

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

*Makes
you feel
like a king
every day!*



RADIO/TV AD FOCUS IN '61: WASHINGTON

Major ad and station associations schedule confabs in capital to build industry image

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Savings & Loan group widens its video role

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KPRC - TV

HOUSTON, TEXAS

*the best faces
which KPRC-TV
Channel*

2



Fresh up yourself and your day with KPRC-TV-known everywhere as the world's finest television. It's a habit you'll enjoy.

Courtesy of KING'S MEN



TAKE NINE



Take a break. Take coffee, tea, milk or Martini—but also take nine digits: 1, 2, 3, 4, 5, 6, 7, 8, 9.* Make them total 100 by placing arithmetical signs among them. Stumbling blocks, just to make the break longer: Don't alter the order. Do it with the least possible number of signs, using the fewest pen or pencil strokes. (If you use brackets, count the brackets as one sign but two strokes; a minus sign is one stroke—and one sign, of course; a plus sign is two strokes; a division sign is three strokes.)

After you prove your ability to buy the solution at minimum sign-and-stroke cost, send us the answer and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you have a copy, say so and we'll provide a different prize.

** Take 6 P.M. to midnight, all week. WMAL-TV's audience is the biggest in the Washington market. (ARB Dec. '60)*

wmal-tv

Washington, D. C.

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

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

IN RADIO IT'S THE...
**SALES CLIMATE
THAT COUNTS!**

WPEN

**MATURE, ESTABLISHED
PERSONALITIES**

•

**EXCLUSIVE HELICOPTER
TRAFFIC REPORTS**

•

FIGHTING EDITORIALS

•

ADULT MUSIC

Certainly, we have respectable ratings to talk about — but so do many other stations. WPEN has a big plus that is shared by few other stations — the ideal selling climate. The WPEN advertising atmosphere is the product of responsible management who provides established selling personalities . . . outstanding program features . . . and non-frantic music. Result: the best sound on WPEN is your commercial

PHILADELPHIA
WPEN

**THE STATION
OF THE STARS
CALL GILL-PERNA**

WPEN

OUR BEST

SOUND

IS A

RINGING

CASH

REGISTER

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, and The Untouchables.
- **The Best of NBC**
Programs like Wagon Train, The Price is Right, Huntley-Brinkley News and Perry Como . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH 9
Chattanooga, Tenn

The #1 night-time
station in
Chattanooga!



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Here's why 50,000-watt WHO RADIO belongs on any list of 14 or more largest radio markets!

RETAIL spending in Metropolitan Des Moines accounts for only 11% of Iowa's total. All eight of Iowa's Metro Areas, combined, account for only 36% of retail sales.

75% of Iowa's total retail spending is done in areas in which WHO Radio has an NCS No. 2 circulation of more than 10%.

This circulation covers 800,000 Iowa homes. There are only 13 markets in America in which any radio station gives you larger circulation. Or more buying power.

We know you know these facts. What about the less experienced people who may help (or hurt) your station-selections? We would be delighted to have the name of anybody who should know the realities about radio-listening in Iowa. Write us, or PGW!

| IOWA POPULATION-DOLLAR DISTRIBUTION | | | | | | |
|---|------------|-----------------------|-----------|------------------|----------------------|--------------------|
| | Population | % of State Population | CSI | % of State's CSI | Retail Sales (\$000) | % of State's Sales |
| Des Moines Metro Areas | 284,200 | 9% | 581,160 | 12% | 401,903 | 11% |
| Iowa's 8 Leading Metro Areas including Des Moines | 943,600 | 33% | 1,832,792 | 38% | 1,259,097 | 36% |
| Remainder of Iowa | 1,904,400 | 67% | 2,975,489 | 62% | 2,286,754 | 64% |

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., Representatives



IN CLEVELAND THE GOOD MUSIC STATION GETS THE GOOD RATINGS*

***THE LATEST NIELSEN RATING FOR THE CLEVELAND AREA SHOWS
THAT WDOK'S GOOD MUSIC DOMINATES LOCAL LISTENING!
IN 26 QUARTER-HOURS WDOK IS FIRST WITH 26% AVERAGE SHARE**

WDOK's good music with news and public service features in the same key, offers you the selling climate needed to get the most out of your sales message. When you add good ratings to good taste in programming, you get good results.

WDOK

CLEVELAND'S No. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio • MAin 1-2890 • TWX: CV 158
Fred Wolf — President & General Manager
National Rep.: H-R Representatives, Inc. — PLaza 9 6800

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bach

Why WSB-TV bought Warner's "Films of the 50's"

Says Jean Hendrix

"WSB-TV has always been strong in feature film programming. We acquired the Warner pictures **to make it still stronger.**

The first thing we will do is use the 26 color films in a Friday night slot we'll call "Warner Bros. Premiere." Also, the high caliber of this Seven Arts release gives us pictures we'll run as specials in "A" time. Actually all of these films have the high quality we require for our spot carriers. All in all I'd say these "Films of the 50's" will strengthen our leadership in feature film audience here in Atlanta."



Jean Hendrix
Assistant to
the General Manager
WSB-TV
Atlanta, Georgia

Warner's Films of the 50's...
Money makers of the 60's



NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • AQams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-0192

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

ROUTE 66 "NETS"

Trigg-Vaughn Talent

from

KOSA-TV Odessa-Midland



KROD-TV El Paso




KOSA-TV staff announcer, Doyce Elliott, and remote rig on location with "Route 66" cast.



Marlin Haines, KROD-TV top News Man, portrays net newscaster for "Route 66".

Millions of CBS viewers thrilled to this recent episode of "Route 66" filmed on location at Carlsbad Caverns.

Network quality talent and facilities from  Stations were used to add action.

To Sell West Texans-Buy 

TRIGG
A TV VAUGHN
STATION

KROD-TV EL PASO KVIT-TV AMARILLO KOSA-TV ODESSA-MIDLAND



3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chmn. of the Board Cecil L. Trigg, President
George C. Collier, Nat'l. Sales Mgr.

NEWSMAKER of the week

Tremors of upheaval and change are still passing through the CBS News Division as attorney-administrator Richard S. Salant takes over as president in the wake of the resignations of three long-time key executives. He heads a unit which bills some \$35 million annually and a world-wide news staff which was considered first in networking and invincible for many years. His major goal: to re-claim those distinctions.

The newsmaker: Richard S. Salant, after a two-month stint as chairman of the interim CBS News Executive Committee (organized in December to re-vamp news-documentary-public affairs styles and presentation), succeeds Sig Mickelson, who resigned without comment. One of Salant's first moves was to name Blair Clark to the new position of general manager and v.p. of the news unit, a job comparable to the v.p.-ship of John F. Day, who resigned two days before Mickelson. The third ace pro in the line-up to leave was Edward R. Murrow, now director of the U. S. Information Agency.

Salant's new role is causing much trade comment because of the long-range significance of a lawyer and an experienced troubleshooter taking over one of the nation's—and the world's—most responsible and powerful news posts.

His succession to the top at CBS is a move in what appears to be a continuing ebb and flow of activity which became most marked with the advent of NBC TV's successful Huntley-Brinkley brand of news reportage. The H-B combo—at first thought by the trade to be something of a fluke—proved to be a time-tested, audience-getting twosome after the Presidential election coverage.

Salant has solved many a CBS problem, and is expected to put the same determined effort and mental astuteness into those which face him now. He's a graduate of Harvard Law, after which he served two years with the National Labor Relations Board, then two years more as a staff member and acting director of the attorney general's committee on Administrative Procedure. Another two years in the office of the solicitor general in Washington preceded service with the U.S. Navy, from which he was discharged with the rank of lieutenant commandet.

Salant then joined the noted law firm of Roseuman, Goldmark, Colin & Kaye, of which he was a partner at the time he joined CBS in 1952 as v.p. and general executive. He's been a member of the network's editorial board for the past five years.



Richard S. Salant



**COVER
FLORIDA'S
2nd
LARGEST
MARKET***
*and
29 Counties
with 1 station*

Tampa-St. Petersburg is Florida's second largest market with a metro population of 772,453*! But that's not all! *WSUN* is the only station on Florida's West coast covering the entire 29 county area with 1,120,007* residents.

**ADD TO THIS *WSUN*'s
GREAT ADULT AUDIENCE
(97.2%)** . . . the greatest
percentage of adult listeners.
This means ADULT BUYERS
throughout the entire 24 hour
broadcast day!**

**REACH ALL OF FLORIDA'S
2nd LARGEST MARKET ON
THE ADULT STATION!**



Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS
*1960 Census **Pulse 6 60

Commercial commentary

Magic in the air

I don't know about you but I'm getting fed up to my epiglottis with some of the tired, dreary clichés that pass for radio "selling" these days.

O.K. so there are 156 million U. S. radio sets in use. So what? So there are 40 million car radios and umpteen million portables. Who cares?

So more people have radios than bathtubs. So they listen 1.82 hours per day. So radio "goes where you go." So it has reach, ratings, efficiency, bigness.

Brother, such talk leaves me colder than an emasculated brass monkey. And I think it does a terrible disservice to a great medium.

Somehow, in our frantic haste to promote its marketing virtues we've lost all sense of what radio really is.

We've fell to talking about it like aging Babbitts and senile CPA's. And we've wholly forgotten its mystery, wonder and beauty.

Does radio need more research? More statistics? More plodding case histories of advertising successes?

Well maybe. But I submit that radio's most desperate need today is for more creative spokesmen, more poets who can express in vibrant living terms its truly astonishing and mysterious qualities.

Radio at its best is "magic in the air"—more so than any other medium. And I think that we ought to begin rediscovering and restating some of this magic.



Not even in tv such power

The other day I dropped in at E. 52nd Street for a chat with Jules Dundes, v.p. for station administration of CBS Radio.

Jules wanted me to hear *Dimension*, the new program service that's going to the seven CBS-owned radio stations.

Since last September, under Allen Ludden's direction, the network has produced and shipped 593 individual *Dimension* program vignettes (1½ to 3 minutes) covering 13 different series. (And, as I pointed out to Dundes, that's a heck of a lot more program creativity than ever took place at CBS or NBC during radio's supposed "golden age" 20 or more years ago.)

But what fascinated me in hearing the *Dimension* programs was to realize all over again radio's unique and wondrous power.

