fairfield Farms for the fourth consecutive year . . . Sylvania Electric has discontinued its tv awards . . . KDKA-TV, Pittsburgh, claims it was way ahead in share of audience during the political conventions — ARB averages for the Democratic convention, 53.4%; Republican, 59.2% . . . Sports notes: Sports Network will televise the entire 1960 Cleveland Browns pro football schedule for the third year . . . WGR-TV, Buffalo, will carry six games of the Browns on Sunday afternoons . . . Four of the

five CBS o&o tv stations will carry pre-season football games—New York is the abstainer.

REPRESENTATIVES

At DeKalb Agricultural's annual hosting of reps. Sam Schneider, head of WLW Chicago office, presented these observations on farm radio:

- *Lost Horizons:* the rep who has only knowledge of agriculture was acquired during one summer which he spent on his grandfather's farm.

- *The farmer's best friend:* the agriculture major, fresh out of college, who tries to sell a poultry feed advertiser, even though he is advised there is no poultry in a given market. The lad's approach: use a creative approach, buy some time and create a market for the product.

- *Statistical approach:* the statistician who has figures about everything—everything but audience data.

- *Direct approach:* the station man who doesn't know what products are handled by an agency or if they are distributed in his area, but he treats—buy something!

- *Fluid drive approach:* the farm radio director who spends his time traveling the country and getting to know all the farmers while his assistant broadcasts all the farm shows.

Rep appointments — stations WLBW-TV, Miami, to H-R for national representation . . . WHA-TV, Hartford-New Britain, to Forjoe & Co. for national representation . . . KMEL, Wenatchee and KLOQ, Yuma, Wash., to Torbet, Allen & Crane . . . WITH, Baltimore, WXXM-TV, Richmond, to James S. Ayer for southern representation.

Rep appointments — personnel William E. Morgan, named general manager, Adam Young, Detroit . . . Ted O'Connell, to eastern sales manager and Richard Loftus, to mid-western sales manager, CBS Spot Sales . . . William L. Lindsey, to sales staff Blair-TV and Blair Tv Associates, San Francisco . . . Len Tronick, made account executive, Venard, Rimoul & McConnell . . . William Condon, joined TvAR as account executive.

from a proud past
comes a...
**FUTURE
UNLIMITED!**



Everywhere you look in Montgomery you see progress. This new Air University Library at Maxwell Air Force Base, part of a \$103,000,000 property and material investment at Maxwell, is the world's largest aerospace library. It is only one example of this area's vast growth. Expansion means opportunity . . . an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12

Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

FLORIDA STEEL
 FLORIDA STEEL
 FLORIDA STEEL
 FLORIDA STEEL
 FLORIDA STEEL
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 FLORIDA STEEL



Molten steel fires the forces of progress in the

Market on the move TAMPA-ST. PETERSBURG

Tampa-located, the Electric Steel Mill Division of Florida Steel Corporation typifies the mushrooming industries in a dynamic market.

This rich, booming market is *dominated* by WTVT, the station on the move—*your* most profitable buy in the entire Southeast!

TOTAL SHARE OF AUDIENCE
 44.3%... Latest ARB

Check the Top 50 Shows!

ARB		NIELSEN	
WTVT	34	WTVT	34
Station B	16	Station B	16
Station C	0	Station C	0

Station on the move

WTVT
TAMPA-ST. PETERSBURG



Channel 13

WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO Oklahoma City Represented by the Katz Agency

TIMEBUYERS OF THE U.S.

(Continued from page 19)

BROTHER, D. P., & COMPANY

General Motors Bldg., Detroit 2, Mich.
Trinity 2-8250

C. Watts Wacker, v.p., media dir.; Jock Walsh, chief timebuyer; Richard J. Hoffman, Mary Megison

AC Spark Plug Div. (spark plugs, oil), Hoffman; AC The Electronics Div. (filters & fuel pumps), Hoffman; AC Delco Div. Guardian Maintenance, Megison; Guide Lamp Div. (autronic eye headlamps), Walsh; Harrison Radiator Div. (radiators and heat exchangers), Walsh; Holiday Inn of America; Hyatt Bearings Div. (roller bearings), Walsh; New Departure Div. (ball bearings, bicycle coaster brakes), Walsh; Olds Div. (cars), Walsh & Hoffman; Rochester Prods. Div. (carburetors), Walsh; Saginaw Steering Gear Div. (power steering), Walsh

CALDWELL, ALFRED B., INC.