A three-minute dramatic monologue by Raymond Massey on Stonewall Jackson had more spine-tingling impact than anything I've ever seen on tv.

A beautiful spot titled "American Sunrise" summoned up more pictures, stimulated more imagination than any camera. It took me back to one of the greatest of all radio programs, Stephen Beni's *The States Talking* which appeared in the early '40s.

And such glimpses into radio's special and exciting magic are by no means rare, if we will only look and listen for them.

(Please turn to page 12)

on top of the news



Paul Williams
for Manufacturers National Bank and Bristol-Myers



Chet Huntley and David Brinkley
for Texaco, Inc.



Dick Westerkamp
for National Bank of Detroit

in DETROIT

Just as the world watches Detroit, most Detroit-area viewers watch the world on WWJ-TV's complete, high-rated newscasts. Here's the vast audience the city's largest broadcast news department and NBC's award-winning reporters attract.*

On an average week night . . .

- Paul Williams—6:30.....308,500 viewers
- Huntley-Brinkley—6:45..... 390,500 viewers
- Dick Westerkamp—11:00.....397,200 viewers

And news is only one way that WWJ-TV consistently programs in the people's interest. Get the complete story today—from your PGW Colonel or your WWJ-TV local sales representative.

*Source: ARB, Detroit, December, 1960

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

Even parsimonious purchasers are persuaded by KOIN-TV, sales window for the Portland, Oregon market and 33 surrounding counties. KOIN-TV inspires confidence with programming tailored to fit the needs and interests of a wide audience eager to learn about your product or service. Be so kind as to check Nielsen for proof*.

KOIN-TV persuades people in Portland



* Highest ratings and widest coverage...7 of every 10 homes in Portland and 33 surrounding counties.
KOIN-TV—Channel 6, Portland, Oregon.
One of America's Great Influence Stations. Represented Nationally by CBS-TV Spot Sales.

Recently I received from Don McGannon records of the eight half-hour Westinghouse programs on the *American Purpose*.

I had seen these *Purpose* pieces when they appeared in *Life* and in the *New York Times*. But until I heard Archibald MacLeish read his own essay on the Westinghouse series I had never really grasped its richness and significance.

Radio provided a depth of meaning that the printed page could never give. And it stimulated my own thoughts more profoundly than a tv presentation of MacLeish could possibly have done.

A couple of weeks ago in Detroit I talked with Lee Murray who is director of women's programs at WJR.

Lee has come into radio after considerable tv experience and I asked her what differences she noticed between the two media.

"In radio," she said, "you're much, much closer to your audience. My mail proves it. People look on you as a member of the family. It's sort of frightening. And a terrific responsibility."

Magic and prestige

I mention these three isolated examples of radio's power (there are hundreds more) because they illustrate something which all of us who have worked in radio instinctively realize.

Radio is the one medium in which the audience is constantly participating, constantly providing a personal "third dimension" of their own thoughts, feelings and ideas.

People build into the program they hear something of themselves. And because this happens radio has certain magical and mysterious powers no other medium can touch. (Orson Welles' Martian scare could never have been prompted by newspapers or even tv.)

Also because it happens, a really first rate radio station enjoys a unique position. It not only serves, but in the truest sense, it expresses its community.

Someday I hope we'll see an important novel about a radio station manager, a book that will deal as accurately and sympathetically with his fascinatingly complex and publicly-oriented life as other novels have dealt with newspaper editors, lawyers, and doctors.

Such a book could help enormously in building radio's image and prestige. But until it appears, let's try to express, in all our radio selling, the essential beauty and magic of the medium itself, not simply statistics about its marketing and advertising efficiency.

Last year the *New York Times* set an all time newspaper record of \$96 million in advertising revenues. But you can bet that the *Times* did not achieve this because it preached circulation, Starch figures, or costs-per-1,000.

The enormous editorial prestige of the *Times*, the respect of advertisers for such *Times* men as Reston, Krock, Daley, Atkinson, Sulzberger, and Lawrence, meant the difference.

With radio, the matter of editorial (program) prestige has been too neglected, and for much too long. This I think is one of the great occupational dangers of all media selling.

I see disturbing signs, for instance, that tv selling today is losing itself in statistics at the expense of the medium's prestige. And tomorrow we may have to face a tv reckoning.

With radio, however, the case is clear cut. Radio must recapture for itself and for its listeners and users a sense and awareness of its own magical and wonderful powers.



STATUES ON THE SCHUYLKILL portray early American history for plaza strollers and thousands of motorists who get in and out of town along beautiful East River Drive. Many have their radios on. Many of the many are dialed to 610.

Mr. & Mrs. Metrodelphia live with history, not alone through preserved national birthplaces, but as well through modern work, whose creators and endowers share a sense of history. The statuary is in the Ellen Philips Samuel memorial, on the East bank of the Schuylkill, just above "Boathouse Row." The list of sculptors reads like a fragmentary U. N. roll-call—Jose de Creeft, Karen der Harootian, Ahron Ben-Shmul, Waldimar Raemisch. On the other side of the statues, are thousands of mobile Metrodelphians, a growing portion of whom are listening to **WIP**, which has been attentive to the area's history and cultural life for 40 years. (Incidentally, our fm station, which already carries U. N. proceedings, will transmit all presidential press conferences.) Now, with the added impact of Metropolitan's new concepts, **WIP** is growing rapidly to the foremost audience position in Philadelphia. Many advertisers are re-writing their schedules. **WIP, Metrodelphia, Pa.**



IN

television there's only
one place to be —
if you really want to be IN.

For the last 133 national
Nielsen reports
one network has been first
in evening audiences*

131 times
— and OUT only twice.

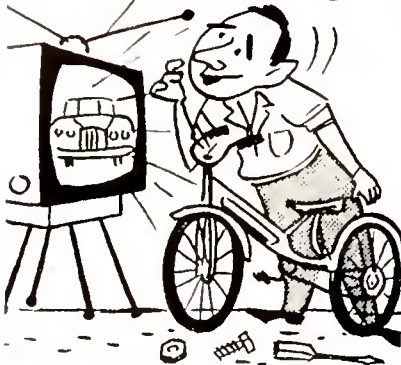
(Each of the other
networks has been IN once
and OUT 132 times!)

Obviously any advertiser
who is not on the
CBS Television Network
is way

OUT



What they see on WJAC-TV



THEY BUY!



If you're interested in sales results in the Johnstown-Altoona market, you should know about WJAC-TV! Happy sponsors say that WJAC-TV sells everything, from automobiles to zithers, and in large quantities, too.

And no wonder! Both ARB and Nielsen rate WJAC-TV tops, month after month. But more important than statistics are results. Statistics don't buy products . . . people do! And purchasing people watch WJAC-TV

For Complete Details, Contact:
**HARRINGTON, RIGHTER
AND PARSONS, INC.**

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



Reps at work

Ed White of Hollingbery, New York, takes a hard look at ratings. "When large organizations, 'employing the latest scientific methods,' consistently issue audience circulation measurements in the same area at the same time with only occasional agreement, then obviously all can't be right. Since the economic welfare of station, client, and agency is directly involved, I think it mandatory that we constantly keep in mind the fact that rating reports are no more than the published results of a survey based on measurement of a sample. Distortion, and loss of detail have many opportunities of becoming part of the sample as it is constructed, measured, proportioned, and then increased enough to show the characteristics of the real thing. So many things can happen—machine limitation in rounding of figures in the sample can lead to variations of thousands of units in the enlargement to market size. Is the size of the sample adequate? Do families viewing in March represent families in May? Does initial contact with the family and compensation cause a change in viewing habits? Would the sample then cease to be typical of the whole population? And so on!"



Arthur Gordon, sales manager of National Time Sales, New York, points up some of the "extras" in the business beyond the thrill of dollar volume. "We get our biggest 'kicks' from selling radio to accounts that either don't use radio at all, or do not use it in a particular market. Second on the list of sales that give us the greatest pleasure are those where we've persuaded a radio user to use the medium in a different way.

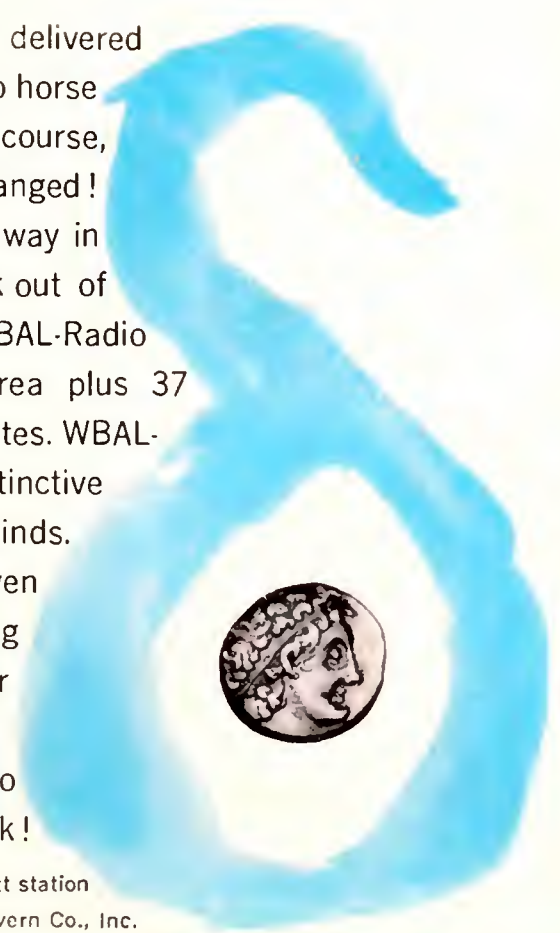


Since the continued health of the radio business depends to a great extent on creating new users, we work hard at just that. We have persuaded tv-oriented accounts to use only radio in markets with high tv penetration. We've an account on one station that uses radio nowhere else in this country. While all our time cannot be devoted to this work of selling the medium, we feel it is too important to ignore.

Too many salesmen give up when told that 'we don't use radio.' We start to sell at that point. In more than one case the 'convert' has advised us of measurable results—and boosted the radio budget."

DRAG YOUR DRACHMS / In ancient Greece a drachm delivered many things... a seat at a Sophocles play, a ride in a two horse chariot, a ticket to the Olympic games! Drachms, of course, aren't what they used to be... even the name has changed! But drachms, drachmas or dollars, they still go a long way in Baltimore at WBAL-Radio. WBAL-Radio takes the Greek out of station buying by translating these facts into sales: WBAL-Radio is powerful – dominating the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states. WBAL-Radio is progressive – providing its listeners with a distinctive format of full range programming and music for mature minds. WBAL-Radio is productive – reaching more homes in a given week than any other Baltimore radio station, providing more unduplicated coverage in this market than any other station. If you want your advertising to deliver sales in Baltimore and Beyond, drag your drachmas to WBAL-Radio today... or call our reps and let them do your heavy work!

WBAL-RADIO BALTIMORE  Maryland's only 50,000 watt station
Associated with WBAL FM & TV / Nationally represented by  Daren F. McGavern Co., Inc.



WGAL-TV serves the public interest

I wish to thank you for the splendid television coverage you gave us for our Thirteenth Annual Auto Box Derby. It is with such assistance as yours that we are able to proudly carry our slogan, "Friend of the Boy".

Reading Optimist Club

Please accept our many thanks for the fine production of our York Suburban Band. I wish to congratulate you for giving the students an opportunity to perform good school music literature in a program of this type.

York Suburban High School

We wish to express our deepest appreciation for the wonderful reception your station accorded us on our recent stay at Olmsted Air Force Base. We feel that the public at large learned a great deal about Civil Air Patrol through your efforts.

Pennsylvania Wing Civil Air Patrol

I want to take this opportunity to personally thank you and your excellent staff for your support of our Armed Forces Day activities. I received many, many favorable comments concerning the special taped show, and I am convinced that this is one of the best we ever produced.

Middletown Air Materiel Area, USAF

Please accept our sincere personal thanks for your station's television coverage of the 30th Anniversary ceremonies.

State Hospital for Crippled Children, Elizabethtown

Please accept our sincere thanks and appreciation for your very excellent program on hunting safety.

Pennsylvania Game Commission,
Commonwealth of Pennsylvania

In behalf of our Poultry Federation I wish to express our sincere thanks for the time you allotted to us on your farm program.

Pennsylvania Poultry Federation

a record attendance of 1,221. Much of the credit in attracting this number of Rotarians and Rotary Anns is due to your television broadcast.

District 739, Rotary International

My sincere thanks for your public-spirited cooperation during the recent Federal income tax filing season. Your generous contribution of television time and facilities in the production of our "Is It Taxable?" series of tax information programs, certainly constitutes a public service of the highest order.

Internal Revenue Service, U. S. Treasury Dept.

On behalf of thousands of teachers in your viewing area, may I express the appreciation of the Pennsylvania State Education Association and the National Education Association for your cooperation in scheduling and showing the NEA film series, "The School Story". Your interest in education is genuinely appreciated.

Pennsylvania State Education Association

We believe that your ready assistance in helping to publicize Civil Service examinations is a valuable adjunct to the efforts of the State Civil Service Commission and a worthy public service to Pennsylvania viewers of WGAL-TV.

Civil Service Commission,
Commonwealth of Pennsylvania

The Publicity Committee of the Good Samaritan Hospital wishes to thank you for your generous allowance of TV time. With your help, our Fair was a gratifying success.

Good Samaritan Hospital, Lebanon

The thanks of all those involved at Franklin and Marshall for your cooperation in showing "Education is Everybody's Business". I hope we did some good for the fund-raisers in the Channel 8 area.

Franklin and Marshall College

I wish to thank you for the wonderfully fine coverage your station gave our Civic Club program. We found that your station was widely seen by folks generally, from our wealth of favorable comments.

Civic Club of Harrisburg

This is to thank you for cooperating with the Pennsylvania State Police by withholding broadcast of information of bombing threats in the Central Pennsylvania area . . . the persons making these threats are pleased, even inspired, by the notoriety accorded them, even anonymously.

Pennsylvania State Police

Please accept my sincere thanks and congratulations for having made the facilities of station WGAL-TV available for our hour-long presentation of the need for widespread public support of the struggle to end the exploitation of our fellow human beings making up the migrant labor force.

AFL-CIO

WGAL-TV

Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-SCOPE

13 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The advertising outlook with regard to the heavy goods accounts may be much brighter than the business only recently had been led to believe.

Two of the top New York agencies last week reported that some of the accounts in that category have unfrozen their 1961 budgets and advised the agencies to submit their recommendations for the balance of the year.

One such advertiser is quoted as being spurred by this: (1) the heavy outflow of funds by the Government would be felt by the economy in another two or three months; (2) an ensuing jump in orders for durables; (3) belief that the activity will not cheapen money; (4) inventories in many lines—of course, excluding autos—are reaching the threadbare level.

Just a few examples of this resurgence of confidence: Alcoa (F&S&R) will be spending \$7 million in tv for 1961-62 as compared to \$4.9 million this season and du Pont, U.S. Steel and Armstrong are all increasing their air media budgets for the coming season.

Fedder's (air conditioning) own gesture of confidence in the business outlook: it's pouring \$4 million into air media for 13 weeks starting in May.

The buy consists of 34 minute participations on CBS TV and NBC TV nighttime programs and 23 five-minute news programs on Mutual, with local dealers urged to buy cut-ins on the 412 MBS stations. (Hicks & Greist is the agency.)

Marketing emphasis will be on two demonstration qualities of Fedder equipment: (1) 77-second installation and (2) the Climatimer, or clock control.

The encouraging word of the week for national spot radio: Brown & Williamson is coming back into the fold after a long absence and in a big way.

In requesting availabilities Bates noted that this campaign for Kool, Viceroy and Kentucky Kings will be on a 52-week basis.

The market pattern is rather hoppity-skip but the list will probably run well over 100 and involves schedules of about 50 spots a week per market. In a way, the B&W leap back into spot radio will provide a pretty strong weight alongside Reynolds'. At the moment there isn't much, if any, radio coming from the other cigarette giants.

Among the other radio avail calls out of New York: Purolator (JWT): Q Tips (Gumbinner): Philip Morris' Alpine (Doyle-Dane-Bernbach), eight weeks.

While the tv network business continues to go through a period of drastic evolution—assuming in the process more and more of the private preserves of spot—advertisers themselves are faced with no small quandary.

Are they wise in spreading their risk and perhaps lowering their CPM by the participation program route when, in exchange, they have to surrender the plus value of having the star do the commercial?

Those perplexed by this notion obviously realize they can't have their cake and eat it too. And, as some agency men have observed, it is because of this added value that the industry can expect such giant network users as P&G and General Foods to persist for years to come in the selection and control of their own programs.

Another angle motivating the twosome in that respect: they can thus be free of network dictation as to scheduling and survival of the'r program. In effect, they can move them to whatever network they please.

Come the fall ABC TV nighttime advertisers will be paying more for their peak-hour time, 8:30-10:30 p.m., through the network's device of lowering the discount.

For instance, advertisers in that span who have been entitled to a maximum discount of 30% will get a maximum of 25% next season.

However, the maximum will remain as is for advertisers who happen to have a participation announcement in hour programs that straddle the period.

Lever breaks its tv test for Swan liquid in a flock of markets 19 February.

The schedule: 9-10 spots a week via BBDO, new agency on the account.

Another test brand in the same company's stable, Reward, a detergent tablet, is also taking off with a sizeable schedule in a batch of markets through JWT.

Still another soap, Duz (Compton), is stepping up its spot tv push.

There's good reason for the still-mounting demand for late fringe time among women-appeal products: more women are staying up late for tv.

Witness this Nielsen comparison covering November 1960 vs. November 1959:

The average women viewers in 1959 at 11-11:30 p.m. was 13 million and at 11:30-midnight, 9 million, whereas in 1960 the average at 11-11:30 p.m. ran 14.6 million and at 11:30-midnight, 10.1 million.

Nielsen gives the following percentage breakdown of audience composition in November 1960 of the late nighttime tv audience across the country (per 100 viewers):

| TIME BEGINNING | % WOMEN | % MEN | % TEENS | % CHILDREN |
|----------------|---------|-------|---------|------------|
| 10 p.m. | 45 | 34 | 9 | 12 |
| 10:30 p.m. | 46 | 35 | 8 | 11 |
| 11 p.m. | 48 | 38 | 6 | 8 |
| 11:30 p.m. | 49 | 37 | 6 | 8 |

If sellers of spot radio are wondering about GMAC's plans for the coming summer, the answer is that there'll be a campaign with the same dimensions of 1960.

It'll involve over 120 markets, run 19 weeks starting the end of May and encompass 15 spots a week.

However, Campbell-Ewald will not entertain pitches for at least six weeks.

Y&R is doing some digging into the recent rate histories of optional network tv stations with the prospect of lopping them off lineups.

The study was activated by clients who wanted to know what optional, or marginal, stations have been upping their rates automatically and without benefit of more audiences.

The spread of the rotating commercial in network tv—stemming from spot carriers and daytime minute sales—is creating its own sense of alarm within spot selling circles.

What precipitated the alarm was this: the discovery that more and more advertisers were checking their agencies' reports on product conflict, that is, from the view that their chainbreak spot was adjacent to a competitive product on the network.

The sellers of spot point out that they're being thrust in the role of villains just because the affiliates stations no longer are getting adequate notice of what products are being scheduled on certain days by the network. This jumping in and out of products, they add, can only progressively augment the conflict problem.

Retorts CBS TV: We'll try our hardest to keep the affiliates sufficiently apprised of the brands scheduled in the 10-noon strip and the only possibility of conflict is when some corporate advertiser will slip in a special campaign. In that event, we'll tell the client not to take it out on the station if there's a chainbreak conflict.

There's an increasing reluctance with each passing year by networks and advertisers to change their nighttime programing in mid-season.

Two obvious reasons: the incidence of more one-hour shows and the hesitancy of freelance producers to letting a new series battle its way as the warm weather approaches.

Result, declining casualty rates at the midway point, as attested by this SPONSOR-SCOPE comparison:

| | 1960-61 | 1959-60 | 1958-59 | 1957-58 |
|--|---------|---------|---------|---------|
| Total number of entries | 108 | 119 | 114 | 120 |
| Total shows dropped since fall | 8 | 15 | 30 | 34 |
| Casualty rate for all sponsored series | 7.4% | 12.6% | 26% | 28% |
| Total newcomers in fall | 44 | 43 | 36 | 45 |
| Total newcomers dropped | 6 | 9 | 17 | 26 |
| Casualty rate for new shows | 12.6% | 21% | 47% | 58% |

ABC TV's competitors seem to be taking its proposal to give affiliates 40-second station breaks at night this fall with a grain of salt.