18353 West McNichols, Detroit 19, Mich.
Kentwood 4-7320

Alfred B. Caldwell

CAMPBELL-EWALD COMPANY

General Motors Bldg., Detroit 2, Mich.
Trinity 2-6200

Carl Georgi, Jr., v.p., dir. media; R. H. Croaker, Jr., radia-tv media superv.
R. E. Fischer, L. N. Horabodion, N. G. Jockmon, J. J. Passmore, W. B. Schweikart, L. A. Tasker

Chevrolet Motor Div., General Motors Corp. (cars & trucks), Delco Products—Div. of Gen. Motors (electric motors, garage door operators, rail van service, shock absorbers), Detroit Edison Co. (public utility), Firestone Tire & Rubber Co. (rubber, metals, plastics, synthetics, textiles & chemicals), Goebel Brewing Co. (beer), National Bank of Detroit, United Motors Service Div. of General Motors Corp. (automotive parts & accessories & electrical parts)

DAVIS-DANIELS ADVERTISING, INC.

139 Cadillac Square, Detroit 26, Mich.
Woodward 5-9874

Manrae D. Molner, Horry H. Goldberg, Don Levin

Brennan Appliance (RCA Whirlpool distr.), Molner; Carbonated Beverages (Sweet 16), Malner; Mural Stone (siding), Malner; Crown Furniture, Goldberg

DONEP, W. B., & COMPANY

505 Washington Blvd. Bldg., Detroit 26, Mich.
Woodward 7-7400

Ellen Huser Dryer, medio dir., Jodie Cunningham, Richard Sheppard

Leo Adler (DeSota, Plymouth), Argo Oil Co. (heating oil), Charlie's Oldsmobile & Cadillac, Democratic State Central Comm., Chevrolet Div. Assn., Detroit News, Detroit Post, Detroit Restaurants, Federal Express, Faygo Soda, General Bk. Co. (Silvercup

& St. John's bread), Hygrade Food Prods., Kessler Buick, Manufacturers National Bank, Jerry McCarthy Chevrolet, Speedway Petroleum Corp. (Speedway & Dayton tires), Tann Corp., Tecumseh Products Corp., Ver Hoven Chevrolet Co., Winter Seal Corp.

GEYER, MOREY, MADDEN & BALLARD

14250 Plymouth Rd., Detroit 32, Mich.
Webster 3-5520

Arthur L. Terry, medio dir.; John F. Henry, Jr., occ't. exec.

American Motors Corp. (Rambler and Metropolitan), Miami Rambler Blrs. Assoc.

GLEASON ADVERTISING AGENCY

726 Fisher Bldg., Detroit 2, Mich. Trinity 3-8181

Marjarie M. Sowyer, Peggy Von Camp
Aunt Jam's Foods (pickles, preserves), Sowyer; Aunt Mid Co. of Detroit (packaged spinach & salad), Sowyer & Van Camp; George A. Cardella Co. (foods), Sawyer & Van Camp; Famous Foods, Inc. (Vita-Boy pot. chips), Sawyer & Van Camp; Perfekdo Co. (Schmidt's Ready-T-Roll pie crust), Von Camp; Roman Cleanser Co. (bleach), Sawyer & Von Camp

GRANT ADVERTISING, INC.

2900 Guardian Bldg., Detroit 26, Mich.
Woodward 3-9400

A. F. Yogley, medio dir.; J. R. Hughes, asst. media dir.; D. W. Balnaves, spot radio & tv timebuyer

Airtemp Div., Chrysler Corp., Yogley, Hughes & Balnaves; Electric Auto-Lite (spark plugs, batteries, etc.), Yogley, Hughes & Balnaves

HAYES, ROY C., ADVERTISING

2055 Penobscot Bldg., Detroit 26, Mich.
Woodward 3-3584

Ray C. Hoyes

John T. Lynch Co. (investigations), Trans-american Freight Lines, Inc. (motor freight)

MAXON, INC.

2931 E. Jefferson Ave., Detroit 7, Mich.
Lorain 7-5710

P. C. Beatty, med. dir., Al Duz, R. Inmon
H. J. Heinz Co. (Heinz 57 var.), Beatty & Inmon; LaChoy Food Prods. (Chinese foods), Inman; Pfeiffer Brewing Co. (beer), Duz

MACMANUS, JOHN & ADAMS, INC.

Bloomfield Hills, Mich. Midwest 6-1000

Lee C. Honson, timebuyer & b'cast. supv.
Robert D. Borrett, timebuyer

Cadillac Motor Co. (automobiles), Honson & Barrett; Detroit Times, Borrett; Dow Chem. Co. (Ag. Chem., Saran Wrap), Honson; S. S. Kresge (various), Barrett; Mich. Con. Gas Co. (appls. & service), Borrett; Minn. Mining & Mfg. Co. (Shaheen Ribbon, Ag. Chem.), Hanson; Packer-Pontiac (cars), Barrett; Pontiac Motor Co. (cars), Honson; Pure Pak Div. of Excello, Honson; Wolverine Shoe Co., Hanson

MC CANN-ERICKSON, INC.