At NBC TV in particular the announcement was greeted as a trial balloon.

The immediate reaction on the agency and advertiser front, in part:

- General Foods asked its agency to examine the move from the viewpoint of its **becoming a generator of triple-spotting.** (ABC is suggesting to stations that they sell only two 20's in these breaks and avoid splitting the time up into a 20 and two 10's.)
- Compton, a P&G agency, wrote ABC to this effect: (a) **time was being "stolen" from advertisers;** (b) the rate card should be **reduced** proportionate to the 10 seconds deducted; (c) more time given affiliates between programs could only lead to the **dilution of each commercial before and after the break.**

NBC TV's cost-per-1,000-homes-per-commercial-minute slid off slightly for the November-December period, while ABC's showed a hardly perceptible rise.

The two-year comparison:

| NETWORK | NOVEMBER-DECEMBER 1960 | NOVEMBER-DECEMBER 1959 |
|------------------------|------------------------|------------------------|
| ABC TV | \$3.69 | \$3.67 |
| CBS TV | 4.36 | 3.90 |
| NBC TV | 4.57 | 4.68 |
| Average CPMHPCM | 4.19 | 4.08 |

Note: the 1960 figures are based on the **earned winter discount (15%)**, whereas the 1959 costs are based on the **average 52-week discount (25%)**. The difference is 10% on time and about 5% on programs.

CBS TV's 10-noon minute plan went into effect today (13 February) even though its holdouts from the plan included such groups as Meredith, Taft, Storer and Corinthian.

Observed the network on the eve of the plan's debut: **there are enough affiliates enthusiastic about the plan to make it attractive to advertisers.**

The network avowed it had **no intention of calling a special meeting** of its affiliates advisory board with the idea of solving the holdout situation.

What is of provocative significance about the refusal of the four groups to carry the morning schedule is this: **it is the first time that a network has been faced with a challenge of such nature from a combination of so much coverage strength.**

To a philosophic observer of the business this maverick gesture can have two implications: (1) the posing of a power threat of no small dimensions; (2) **the beginning of a trend that in due time could undermine the prime props of network might**—(a) the ability to deliver the maximum coverage desired by a national advertiser; (b) the difference between a firm economic base and a dubious one for a station as a result of affiliation or non affiliation; (c) easy acquiescence by affiliates of new network policies or plans.

It may interest Shell to know that women are still quite an influential factor in deciding on what brand of gasoline to buy.

A survey just completed by Ethyl Corp. on this question showed that in 56% of the cases women have no say, in 30% of the instances they have a partial influence and in the remaining 14% they do their own deciding of brand and gasoline station.

What influences the women drivers in their selection of stations when at home: location, 48%; personnel, 38%; service, 17%; husband's choice, 17%.

When they're on the road a lot more factors enter, like credit cards, restrooms, dining facilities nearby, minor repairs and whatnot.

ABC TV may switch the originating of some of its films to Chicago as a result of the insistence by New York City that a 3% sales tax be paid on shows.

The tax is paid on 15% of the cost of the show on the grounds that 15% of all tv homes in the U. S. are in New York City.

There's also a gross receipts twist: the city's taxmen are seeking to assess the net sales on time by New York stations and the commissions paid to ad agencies.

Soap operas continue to outpull easily the other types of daytime programing.

The number of shows in each category has increased substantially over the 1958-59 season, what with ABC TV's daytime expansion, but the serials managed to maintain as big a margin in respect to audiences.

A comparison of daytime program types based on the second November 1960 Nielsen:

| CATEGORY | SPONSORED SEGMENTS | AVERAGE AUDIENCE | AVERAGE HOMES |
|-------------------------|--------------------|------------------|---------------|
| Film repeats | 93 | 5.4 | 2,441,000 |
| Soap operas | 120 | 7.4 | 3,345,000 |
| Quiz-aud. participation | 199 | 6.0 | 2,712,000 |

TvB has in process a study of how much furniture stores are using the medium and what their attitude is toward tv.

Cooperating on this project is the National Retail Furniture Association.

Also in the works at TvB: what tv did to give the cranberry growers a whopping sales season in 1960 following the setback they got from the Food and Drug Administration over spray effects the year before.

Lever Bros. is really taking a leaf out of the P&G book in one area: it's proliferating its brands in burgeoning new facets of the soap field.

Like adding a Swan liquid to its already established Lux liquid.

The marketing gimmick here: You get a lot more sales opportunities and you wind up with a still fatter volume. You're doubly smooth if you can cash in on a recognized name, such as P&G has done with Ivory liquid.

Parker Pen last week integrated its sales force with Eversharp, a division of Parker. It could be that Compton's role with Parker will go from an interim to a permanent basis.

Compton is already Eversharp's agent.

Given reason for the integration: during one call by a Parker-Eversharp salesman the prospect can scan a pen line starting with 39¢ and ending with \$150.

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 57; Sponsor-Week Wrap-Up, page 66; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.

still America's favorite cookie...



My Little Margie

and more renewals every day for MY LITTLE MARGIE as station after station keeps coming for MARGIE because audiences ask for her. Gale Storm her way through 126 episodes into the hearts of America creates a friendly acceptance for sponsors and products. Now in 7th, 8th, 9th and 10th runs. Ratings getting better all the time.

Available for strip programming

MY LITTLE MARGIE still beats all competition in her time slot

| | |
|--|---|
| NO. 1 IN 10TH RUN . 7.6 CHICAGO My Little Margie outrates programs such as I Love Lucy, I Married Joan, Abbott & Costello. | NO. 1 IN 6TH RUN . 7.2 DALLAS, FT. WORTH My Little Margie outrates programs such as Life of Riley, Love Life, December Bride. |
| NO. 1 IN 9TH RUN . 12.9 RICHMOND My Little Margie outrates programs such as December Bride, Amos 'n' Andy, I Love Lucy. | NO. 1 IN 7TH RUN . 8.2 PITTSBURGH My Little Margie outrates programs such as Burn & Allen, Our Miss Brooks, Gale Storm Show. |
| NO. 1 IN 8TH RUN . 7.7 NEW YORK CITY My Little Margie outrates programs such as Life of Riley, Our Miss Brooks, Abbott & Costello. | NO. 1 IN 6TH RUN . 12.2 MINNEAPOLIS My Little Margie outrates programs such as I Love Lucy, Married Joan, Burns & Allen. |
| NO. 1 IN 7TH RUN . 8.3 DETROIT My Little Margie outrates programs such as I Love Lucy, Life of Riley. | |
| NO. 1 IN 7TH RUN . 10.1 BOSTON My Little Margie outrates programs such as Burns & Allen, Married Joan. | |

Source: ARB, Inc.



Another favorite **Trouble with Father** starring **STU ERWIN**

Entertainment for the whole family—130 a fast paced episodes—available for syndication.





The Embassy of Spain

Senorita Mercedes de Areilza, daughter of His Excellency Jose Maria de Areilza, former ambassador of Spain to the United States, photographed at the Spanish Embassy in Washington, D. C. . . . another in the continuing WTOP-TV series on the Washington diplomatic scene.



REPRESENTED BY CBS TELEVISION SPOT SALES



49th and Madison

New 'depth' approach

Regarding your new "Sponsor Week." (30 January 1961). I think it's great and combines the best features of a news-letter and a "depth" approach.

(Mrs.) Alice Koch
promotion director
KMOA
St. Louis, Mo.

Exceeds expectations

The new "Sponsor Week." (30 January 1961). exceeds our expectations by far in its delivery of significant television and radio advertising news, differently and in depth.

Congratulations on an excellent

new feature. It adds substantially to the value of your already meaty and well-balanced editorial content.

Bob Hutton
v.p.
Edward Petry & Co.
New York, N. Y.

Segregated entertainment

May I voice strong disagreement with the statements of general manager Harry Wilbur, WBEE, Chicago, pertaining to Negro radio. ("Seller's Viewpoint," SPONSOR, 26 September, 1960.)

If the Negro wants varied, creative and informative radio as well as entertainment, why does he need Ne-

gro radio? This describes general radio for all Americans. As a professional radio man, I deplore so-called Negro radio. The middle class Negro has the same general tastes as the middle class white. The same is true of the upper and lower echelons of Negro and white society. What possible reason, therefore, exists for specific Negro radio?

I despise segregation, and segregated entertainment is every bit as discriminatory as segregated housing. It creates an illusion of difference between white and Negro that does not exist. Indeed, it stresses difference rather than sameness by its very existence. Why not Oriental radio stations, Indian radio stations, radio stations for redheads, etc.?

Furthermore, I have observed that in most cases, although the Negro station displays a facade of good deeds, it still programs junk, appeals to the lowest classes, and often lacks even a minimum respect for its listeners. Whatever good it does is counterbalanced by the fact that there supposedly (if we were to believe these stations) is a need for special radio stations for people whose skin is darker than the majority of American citizens, leaving the obviously incorrect impression that skin pigmentation, and not intellectual development, is responsible for tastes in entertainment and information.

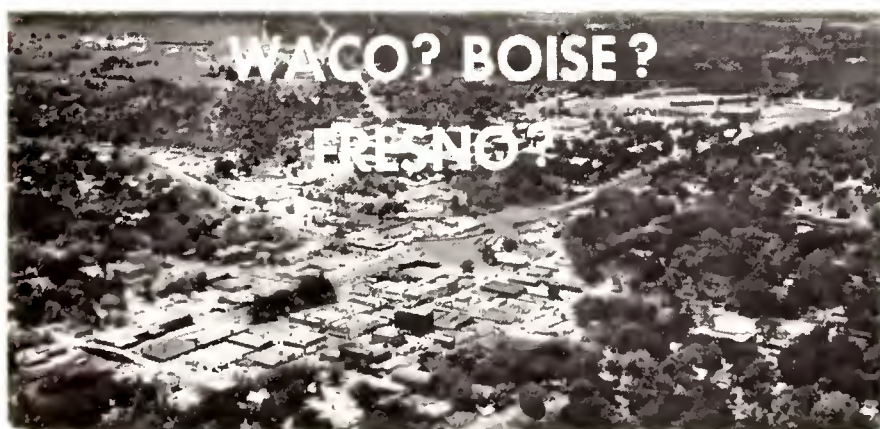
I do agree with Mr. Wilbur that there are many ways to improve it. Might I suggest the best method? Forget temporary gain and eliminate it. Negro radio helps to separate rather than unify our people. It does a disservice to our industry's image.

Richard J. Scholem
co-manager
WTIG, Massillon, Ohio

Support of NAB well liked

I want you to know how deeply grateful all of us connected with the NAB Radio Code activities are for your excellent article, "NAB puts teeth in Radio Code," 16 January, 1961. We feel this kind of support is the finest service you can perform for the entire advertising industry.

Cliff Gill
president and general manager
KEZY
Anaheim, California



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 | \$ 300,186,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week in the Manrac metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: Ruston, Louisiana, home of Louisiana Polytechnic Institute.



WSJS-TV
WSJS-TV
WSJS-TV
WSJS-TV

Spend your time more profitably
in North Carolina where WSJS
television gives you grade A
coverage of more large cities
than any other station

WSJS television
Winston-Salem / Greensboro



CHANNEL 12





An ever-expanding program pattern

Dimension is creating a new depth of audience interest in seven of the largest markets, coast-to-coast.

Dimension—exciting vignettes in sound that stir the imagination: "This is my Profession," "Hometown Recollections," "American Landscape," "Bennett Cerf Stories," "Wonderful World of Teens,"

"Yesterday's Heroes Today," "The Year 2000," Richard Joseph's "Travel Notes," "Dorothy Kilgallen Introduces," and more.

Dimension—conversation pieces by the world's most interesting people: Raymond Massey, Vincent Price, Burgess Meredith, Hildegarde, Carl Sandburg, Celeste Holm, Shelley Berman, Zsa Zsa Gabor, Mischa

Elman, Theodore Bikel, Margaret Mead, William Zeekendorf, and many others.

Dimension has been added to the strongest local programs on radio, those of the CBS Owned Radio stations—the idea stations.

Dimension is an added reason for expanding your sales by reaching large and attentive audiences on:

WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco, WCBS New York, WEEI Boston, WBBM Chicago: The CBS Owned Radio Stations

13 FEBRUARY 1961

SPONSOR-WEEK

- **Pepsi bounces back to net tv, puts \$20 million in air**
- **CBS emerges from smoke-filled confabs as General Foods winner**
- **Need for backfield tv action influences Timex agency switch**
- **Biggest net tv billing gains come from cars, apparel**

Pepsi allots \$20 million to air media

Tv and radio can best use bouncy, swinging music to sell a concept of youth in the view of Pepsi-Cola and its agency, BBDO, which last week allotted some \$20 million to the two media.

More than half of the total \$34 million ad budget for Pepsi's biggest ad-promotion push in history goes to network and spot, supplemented with intense local-level activity in cooperation with 500 bottlers.

John J. Soughan, v.p. in charge of P-C marketing services who has responsibility for all creative aspects of the company's operation, told SPONSOR-WEEK the \$34 million tag is 10% higher than the previous budget.

Some of his thinking:

- The new jingle, with many variations on the old hit "Making Whoopee," "lends itself to air media. We've been very successful with radio jingles, and we picked a known song because we want to get fast audience recognition."
- "We'll aim for the general audience across all viewing and listening segments on three tv and four radio nets which "gives our bottlers a national advertising umbrella."
- Radio gets the biggest push in spring and summer, tv during the remainder of the year in three variations: "participations, spectaculars and continuing shows."

General Foods keeps its 8 shows on CBS TV, but no one's telling why

The heat's gone but there's still a lot of smoke clouding issues which led General Foods, Y&R and Benton &

Bowles to their "unanimous" decision to keep the hefty GF program line-up on CBS TV.

Ten days of heated sessions with all three nets led to Wednesday's decision to remain in the CBS stable with eight show slots valued between \$15 and \$20 million.

H. Allan Dingwall, Jr., director of broadcast programming for GF, told SPONSOR-WEEK that all "network propositions were very tempting and it was difficult to come to a decision"; that there were "many facets, very unusual circumstances" which determined final nod. He termed conclusion "partial" (though commitment involves GF for season starting next October). This implies negotiations are complete but details are to be set. No one involved will detail these "facets" and "circumstances." Educated guesses suggest money was secondary consideration, that other elements (promotion, merchandising) were involved.

Another view: "The Monday 9 to 10 p.m. slot (Danny Thomas and Andy Griffith) is a good thing; they didn't want to make waves. This is the key," said one network exec.

Key negotiators with Ed Ebel, ad v.p. of General Foods, and Dingwall were Lee Rich of B&B and Mort Werner of Y&R.



Ed Ebel



To add "atmosphere" to the sales pitch . . . RCA Special Effects!



French chef sprite is electronically . . .



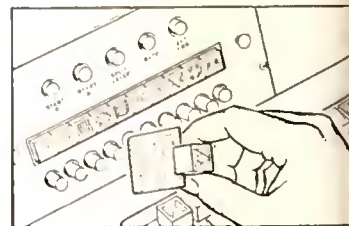
fitted into a backyard scene

Products of your local sponsors can be given that "distinctive" appeal with intriguing traveling matte effects. Using RCA Special Effects equipment, exciting slide or film backdrops can easily be inserted into commercials. You can place an animated figure into a moving background or add "atmosphere" details that give results, very simply. The system will accept signals from several sources to produce a variety of effects.

In addition to traveling matte backgrounds, RCA can provide modules for 154 special effects, including wipes, split screens, block, wedge, circular and multiple frequency patterns. Any ten effects may be preselected—simply plug ten modules into the control panel. You get the right effect to add that extra sell to your programs and commercials every time!

Your RCA Special Effects will sell itself to advertisers and give your station a competitive edge. See your RCA Representative. Or write to RCA, Broadcast and Television Equipment, Dept. RB-22, Building 15-1, Camden, N. J. for descriptive booklet. In Canada: RCA VICTOR Company Limited, Montreal.

RCA Broadcast and Television Equipment • Camden, N. J.



RCA Special Effects Panel



The Most Trusted Name in Electronics
RADIO CORPORATION OF AMERICA

NAB's new radio code limits commercials to 14 minutes hourly

Palm Springs: Radio Board of National Assn. of Broadcasters Wednesday amended its code to specify maximum advertising time in announcements and or multiple sponsorship programs.

Previously code's commercial standards applied only to programs under single sponsorship.

New code reads: "Maximum time to be used for advertising shall not exceed average of 14 minutes an hour computed weekly; in no event shall maximum exceed 18 minutes in any single hour or five minutes in any 15-minute segment. Such program types as classified, swap shop, shopping guide and farm auctions shall be considered as containing one and one-half minutes of advertising for each five-minute segment."

NAB president Leroy Collins Friday closed meeting with two suggestions: (1) Proposing broad positive program for improvement of broadcast industry; (2) Calling attention to need for far-reaching reorganization of NAB. Plans for latter may be readied for June board.

MEDIA NEEDS BACK-STOPPING

Marketing-research influence Timex switch

A giant tv budget and its size in relation to a national advertiser's total advertising appropriation requires heavy backfield agency action in marketing and research, in addition to media, which is the key to why U. S. Time is switching its account to Warwick & Legler.

Timex last week announced it's dropping the W. B. Doner agency in May, at which time W&L will pick up \$3½ million worth of tv billing as well as additional newspaper and magazine appropriations.

Robert E. Mohr, v.p. and director of sales and adver-

tising for the New York client, says tv plans won't be set until he's seen the new agency's recommendations.

But he expects: "a new, creative approach; a continuation of television specials, which have been very successful; adherence to programing rather than announcements; possible ventures into new formats accompanied by public service and variety forms of specials."



Robert Mohr

W&L expects to add new creative staffers to handle the account but has made no decision as to which top account people will be assigned to Timex. Another of the agency's jobs will be to plan and coordinate sales-marketing strategy on a variety of new products which are in the works, Mr. Mohr said.

From NBC to CBS: salt for its tv wounds

There's no official comment—not even a small moan—from CBS TV as a result of NBC TV rubbing salt in its rotation plan wounds last week.

The latter, alerting its affiliates to the new CBS TV Monday-Friday 10 a.m.-noon sales revamp, charged its competitor with "cutting prices, cutting compensation, drastically altering the basis of compensation, and completely changing the basis of sales in offering 100 minutes per week in four program strips."

A nine-page research analysis went from NBC station relations in an attempt to clear up industry confusion. One conclusion about the CBS TV move: "At this time, programs are unknown, ratings are unknown, clearance is unknown—the only certainty is the cut-rate price."

The timebuyer's role is a hard one, both buyers and sellers agree

That special breed of broadcast pro—the buyer—got a dual-angled analysis last week as Sam Vitt, v.p., Doherty, Clifford, Steers & Shenfield, and Bill Vernon of Blair-TV probed the timebuying mystique.

They agreed on buyer basics, despite different approaches, before regulars attending the RTES Timebuying and Selling seminar last Tuesday.

Among Vitt's contentions: A good buyer must "absorb the advertiser's media and marketing strategy, thoroughly analyze all stations in cities he plans to purchase, develop a rational



Sam Vitt

philosophy to explain his actions." This requires "a keen degree of intelligence, an ability to see all sides of a problem, an extraordinary amount of hard work under a great deal of pressure."

A rep, he contends, is most successful if he "has and inspires faith in himself and his product—the availabilities he wants to fill"; understands rudiments of the agency business and the client-agency interaction; understands the buyer and knows how he uses his non-buying time; knows what the buyer wants and helps him get it; and if he "keeps at it—everlastingly at it."

Vernon, commenting on the steady rise of many buyers to top media and account levels in agencies, traces success to three factors: curiosity, conviction and courage. The buyer with curiosity to "develop convictions and the courage to act on them will be handing down the rules and regulations of tomorrow."



**DON'T PUT YOUR
MINUTES
TO BED AT 7 PM**

Sell the 23-county San Francisco Bay Area at night with high-rated minute announcements on KTVU. No forced combinations. Buy one announcement. Or buy a schedule on the money-saving penetration plan. Minutes, 20's and ID's combine for penetration plan discounts. Additional discounts on 13, 26 and 52-week schedules. Call KTVU or H-R Television Inc. for availabilities.