1060 National Bank Bldg., Detroit 2, Mich.
Woodward 5-7550

Judy Anderson

Buick Div., General Motors, GMC Truck

OTTO & ABBS, INC.

2530 Guardian Bldg., Detroit 26, Mich.
Woodward 1-6750

Rudrick R. Otto

The Frito-Nicolay, Dancey Co. (New potato chips, Frito corn chips), Michigan Mutual Liability Co. (ins.)

ROSS ROY, INC.

2751 E. Jefferson Ave., Detroit 7, Mich.
Lorain 7-3900

Carl E. Hossel, Ronold A. Past

Chrysler Corp. of Canada Ltd. (passenger cars & trucks), Detroit Bank & Trust Co., Michigan Hospital Service & Michigan Medical Service, Michigan Tourist Council, Stewart-Warner (instant heat car heater)

SIMONS-MICHELSON COMPANY

11th Fl., Lafayette Bldg., Detroit 2, Mich.
Woodward 3-3000

Arthur Capland, Evelyn Keller, Leonard Kurlond, L. J. Michelson, Som Ruben Josh Sorasohn, Leonard N. Simons, Charles Sorotte, Charles Lloyd

Broward's Drug Stores, Michelson; Bank, Copland; Cunningham-Kinsel Drug Stores, Michelson; E & B Brewing Co., Simons; Epps International Merchandise, Sarosohn; Koeplinger's Bakery, Ruben Krunchee Potato Chips, Simons; Marshall Drug Stores, Michelson; Pepsi-Cola Co., Mich., Michelson; Renard Linoleum Rug Co., Michelson; Sealy Mattress, Michelson; Velvet Peanut Products, Michelson

STOCKWELL & MARCUSE

15600 Puritan, Detroit 27, Mich. Verm 6-7111

Philip R. Marcuse, William H. Stockwell

WINES & DEWITT ADVERTISING, INC.

746 New Center Bldg., Detroit 2, Mich.
Trinity 1-0080

J. P. Wines

Metro Mutual Insurance Co. (Gold 100 health and accident ins.)

YAFFE, FRED, & COMPANY

9th Floor, Fox Bldg., Detroit 1, Mich.
Woodward 2-9797

Fred Yaffe, Donald Landy, Lonie Geller, Millie Peerson

Am. Muffler Installers, Peerson; Brook Dairy Co. (dairy prods.), Yaffe; Brook (muffler installers), Yaffe; Gold Bonded Brake Installers (brake relining), Yaffe; Kaufman Home Style Food Products, Peerson; M. A. La Fond, Inc. (tobacco), Landy; Harry Newman Motor Sales (new & used cars), Geller; Ray Ridge Chevrolet (new & used cars), Geller; Harold Taylor Ford (new & used cars), Yoffe

(Continued from page 35)

where each of the networks has a station affiliate and where none has more than one, so there's no overlap in audience.

Thus the three networks start at an equal post position in the show popularity race—and the word “popularity” best describes the function of this measurement. The 51-market measurement, the experts agree, indicates what the program is doing on its own without the influence of many other factors.

ABC TV's research manager, Fred Pierce, characterizes the 51-market study as providing “the most sensitive barometer to date, on the broadest possible base, for measuring the performance of a network or a program in the true competitive arena.”

As one agency buyer said, “It gives a more definite picture of a program, and you can analyze and study any individual show in its own terms rather than under some of the confusion which extraneous factors can introduce.”

One spokesman sounded a lament over the loss of the PSB figures. He thinks this coverage statistic also helped round out the program picture and make for better show analysis. But too many agency people missed that limited-area coverage figure and that the industry *had* to come up with the more simplified base of total homes. I, personally, wish we could have both!”

A Nielsen spokesman, commenting on the substitution of PSB for total homes, says: “With almost universal ownership and long station lineups, as well as overlapping service from affiliates of the same network, there is no longer any direct relationship between program coverage and delivered audience.”

He points out that 70 tv stations cover 90% of U. S. tv homes, and that with addition of another 100 stations—for a total of 170—the reach extended another 7%, for a total of 97%. But this added 100 stations will increase the *delivered* audience to 35%.

Overlapping stations as well as one-two-station markets are omitted from the new 51-market survey as well as from an older service which continues the 24-market study. ■

BROWN & WILLIAMSON

(Continued from page 38)

B&W's basic tv pattern is shared sponsorship or participation in network programs. (They buy none outright.)