KTVU

CHANNEL

SAN FRANCISCO • OAKLAND
One Jack London Square, Oakland 7, California

SAN FRANCISCO BAY AREA

Net tv shows major gains in 2 of top 4 consumer markets—cars and apparel

Two of the country's four major markets—clothing and shoes, and automobiles and parts—represent consumer product categories which are increasing their network tv advertising expenditures significantly.

This is shown in new TvB figures, which indicate that most of the gains in network tv time billings for the first 10 months of last year (the latest data available) came from three sources: automotives, apparel and drugs-toiletries.

McCann-Erickson's Marplan has high hopes for these two categories of business as well as for food-beverages and furniture-household equipment, the four of which "account for three-fourths of all personal spending."

The marketing group, in a new survey on "The Decade of Incentive," cites the 1960 averages and anticipated high and low points for 1961, as shown in the chart.

| | 1950 | 1961 Forecast | |
|------------------------|------------------------|---------------------|--------------------|
| | \$ in billions average | \$ in billions high | \$ in billions low |
| Discretionary income | \$125 | \$138 | \$125— |
| Clothing and shoes | 28 | 30 | 28 |
| Automobiles, parts | 18 | 20+ | 16+ |
| Food, beverages | 81 | 83 | 81 |
| Furniture, hse. equip. | 18+ | 21 | 18 |

A key factor: so-called discretionary income, which averaged \$125 billion in 1960 and may hit \$138 billion this year "if business conditions begin to recover immediately." However, "if business conditions continue to decline through the spring and then experience a typical recovery," the discretionary level might go a bit under that \$125 billion figure of last year, notes Marplan's study.

BROADCAST CODE HITS CANADA

Toronto: For the first time in Canadian broadcast history, individual stations on their own initiative last week adopted a code of ethics and told their viewers and listeners about it.

Two-thirds of all Canadian tv and radio stations have agreed to conform to this Canadian Assn. of Broadcasters' code, which has been in the works for more than a year. Total number of stations: 144 out of 217 Canadian facilities (169, radio; 48, tv).

The code relies on voluntary station action, solicits listener and viewer attention and comment and is to be checked on by a CAB watch-dog committee.

Code provisions are similar to those established for the U. S. by the National Assn. of Broadcasters.

National Revenue Minister George Nowlan, after com-

menting on the decline the number of newspapers "in recent years," said "During that same period the number of broadcasting stations has rapidly increased. Every day we are becoming more and more influenced by what we see on tv, what we hear on radio."

'Untouchables' set for pressure pickets

Culver City: Constant interjection of pressure groups—with or without irritation—is s.o.p. for any network, show, agency or advertiser, and the newest barrage is due to be aimed at ABC TV's Untouchables.

A New York Italian-American group plans a picket demonstration before network studios in New York on 9 March proclaiming that program "defames Italians."



Josef Shaftel

Josef Shaftel, program producer, told SPONSOR-WEEK last week that Desilu (packager), the network and the producers have never intended deliberate defamation. He went on:

"I have endeavored to portray other ethnic groups—Jews, Poles, Irish—as well as Italians in gangland activity; to portray gangsters who lived, operated in pro-

hibition era.

"No deliberate attempt has been made to single out any one group or to show them in a derogatory light. Unfortunately, a great many of the gangsters of that era were Italian, and provided the colorful characters that we have portrayed."

MBS becomes first network to retain station rep for sales

For the first time in broadcast history, a network has named a station representative firm to handle its sales. Thursday the Mutual Broadcasting System announced it has retained Broadcast Time Sales to represent the network outside New York City.

Effective date is 15 February when six BTS sales offices across the country will represent MBS. Announcement was made by MBS President Robert F. Hurleigh and BTS President Carl L. Schuele. Latter says "Our research shows sale of spot and network is completely compatible; the two areas have grown closer together in philosophy and in practice."

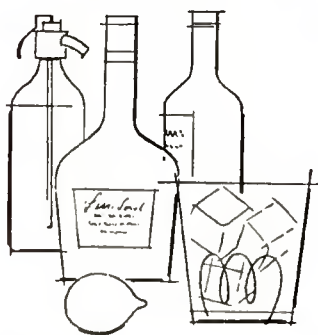
Hurleigh announces the network now guarantees 80% clearances instead of the previous 75%.



As served at Maylie's, tensions fade away.

Robbignac

OLD
NEW ORLEANS
FAVORITE...



Here's how to make it:

Fill Old Fashioned glass with ice cubes. Pour in 1 oz. brandy or cognac, ½ oz. rye whisky, grenadine syrup to taste and a squirt of seltzer water. Twist piece of lemon peel over drink, stir and serve on rocks. If you prefer, prepare it with crushed ice in shaker, blend, strain and serve as a cocktail.

WWL-TV... new New Orleans Favorite

The best known railroader in these parts, Brakeman Bill, hosts WWL-TV's big new afternoon kid show Monday through Friday 4:30 - 5:45. He's a model railroad engineer, and his fabulous train layout is the envy of every child's eye. Big entertainment package includes Popeye and Bugs Bunny cartoons, too.

In the New Orleans market Brakeman Bill puts you on the inside sales track with the kids and their moms. Ask Katz for details.

 **WWL-TV**
NEW ORLEANS



AT AFA: N.Y.U. prof. Hector Lazo, Ad Council pres. Repplier, Rep. Robert Wilson (R.-Calif.) AAAA pres. Gamble, FTC comm. Anderson, FTC chmn. Kintner, Westinghouse pres. Don McGannon, AFA pres. Proud, special asst. to Pres. Kennedy, Landis, Grey Adv. pres. Fatt

FOCUS FOR '61: WASHINGTON

- AFA, ANA, and NAB all schedule major meetings in Capital in all-out drive to build industry prestige
- Unprecedented efforts by admen and broadcasters to promote their cause with Congress and Administration

Put down Pennsylvania, not Madison or Michigan Avenues as the Main Stem of radio/tv advertising activity for the first half of 1961. By mid-May the greatest concentration in history of advertisers, agency men and broadcasters will have descended on this Capital City with more facts, figures, speeches, sales pitches and presentations on the vir-

WASHINGTON

tues of advertising than Washington (or any other city) has ever seen. Kickoff of the mass invasion was the Advertising Federation of America's Third Annual Midwinter conference, held here early this month which attracted more than 750 persons, including some 300 senators, congressmen and administration officials.

It's a Washington Year for Major Trade Meetings

| | |
|----------|---|
| AFA..... | 31 Jan.-1 Feb. <i>(Midwinter conference)</i> |
| <hr/> | |
| ANA..... | 16-19 April <i>(Spring meeting)</i> |
| <hr/> | |
| NAB..... | 7-11 May <i>(Annual convention)</i> |
| <hr/> | |
| AFA..... | 27-31 May <i>(Annual convention)</i> |

In mid April, the Association of National Advertisers comes to town for its annual open spring meeting which is generally held in Chicago. In early May, Washington will play host to some 3,000 members, associates, friends and guests of the National Association of Broadcasters which is varying its usual Conrad Hilton—Chicago routine for a march on the Nation's Capital.

Obviously the reason for all this massive Washington-based activity is the fact of an Inauguration year with both advertisers and broadcasters anxious to woo aggressively the new Kennedy Administration and the new 87th Congress.

But veteran observers of the advertising and broadcasting scenes say that the 1961 concentration of firepower is both greater and different than previous industry attempts to influence government action. They point to the following:

1. *Involvement of advertising leaders.* It has been no secret in New York and other ad centers in recent months that many high-ranking ad-

vertising leaders have been deeply concerned about the unfavorable image of advertising held in certain political and government circles, and have been working quietly to develop constructive plans for improving it.

The recent AFA meeting was probably the first public evidence of their labors. While past AFA gatherings have often lacked support by larger agencies and national advertisers, the 1 February conference was planned by a blue ribbon committee, chaired by Arthur Fatt, pres. Grey Advertising, and including such industry lights as Ralston H. Coffin, v.p. RCA, Barton A. Cummings, pres. Compton, A. N. Halverstadt, adv. mgr. P&G, and Max Banzhaff, dir. adv. Armstrong Cork.

2. *Concern about administration advisors.* The furor last summer when numerous admen resented anti-advertising cracks made by speakers at the Democratic and Republican conventions was heightened by the suspicion that several members of the official Kennedy family, particularly Arthur D. Schlesinger, Jr. and John

K. Galbraith, regard advertising as a shameful and expendable economic waste.

Speaker after speaker at the recent AFA meeting excoriated Galbraith and Schlesinger, along with Vance Packard. ("Dogooders . . . morality hucksters," said Northwestern professor and former adman Stuart Henderson Britt.)

3. *Concern about anti-advertising legislation.* With over 200 bills proposed in Congress in 1960 which would have limited or controlled "almost every phase of marketing and advertising" admen are more than ordinarily disturbed about anti-industry legislation.

Of almost equally great concern is the rash of tax chiselling by a growing number of states which are holding out-of-state advertisers liable for sales and use taxes on products sold within the state. Federal legislation is believed necessary to curb this practice.

4. *Concern about regulatory agencies.* With tough-minded veteran James M. Landis installed as special

TvB presentation "Progress of Discontent" seen by more

A HIGHPOINT in the 1961 drive by admen and broadcasters to improve the prestige of the industry with members of Congress and the Administration was TvB's presentation of its Cellomatic program. "Progress of Discontent" at the recent AFA meeting in Washington. TvB Chairman Glenn Marshall, introducing the presentation said, "We all share the responsibility of keeping our American economy moving forward. Only advertising can provide the magic path for new success stories."



Senator Olin D. Johnston (Dem.- S. C.) discusses TvB's "Progress of Discontent" with Norman ("Pete") Cash, president of the Bureau at the AFA breakfast session



Senator Sam J. Irwin (Dem.-N. C.) talks over tv and ad images with fellow-North Carolinian, Fred Fletcher, gen'l mgr., WRAL-TV, Raleigh, and director of TvB

presidential assistant on the regulatory agencies, and with both FTC chairman Earl Kintner and FCC chairman Frederick W. Ford stepping down, advertisers and broadcasters have been unusually concerned about drastic new policies at these commissions which might restrict or hamper radio tv advertising.

5. *Greater advertiser-broadcaster cooperation.* Faced with common worries and common problems, advertisers and broadcasters are working together more closely this year in an all-out drive for government support than ever before, say industry experts.

Donald H. McGannon, president of Westinghouse, was a member of the AFA Conference Committee and was chairman of one of the sessions. Numerous broadcasters attended the AFA meeting, and one of the high points of the conference was the TvB presentation *Progress of Discontent*.

TvB president Norman ("Pete") Cash and exec. v.p. George Huntington staged the sixth showing of the widely praised Cellomatic presenta-

tion before a breakfast audience of 500 including more than 100 government and Congressional leaders from the "Hill."

Though *Progress of Discontent* emphasizes the virtues of tv, it makes such a strong pitch for the value and importance of *all* advertising, that AFA members hailed it as keynoting the conference.

6. *Industry strategy for the '61 Drive.* Basic industry strategy in promoting advertising to government, as evidenced in all AFA speeches and presentations, is to hammer hard on the role of the business in the national economy.

Said James S. Fish, v.p. General Mills and AFA Chairman, "Our aim is to show the millions of buyers in all walks of life how advertising creates the demand that keeps our mass production economy moving forward."

Said Arthur Fatt of Grey, "The lack of fundamental understanding of advertising and selling on the part of some clergy, some educators, some government officials and even some

economists, can be downright dangerous, even catastrophic, not only to advertising but to the system which has brought us a standard of living envied by the rest of the world.

Said Professor Stuart Henderson Britt, whose new book "The Spenders" has been widely hailed as the answer to Messrs. Packard, Schlesinger and Galbraith, "If we did not spend as much on advertising and marketing as we do, our economy would wane, and would not have as much money for taxes and gifts to support our schools, hospitals and even national defense.

Said W. B. Murphy, president of Campbell Soup, "One of the basic truths of business is that good advertising lowers the cost of the product to the consumer."

Said Glenn Marshall, Jr., board chairman TvB and president WJXT, Jacksonville, in introducing the *Progress of Discontent*, "We in advertising and in television all share in one responsibility, to keep our national economy moving forward."

From the *Progress of Discontent*

than 100 legislators at recent AFA Washington session



Glenn Marshall Jr. chairman of TvB and president of WJXT, Jacksonville, Senator Roman L. Hruska (R.-Neb.) and George Huntington, exec. v.p. of TvB were among many industry-Congress groups at AFA Washington breakfast, attended by 500



Senator B. B. Hickenlooper (R.-Iowa) at the Statler-Hilton showing of TvB's "Progress of Discontent" with Andrew Haley of Meredith Publishing Company and Paul Adanti, v.p. and gen'l mgr., WHEN, Syracuse. Presentation scored with legislators from the "Hill"

"Advertising is the form of communication that must help spread the demand for progress."

7. *Tactics for advertisers and broadcasters.* While the basic strategy of the industry's drive for government support is to emphasize the economic role of advertising, the tactics proposed involve increasingly close contacts between admen, broadcasters and legislators.

Representative Robert Wilson (Republican, California) told the AFA, "I cannot emphasize too much the importance of getting to know your own Congressman. You can be a tremendous force for good advertising if you will take the time and trouble to make his acquaintance."

Best attended feature of the AFA conference was a Congressional Reception with advertisers, agency men, broadcasters and media representatives acting as hosts to over 300 members of Congress. A SPONSOR check on governmental reactions showed most senators and representatives thoroughly enjoying good talk, good fellowship and good Statler-Hilton food and drink.

"Save my badge for me: I'll be back next year," said Senator Kenneth B. Keating (R. N.Y.), as he left the ballroom.

8. *A summary of prospects.* How effective will be the mass Washington invasion by advertisers and broadcasters? A summary of opinions gathered by SPONSOR shows that most industry experts believe the following:

a) *No predictions possible on specific points or problems.* Congress and the FTC and FCC may conceivably enact laws or impose regulations which will hamper some phases of the business.

b) *However, the general Washington climate is improving for advertising.* Administration leaders who addressed the AFA, such as James M. Landis and Under Secretary of Commerce Edward Gudeman were generally friendly and conciliatory.

c) *Advertising and Commercial Broadcasting have certain forces working for them more strongly than ever before.*

Chief among these: a growing Washington recognition that the basic
(Please turn to page 65)

KIDDIE SHOWS S.R.O. IN MAJOR MARKETS

➤ **Availabilities are very tight on top-rated tv shows in the top 20 markets, but smaller markets are ignored**

➤ **Smaller outlets hope protection woes, record number of features in works, will spur client reappraisal**

Leo Burnett, Chicago, last week launched a 13-week spot flight in 19 top markets to advertise Cracker Jack on childrens' television programs. The difficulties encountered by the Burnett spot tv buyers were typical of a situation that is growing tighter each week. The barriers they kept bumping against:

- The concentration of national spot interest in only 20 or so leading markets.

- The concentration in most of these markets of the major "kiddie block" on one channel.

- The problems, compounded by the kiddie block, of product protection or even separation (Burnett wanted separation from "confections" as well as from "munchies" like Fritos).

In mid-February, the height of the kiddie-viewing season, the situation shows the big-rated programs getting bigger, the small smaller, and more and more advertisers in more and more categories interested in buying in. (They now spend an estimated \$50 million in advertising aimed at the children.) Their only answer, it appears at this juncture, would be to look—in popular phraseology of the day—to a "New Frontier."

For there's gold in them thar hills for canine cowboys, hisping cats, spinach-eating sailors and the hyperopic and sagacious national advertiser. As one rep salesman put it, "Outside the top 20 markets there are millions of kids available for hundreds of shows, less expensive shows, and the shows are starving."

The smaller market shows are undernourished for several reasons.

First, agency buyers concentrate on the top programs, which eat up most of their budgets at premium prices. And secondly, according to several reps, when the products can't get on to these shows because of a "sold out" sign or a product protection barrier, instead of investigating the smaller market they stay and take their chances on other channels in the major area which counterprogram against the dominant "kiddie block."

Changes in the buying habits of the bigger users of kiddie shows have also tightened availabilities in the Top 20 markets. Advertisers of toys and games once nearly exclusively limited buying to the two months just prior to Christmas. Now they are advertising almost around the calendar. Candies used to drop tv advertising in the hot summer months. Now they have stretched their buying to 52 weeks. Bakery products have also begun to ignore the seasons in favor of 52-week exposure.

What kind of shows are so much in demand? In almost every case (except Kellogg's' sponsored half-hour shows, *Huckleberry Hound* and *Yogi Bear*) the programs are a half-hour, feature a live host who takes care of bridging the gaps between short cartoon and film episodes and often (advertisers prefer this) entertains children who come to the studio and appear on camera.

Commercials are on a participation basis, and stations try to accommodate as many as they can on the leading shows. While some products, such as toys, usually demand

less protection, reps said that food products are more finicky. Because of this, many personalities avoid endorsing any, merely doing a lead-in.

"An amazing thing about all this," said an agency timebuyer, "is that so often they play the huge kid audience down. Except in the top markets, we don't hear very much about the kid shows. And yet the big advertisers on these shows have had sensational successes. There's no reason why shows on smaller market stations can't be just as successful for the national advertiser."

The major advertisers through the years on kid shows have been Kellogg's cereals, Continental Baking (Hostess cakes) and General Mills (Cheerios, Twinkies, Cocoa Puffs, Caramel Puffs). Other standouts around the country are Bosco, Kasco and Cocoa Marsh milk additives, Crayola crayons, Miles, Vitamins

and Chok vitamins, Maypo, Downy-flake waffles (testing now for what may be 52-week buys), Nestle's cocoa and Cocoa Malt, Post (Sugar Puffs and Alpha Bits), Wonder Bread, Pepsi Cola, B. F. Goodrich and Wilson.

Most of the leading toy advertisers are represented: Marx, Ideal, Mattel, General, American Doll & Toy, Remco Industries, Parker Brothers, and so on.

Buitoni, LaRosa and Ronzoni have put their pasta products on kid shows. Buitoni with an imaginative promotion featuring premiums as well as "wagon wheel" and "space wheel" shaped macaroni. Many candies, such as M&M's and Mars bars are heavy advertisers; toothpastes, "Golden Books" and other children's book firms use these shows; Junket, Bumble Bee Tuna, Fritos, Matey soap products for children, Alpo dog food, Welch's and Smakist juices,

and amusement parks and shows such as the Ice Follies pitch to the youngsters.

"There are not many products that don't apply to kids these days," said a spokesman for the Television Bureau of Advertising. "The cereals spend \$15 million to reach them, the toy and game firms about \$1.5 million."

The kid shows have also meant a bright spot for an industry that hadn't many in 1960—the syndicators. Somewhere between \$20 and \$30 million will be spent in 1961, one syndicator estimated, just in animation products for children's shows.

The heyday of network children's programming was passing its peak almost five years ago, and today syndicators indicate that it's almost strictly a local matter. These shows have now about run out of the backlog of featurettes—cartoons, slapsticks and

(Please turn to page 61)



Top-rated local kids' programs are almost 100% sold out

BOSTON AREA childrens' shows, 'Boom Town' with Rex Trailer (left) and 'The Big Brother Show' with Bob Emery are 90% and 100% sold out, respectively, over WBZ-TV. Emery, nationally known for his Mutual, DuMont and "Red" Network radio-tv shows, has participations from Continental Baking, Miles Labs, Colonial Provisions, Junket, Schraffts candy, Fritos, United Farmers milk, Matey Soaps. Bordens and Drake Bakeries sponsor 15-minute segments of Trailer's show, with participators including Continental, Schraffts, Colonial, Junket, Miles, Bumble Bee Tuna, Cott beverages, Maypo, Alpo, Welch's.

TV PRODUCERS BUCK BIG ODDS

▶ A McCann-Erickson chart of fatality rate of network film shows which are output of top production houses, shows less than 50% see more than one season

The entrance of McCann-Erickson into tv program production may have raised many an eyebrow in the business but no one can say the agency isn't aware of the rocky road ahead.

As part of its analysis of the risks involved, the agency has prepared a track record of major producers during the past two seasons. The figures reveal that a producer who can turn

out a series which lasts more than two seasons rates a resounding pat on the back. More than half of the programs turned out by Hollywood's shrewdest program producers fall by the wayside before the second season is finished. Some of them can't even boast a single show lasting more than two years.

Why is McCann defying the odds?