To supplement network coverage, and provide needed weight in certain markets, B&W uses syndicated shows in 30 cities.

This past spring, in a move without precedent in syndication circles, B&W called in five major producers, handed each a list of its city and program needs and asked them to bid on the entire package.

The winning bid was entered by Ziv and the deal was closed in late June. Heading the list of Ziv properties which B&W will sponsor in various markets is one new program, tentatively titled *Flight of the Robin*. Such Ziv standbys as *Tombstone Territory* and *This Man Dawson* will be added in cities where B&W needs extra support.

B&W's limited use of other media beyond tv is determined by two primary factors—news values for new product or feature announcements, and what Burgard calls the “point of diminishing returns” in the use of a single medium.

For new product announcements such as the recent introductions of Belair and Kentucky Kings, B&W used newspapers, magazines, and supplements, in addition to heavy tv. “It seems right to use news media when you have news,” says Burgard.

Beyond that, however, he feels that there may be, even with tv a point of diminishing returns in which extra expenditures do not produce extra sales results. He confesses that it is difficult to know exactly where this point is. But one thing that all tobacco men are eyeing keenly these days is the sharply increased cost of cigarette advertising.

“In the past 10 years” says Burgard, “these costs have more than doubled. Brands like Camel which once spent around 10¢ in advertising per 1,000 cigarettes are now spending 19¢ and when you get into filters, it is not unusual to have costs of 50¢ to well over \$1 a 1,000.”

Add to that, the fact that in today's market it costs well over \$5 million to launch a new brand, and every company feels under pressure for new brands, and you can get some idea

of the questions that the cigarette companies are asking.

But at present there is no question that the Big Six are putting their bluest chips on tv, and B&W, youngest of the group, has ridden the tv trail to a gratifying sales success. ■

COMPANY SPOKESMAN

(Continued from page 42)

ful corporate personality representation is well-taken by Kraft, whose company spokesman is heard but not seen. Ed Herlihy, whose lip-smacking mmmm-mmm Kraft commercials send tv viewers on an ice-box raiding forage, was voted, “the salesman who can make you the hungriest.”

Ed became the voice of Kraft—when it first came to television with the *Kraft TV Theater* 13 years ago. Only three times Ed has been seen on camera during the commercials. Focus is placed on the Kraft foods instead of the announcer. This however, did not hamper the growth of Herlihy's popularity and sponsor identification with Kraft.” and his knowledge of the company product has made him famous as a speaker to home economist groups as well as to businessmen's clubs and organizations everywhere.

Ed, who started in radio almost 25 years ago (and is currently on New York City's WNBC, from noon till 2 p.m. daily), inadvertently saved one program from total collapse. A Shakespearean endeavor on *Kraft Theater* was panned by a critic like this: “The play was awful, but oh, those Herlihy commercials. I could hardly wait for the second act to finish so I could see what delicious tidbit he had prepared for me next.”

Currently company spokesman for Phillies Cigars, as well as Kraft—he was also the Equitable Life Insurance spokesman. To add credence to this role here, he attended classes to study Life Underwriters course.

Other names in the business include Bill Shipley, Bill Malone, Barbara Britton, Ralph Paul, Dick Stark and Nelson Case—to name a few. Should the trend persist, the prediction by N. Y. attorney and management consultant George Foley, “soon all major advertisers will be represented by a company spokesman,” may well become a reality. ■

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**REAL
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TOO HOT
TO PRINT**



A POWERFUL TV SERIES OF INFINITE VARIETY
**INTRIGUE ■ TREACHERY ■ HEROISM ■ HUMOR
COURAGE ■ FAITH ■ GOODWILL ■ PATHOS**

Brilliant and dramatic presentations of the best action, news and feature stories by members of the Overseas Press Club of America including such famous "by-liners" as Bob Considine, Eddy Gilmore, Quentin Reynolds and Pierre Huss. The infinite variety of life as seen through the eyes of the world's most renowned reporters.

*expertly portrayed
by such stars as:*

**PHYLLIS CALVERT
RALPH BELLAMY
FAITH DOMERGUE
and many others**



13 ACTION PACKED EPISODES

For complete information see your ABC Films Sales Rep or call:

ABC FILMS INC.

1501 Broadway • New York 36, N. Y.

Telephone LA 4-5050

CAKE MIXES

(Continued from page 34)

cake mix innovations. Just introduced are the "complete packages," containing the mix for the cake proper, frosting mix, filler mix—in short, everything needed for the complete dessert. And newly developed "blending of ingredients" will be advertised as reducing preparation to one easy step, "assuring" better cakes.

Constant innovation is necessary not only for the maintenance of share of-market, but also because of a new threat—the growing popularity of the frozen cakes. At this time, brands such as The Kitchens of Sara Lee still have too many drawbacks, seriously cut the cake mixes' lead. They come in one layer only; the price (about 80 cents for a 14½ oz. box) is high, and distribution and advertising are still mainly regional.

But as Duncan Hines proved, television can be a tremendous equalizer—a speedy shortcut to the marketing of new products, and the competitor must be ready for any exigency. Sara Lee's agency, Cunningham & Walsh has been negotiating with NBC with the object of bursting out as a national network advertiser. The plan is reported to be co-sponsorship of five different types of tv specials with the added purpose of drumming up excitement among Sara Lee salesmen.


The Big three's agencies so far have publicly discounting the portent of the frozen cakes. "I know of no plans underway or even contemplated for measuring the effect of frozen cakes in relation to cake mixes," was a typical comment. Another added, however, that "the market is broadening every day and everything is subject to change."

One fact that all agencies involved agree on: Duncan Hines has broken through the four-color barrier, and no matter what changes occur in the cake mix-convenience food industry, tv—whether daytime, nighttime, or spot—will be the big winner.

"This is a three-way dogfight now," said one of the admen involved. "Consequently, advertising is made more important than ever. The only way to advertise cake mix is to illustrate 'food appeal.' Now that television has matched its superior reach with creative magic, it holds forth as the 'must' medium for the cake mix convenience food advertiser."

SPONSOR ASKS

(Continued from page 53)

market people like polkas. We feature them on a special program with a live group that can beat it out with the best of them. And it has had the same sponsor for the past five years. Remember the old spelling bee? With a larger audience listening at home than could have been packed in the old school house? We broadcast spelling bees each Saturday morning for about a two-month period. All the country schools in two counties participate in this and every one knows someone who's in the contest, including the merchants who are willing to sponsor it. It's fun and it pays. And let's not forget the local preacher, doctor and mayor, who donated their services to advise the local radio audience. We do this, too. This time is not commercial but the adjacencies are. We "swap" recipes, announce meetings, bake sales and church dinners and broadcast Little League baseball. These are just a few of the early radio ideas we use. WJDR is local and intimate—an important part of the community. But best of all it's commercial. 

**SPOT
AND
SPONSOR
HAVE
A LOT
IN COMMON**



NOW AVAILABLE FOR IMMEDIATE RELEASE
COUNTERTHRUST

STARRING
TOD ANDREWS · DIANE JERGENS · VICTOR DIAZ

Filmed entirely in the Far East, "Counterthrust" offers a bold, challenging look at the world's #1 trouble zone.

Authentic locales and teeming native masses enhance the rare entertainment values of this action block-buster!



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PACKED
EPISODES**

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**IN HANNIBAL-
QUINCY,
BRUCE,**



**THE ONLY ONE IS
KHQA-TV**

KHQA-TV AVERAGES—

- **20% MORE HOMES AT NIGHT***
- **50% MORE HOMES DAYTIME***

* ARB, Nov. '59

**KHQA-TV
HANNIBAL-QUINCY**

one of the

FORWARD

GROUP



Branham Co. National Reps.

Tv and radio NEWSMAKERS



Elton H. Rule was appointed general manager of KABC-TV, Los Angeles, ABC radio station. For the past eight years he had been general sales manager for the tv station. Rule began his broadcasting career with KROY, Sacramento, immediately following his college graduation. After a wartime stint in the Army, he joined KFBK, Sacramento, as an account executive. From 1949 to 1952, the new general manager was associated with KLAC-TV, Los Angeles, and then moved on to KABC-TV.

Danny Kirk was named radio/tv director of Goodwin, Dannenbaum, Littman and Wingfield, Houston advertising agency. His broadcasting experience includes posts with: WCHS-TV, Charleston, W. Va.; WBRZ-TV, Baton Rouge; KTRE-TV, Lufkin, Texas; KCEN-TV, Waco, Texas; KPRC-TV, KGUL-TV (now KHOU-TV) and KNUZ-TV (now defunct), Houston; WACO, Waco, and KFMK, Houston. Kirk has also served as producer-director, news director, production assistant, and announcer.



John H. Pace has assumed his new responsibilities as general manager of radio station KDEO, San Diego. Announcement of the appointment came simultaneous with FCC approval of the sale of the station to Tullis & Hearne Broadcasting Co. Pace had been general manager of KABC, Los Angeles, for the past two and one-half years. Previously, he had been associated with radio stations KIOA, Des Moines, and KAKC, Tulsa. James Cahill has been appointed sales manager of radio station KDEO.

Arthur C. Elliot has joined Harrington, Righter & Parsons, tv station representatives, as eastern sales manager. For the past eight years, Elliot was associated with CBS Spot Sales first, as New York salesman, from 1956 to 1958 as midwestern sales manager and, since 1958, as eastern sales manager. Before joining CBS, Elliot had been in the sales service department of WABD-TV, New York, (now WNEW-TV) and then with the Detroit network, which is now defunct. He is the father of three boys.



KPHO-TV PHOENIX NOW FULL POWER



KPHO-TV, Phoenix, Arizona — America's Leading Independent — begins its second decade by proudly announcing the completion of its \$400,000 improvement program.

Operating on low band Channel 5, KPHO-TV — first in Arizona since 1949 — now serves the state with maximum power, 100,000 watts, authorized by the F.C.C.

The brand-new facilities include the most modern and up-to-date RCA Victor TT/25/CL Transmitter and self-supporting IDECO tower with the latest RCA 6-Bay Antenna, 1770 feet above average terrain — the tallest of its kind in Central Arizona.

REPRESENTED NATIONALLY
BY THE KATZ AGENCY / A MEREDITH STATION



KPHO-TV CHANNEL 5 • Phoenix, Arizona • Affiliated with Better Homes & Gardens Magazine
Richard B. Rawls, Vice President & General Manager • Howard Stalnaker, Station Manager
Bob Martin, Program Director • George McClanathan, Director of Engineering

The seller's viewpoint

Evaluating the typical station man's sales pitch is a composite timebuyer, created here by Allen Hundley, manager of the Dallas office of John E. Pearson Co., whose comments could be called the quintessence of many comments about station men which Hundley took mental note of during his discussions with agency men. The semi-fictional timebuyer's strongest complaint: Station men, in general, neither add to nor vary from the hackneyed, high-blown pitch of their reps. "Why, oh why," he laments, "doesn't a station man come here with a plan to better use his station to sell our client's merchandise?"



IS YOUR SALES PITCH ALL BREAD AND GRAVY?

During the years past I have conveyed many station people through a series of agency calls to find, at the visit's conclusion, I had a feeling we hadn't made our point. I've discussed this with a number of agency people and, here, have compiled their succinct comments into what an articulate timebuyer might have said in answer to the question, "Do you enjoy it—do you learn anything—when I bring a station man to make a pitch?"

My composite adman said, "Why do most station people offer me bread and gravy when I want meat and potatoes? The average station caller brings in a beautiful story about his market and his station. Many illustrate with pictures of the transmitter, studio, and news car. They put on my desk elaborately printed brochures replete with valuable facts and figures, stuffed with entertaining personality profiles, letters from happy sponsors and impressive rating figures. They loudly proclaim that their competition is really a good guy—but runs a terrible operation; cuts rates, deals under the table while they, they are a 'clean operation.' They never cut rates—well, maybe they do have a few package deals—but no cut rates. And, merchandising! Why they say, for you, ole buddy, we'll send jumbo post cards to the trade (which end up unread in the trash can) build a display with the product (at the combined studio transmitter to be seen by the engineers, announcers, and office girls), give you a half showing on our bus cards (eight buses in the right rear corner—a trade-out deal), and for your client we'll do a five-minute remote with our space age, up-to-the-minute, electronic, never more than a flash away, jet stream, authenticative, on-the-scene, when it happens from where it happens news mobile—direct from a leading super-

market (he's thinking, what the hell, I owe Joe's Food Palace something for that last schedule anyway). Then, and only then, after this panoply of convincers, this overwhelming evidence of a 'good' station, they sit back expectantly, as if I should immediately call in all concerned on the account and dictate a masterful campaign using their station. You, the poor rep who probably is hearing some of this astounding information for the first time, gulp and try to step into the breach with a plea for reason. You say to your station man, 'Look, Sam or Joe or Henry, the agency won't be ready to plan a schedule for brand X for some weeks yet; we just want to bring Tom or Paul or Ben, here up to date on things in the market and with the station.' 'Oh,' says the station man, 'then I guess you'll handle it when it comes up.' And, starts fidgeting to get out so as to make the 10 other calls that day he brags about back home. You see, all bread and gravy—no meat, no potatoes. The station man has presented me with nothing I can't get from his rep. He's spent time and money to come into this agency and, in effect, say to me, 'You don't want to buy any spots do you?' Spots! Spots, hell! I can buy spots any time on any station. Why, oh, why, in the hallowed name of Madison Avenue, doesn't a station man come here with a plan—some glimmering of creativity—some means or vehicle to better use his station to sell our client's merchandise? So help me Kev Sweeney, I'll buy the martinis if ever a station man presents me with a new and unique way to use his facilities."

Station operators, managers, sales managers, it is said a parable to the intelligent suffices—does it? How do you make your pitch?

All the props...

AND THE
AUDIENCE,
TOO!

In Shreveport, KTBS-TV shoots the works to put the sharpest, strongest picture before an ever-widening number of people. By last count* KTBS-TV sent its picture into four states to reach 1,361,300 people who spent \$1.337,264,000 in 1959. Clearly, KTBS-TV has the power to produce profits and does so for its customers. Ask them, or the representative from Katz.

**Sales Management, July 10, 1960*

KTBS-TV

CHANNEL 3 SHREVEPORT, LOUISIANA

NR

E. Newton Wray, Pres. & Gen. Mgr. Represented by THE KATZ AGENCY, INC.

SPONSOR SPEAKS

Spot radio mystery

In some vital respects spot radio is the biggest medium of all. For one thing, there is one radio in working order for every man, woman, and child in these United States. For another, the radio habit is, for millions, as automatic as breathing.

Yet spot radio as an advertising medium doesn't attract many more dollars than outdoor.

Some say that spot radio is the most unappreciated and undersold medium. We're inclined to agree. But it isn't the buyer's fault. It's up to the medium to sell its true worth to the buyer and make it stick.

Spot radio will do better when (1) agencies are shown how to handle the voluminous paper work more economically, (2) avails aren't sold in quantity lots like sacks of potatoes, (3) rate cards are readable and stabilized, (4) agencies and clients recognize that not all the radio listening shows up on the survey, because there's no practical method to measure all radio listening, (5) programing, including community service, further improves, (6) and big radio stations recognize that they are big, big, big.

Radio need not be in the shadow of any other advertising medium. When radio men recognize this advertisers will, too.

Convention costs to stations

Radio and tv performed a unique public service in bringing us the recent Republican and Democratic Conventions.

But not enough publicity has been given to the almost staggering amount of money which this service cost the industry.

Last week, for example, we talked to a Midwest station man who estimates that he is out of pocket at least \$40,000 for his radio/tv convention coverage.

His losses come from the cancellation of programs and spots for which no make-goods were possible.

We believe that the total industry bill for the conventions will run close to \$8 million for stations, plus several million for the networks.

Next time you hear anyone question the public service of radio and tv, you might quote that figure. ■

10-SECOND SPOTS

Where there's slogans: Anheuser-Busch is in court trying to prevent the Freewax Division of Chemic Corp. of America from using "Where there's life, there's bugs!" as an advertising slogan. Too close, says Budweiser, to "Where there's life, there's Bud!" Freewax says it took the line from a John Gay poem of 1771: "While there is life, there's hope (I cried)." Freewax would settle for "Where there's life, you'll find bugs." Budweiser still objects. *How about "There's a bug in your future"—or "We're bugmen, not lawmen!"*

Muscle break: Admen shuddered last week at the advice of Bob Richards, former Olympic pole-vaulter and Wheaties tv spokesman. Suggestions: The physically inactive secretary should try "ballet kicks" around the office; the "busy executive, as sits at his desk," should execute "stomach pull-in, and occasional swing his chair away from his desk and raise his legs, holding them for six seconds, then lowering them slowly." Richards also suggests "clean life, a proper diet, enough rest." *This could kill the ad business.*

Economic note: The latest *AFT Bulletin* contains a suggestion that a group's float in the Labor Day parade show a swimming pool at one end and a poor house at the other. The sign would read, "That's Show Biz."

Modern times: WOR, New York listeners had something grim to think about recently. While they were listening to a commercial for *Esquire* magazine's August article, "Goodbye, New York," a fiction piece about the annihilation of the city by an atomic blast, the city's Civil Defense organization loudly sounded off with an air raid siren test. *Just think, more "Madison Avenue" to attack!*

Cultural exchange: The following shows appeared on British tv (BBC and the eight ITV divisions) last Sunday: *Cannonball*, *Fibber McGee and Molly*, the *Phil Silvers Show*, the *Bobbitt & Costello Show*, *International Detective*, *Lassie*, *77 Sunset Street*, *White Hunter*, and . . . *Hawk*, *Tomahawk*, *Bonanza*, *Cheyenne*, *Merick*, *Wagon Train*. I say, chap, have a fortnight to get out of town.



THIS IS NEW YORK...



THIS IS CHICAGO...



THIS IS LOS ANGELES

.. and this is
Albuquerque,
the **FASTEST
GROWING
CITY** in the
NATION!



Today, no timebuyer can afford to ignore the billion-dollar Albuquerque market anymore than he would ignore the other cities listed above.

Young, active-buying families moving to the nation's leading "growth area" have given Albuquerque these impressive national rankings:

65th in Total Retail Sales

64th in Population

69th in Total Net Effective Buying Income

Two years ago, Albuquerque was the nation's 90th market in Total Retail Sales . . . today it is 65th!

Two years ago, KOB Radio was the leader in "homes reached" in Albuquerque. *Today it still is!* Your *first* buy—your *best* buy—in this important market is KOB Radio.

KOB-RADIO
ALBUQUERQUE, NEW MEXICO

Represented by

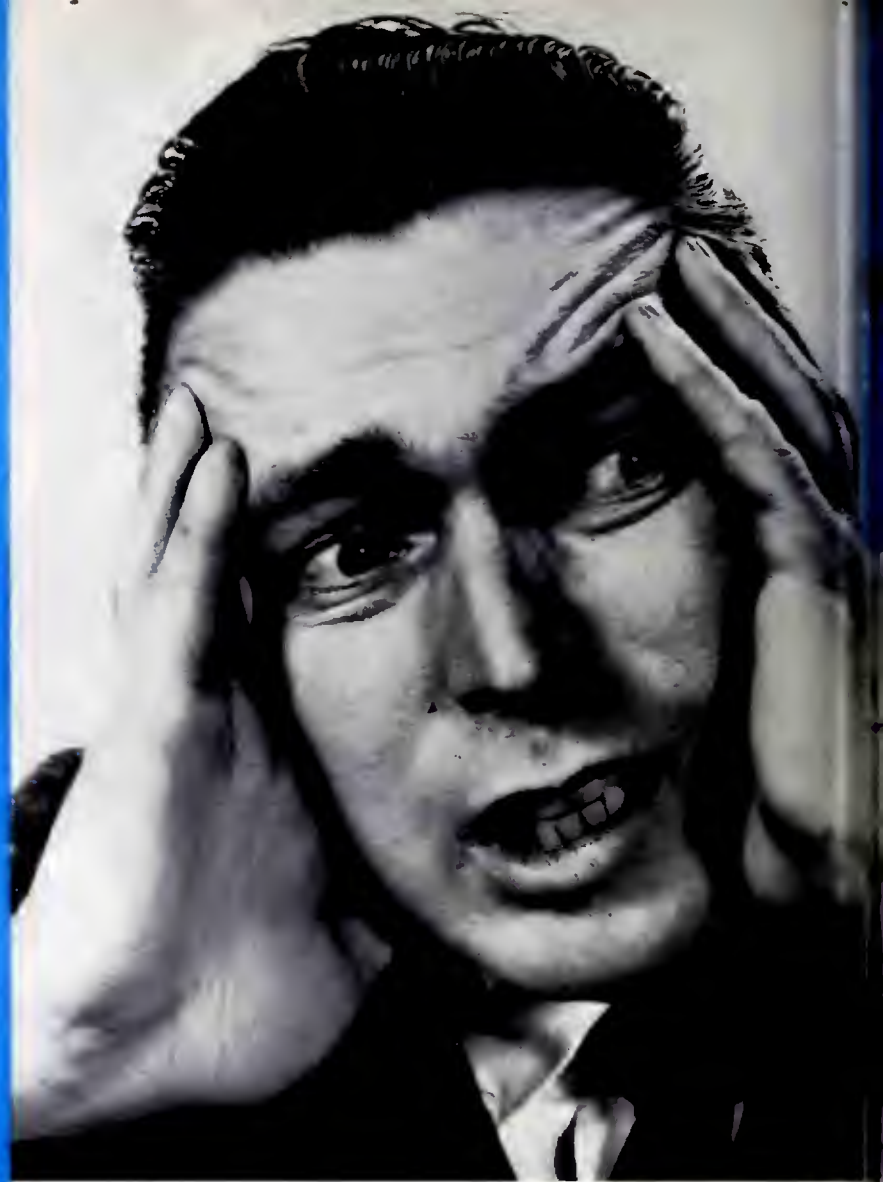
Edward Petry & Co., Inc.

The Original Station Representative

**MADISON
WISCONSIN**

**Holy
Mackerel
there!**

**ROCKFORD
ILLINOIS**



... **it's two with one!**

There is no head holding — when you buy Channel 3 for coverage of the basic Madison-Southern Wisconsin market — and the Rockford-North Illinois market. Remember Channel 3 is primary CBS for both markets.

WISC-TV

CHANNEL
MADISON, WISC.



Represented Nationally by
Peters, Griffin, Woodward, Inc.