For one thing the agency is co-producing an action-adventure series with Desilu, a studio which boasts one of the most recent phenomenal successes in *The Untouchables*. For another, the series will be offered by M-E to its own clients, before being put on the block amid the other hundreds of pilots.

McCann has a 50-50 deal with

Here is how McCann-Erickson rates the track record of

FOUR STAR

| | | | |
|------------------|-------|-----|------------------|
| TOM EWELL | 1960* | CBS | "Successful" |
| DETECTIVES | 1959 | ABC | "Successful" |
| STAGECOACH | 1960 | ABC | "Successful" |
| MR. JONES | 1960 | ABC | "Unsuccessful" |
| PETER LOVES MARY | 1960 | NBC | "Unsuccessful" |
| JUNE ALLYSON | 1959 | CBS | Cancelled (9/61) |
| WESTENER | 1960 | NBC | "Unsuccessful" |
| MICHAEL SHAYNE | 1960 | NBC | "Unsuccessful" |
| DANTE | 1960 | NBC | Cancelled (4/61) |
| RICHARD DIAMOND | 1959 | NBC | Cancelled |
| JOHNNY RINGO | 1959 | CBS | Cancelled |
| PLAINSMAN | 1959 | NBC | Cancelled |

SCREEN GEMS

| | | | |
|--------------------|------|-----|----------------|
| DENNIS THE MENACE | 1959 | CBS | "Successful" |
| FLINTSTONES | 1960 | ABC | "Successful" |
| ROUTE 66 | 1960 | CBS | "Successful" |
| NAKED CITY | 1960 | ABC | "Successful" |
| MY SISTER EILEEN | 1960 | CBS | "Unsuccessful" |
| RAVEN | 1960 | NBC | Cancelled |
| MAN FROM BLACKHAWK | 1959 | ABC | Cancelled |
| TIGHTROPE | 1959 | CBS | Cancelled |

REVUE

| | | | |
|----------------|------|-----|------------------|
| CHECKMATE | 1960 | CBS | "Successful" |
| TALL MAN | 1960 | NBC | "Successful" |
| LARAMIE | 1959 | NBC | "Successful" |
| DEPUTY | 1959 | NBC | Cancelled (9/61) |
| RIVERBOAT | 1959 | NBC | Cancelled |
| STACATTO | 1959 | NBC | Cancelled |
| OVERLAND TRAIL | 1960 | NBC | Cancelled |

*Season show was introduced. Definitions of "successful" and "not successful" are McCann-Erickson's. Except for those already dropped, shows for each producer are ranked

Desilu for *Counter Intelligence Corps*. To date the companies have invested \$350,000 in two pilots of the series.

McCann-Erickson prepared the charts based on Nielsen's 1 January 1961 rating report. Although the ratings are not shown, the Nielsen average audience figure was 18.3. M-E vice chmn. Terry Clyne draws the line between "successful" and "unsuccessful" around 17.0, as shows falling below the line had ratings of 17.0 or less.

The percentages speak for themselves. As the charts show, 32 out of 50 shows on the three networks, have already been cancelled or are in the rating brackets where their continuation might be questioned.

The highest rated show on the chart, according to the 1 January Nielsen report, was *Dennis the Menace*, which got a 27.0.

McCann's casualty list is based on Nielsen ratings. Just how important actual ratings figures are these days isn't as easy to pin down as in the past. Many sponsors, for instance, are willing to settle for a low rating, if they are reaching a desired economic or age group with their show. Therefore, what may look like a failure by one standard, may be a success by the standard of the holder of the purse strings.

The instance of the demise of new network properties has been increasing steadily since 1951. In that year,

12 new programs were introduced by the webs, with only 55% returning in 1955. This figure has steadily decreased to where in 1958, 11 shows were introduced with only 43% returning in 1959. And in '59, 50 new shows found their way into the nation's living rooms and only 38% found their way back in '60.

However, there are plenty of die-hards in this business. A quick look at *Television Digest's* annual pilot production chart, published last month, shows approximately 200 pilots are currently in preparation or in the can, involving 71 production outfits, most of which are independents who have one or two credits, or who are taking their first dip into

1959-60 film programs of Hollywood's top tv producers

ZIV-UA

| | | | |
|-------------------|------|-----|------------------|
| AQUANAUTS | 1960 | CBS | "Unsuccessful" |
| KLONDIKE | 1960 | NBC | Cancelled (4/61) |
| MAN AND CHALLENGE | 1959 | NBC | Cancelled |
| MEN INTO SPACE | 1959 | CBS | Cancelled |
| DENNIS O'KEEFE | 1959 | CBS | Cancelled |

GOODSON-TODMAN

| | | | |
|----------------|------|-----|--------------|
| REBEL | 1959 | ABC | "Successful" |
| HENNESSEY | 1959 | CBS | "Successful" |
| PHILIP MARLOWE | 1959 | ABC | Cancelled |

DESILU

| | | | |
|------------------|------|-----|----------------|
| UNTOUCHABLES | 1959 | ABC | "Successful" |
| GUESTWARD HO | 1960 | ABC | "Unsuccessful" |
| HARRIGAN AND SON | 1960 | ABC | "Unsuccessful" |

WARNER BROTHERS

| | | | |
|---------------------|------|-----|----------------|
| SURFSIDE SIX | 1960 | ABC | "Successful" |
| HAWAIIAN EYE | 1959 | ABC | "Successful" |
| BUGS BUNNY | 1959 | ABC | "Successful" |
| ROARING 20's | 1960 | ABC | "Unsuccessful" |
| ALASKANS | 1959 | ABC | Cancelled |
| BOURBON STREET BEAT | 1959 | ABC | Cancelled |

20TH CENTURY-FOX

| | | | |
|------------------|------|-----|----------------|
| DOBIE GILLIS | 1959 | CBS | "Successful" |
| ADV. IN PARADISE | 1959 | ABC | "Successful" |
| HONG KONG | 1960 | ABC | "Unsuccessful" |
| FIVE FINGERS | 1959 | NBC | Cancelled |

MGM

| | | | |
|-----------------|------|-----|------------------|
| ISLANDERS | 1960 | ABC | Cancelled (4/61) |
| NATIONAL VELVET | 1960 | ABC | "Unsuccessful" |

Rating.

M-E's VIEW OF HOW THE WEBS FARED WITH '59-'60 FILM ENTRIES

| | Successful | Probable Cancelled | Total |
|------------|------------|-----------------------|-----------|
| ABC | 10 | 11 | 21 |
| CBS | 6 | 7 | 13 |
| NBC | 2 | 14 | 16 |
| | 18 | 32 | 50 |

Based on Nielsen's 1 January 1961 rating report, McCann has tallied the networks film shows and points to 36% of shows as successes

the pilot pool. Of these pilots, there are a good number of situation comedies, 60-minute action and adventure shows, but a marked absence of new westerns, except in rare instances. Other sources indicate western pilots will number less than 5% of the hopefuls' 1961 output.

Of the successful shows on McCann's list, 18 in all, four are westerns, eight are adventure-action-mystery series, two are animated comedies and four are situation comedies. Two of the four westerns are hour-long shows, while all eight of the action-adventure-mystery shows are 60-minutes. All of the comedy and animated series are 30-minutes in length.

Of the shows that M-E reports are dead or gasping for their last breath, seven are classified as westerns, 17 as action-adventure-mystery and eight as situation comedies. Of the unsuccessful westerns just two were hour long. Of the unsuccessful action-adventure-mystery 11, or two-thirds, were 60-minutes in length.

The hour-long format which was so successful for series such as *77 Sunset Strip* seems not to have a golden touch for so many others. Although most of the "flops" have newcomers as stars, several boast such names as Howard Duff and Richard Denning, both heretofore successful with tv series (Duff with

Mr. Adams and Eve, Denning as Mr. North).

It is interesting to note that ratings have dropped, overall, over the past five years. For instance the tenth-rated show in 1956 received a 31.5 while in 1958 it received a 29.6 and in 1960 a 26.4. The same proportionate drop is seen for the 20th rated show. Although drops in ratings are consistently noted between 1958 and 1960, the ratings begin to level off somewhere around the top 50th ranked program.

M-E's entrance into production marks a first for agencies. Although many agencies have produced shows in the past and some are doing so today, McCann is the first to undertake production without clients' money behind it. BBDO, on the other hand, is involved in at least three network tv projects, but all are under the financial auspices of clients: Rexall (National Velvet), General Mills (Father of the Bride) and at least one unnamed package for an anonymous client.

McCann is fairly confident that it will sell *Counter Intelligence Corps* to one or more of its clients. The producer of the initial pilot was Joseph Shaftel.

According to Clyne, McCann is involved only in the production of *Counter Intelligence Corps*, and has no future plans, as of the moment. ▀

TALENTED

► Broadcast Pioneers 1st "Mike Award" will furnish occasion for stars' reunion

► Careers by the hundreds launched in the course of WLW's 39 broadcast years

A talent-bedecked alumni gathers in New York for re-union 26 February. Their alma mater: WLW, Cincinnati.

The occasion is presentation of the Broadcast Pioneers' first annual "Mike Award," which goes to WLW just prior to its 39th anniversary. Along with officials of the Crosley station and parent Avco, the New York Pioneers chapter has invited over 100 of the now-celebrated performing artists, producers, directors, writers and technicians whose careers were launched at the station.

WLW came into existence in 1922 at the 50-watt level, limping into the homes of crystal set owners within a 200-mile radius. The procession of entertainment big-names-to-be got underway in 1926-27, when power reached 5,000 w and the station was assigned a clear-channel on 700 kc.

Among the earliest were "Singin' Sam" and Jane Froman, who shared the WLW microphones in the late twenties. Also on hand around that time was pianist "Little Jack" Little, who left in 1931 to lead a band for NBC. During the same period the Mills Brothers shifted their harmonic blend of voices from their father's barbershop in Bellefontaine, Ohio, to WLW. Before long they were on some 11 shows a week, most of them fed to NBC.

Fats Waller's keyboard wizardry and whimsical singing were carried via WLW in the early thirties, before he became a legend. Billy Williams and the Charioteers came to the station around this time fresh out of college. The Charioteers are still singing, with a replacement for Williams who formed his own group.

GRADS JOIN SALUTE TO WLW

During the thirties, a host of singers who went on to fame appeared on the program *Moon River*, which began October, 1930, and continues today. They include Doris Day, born in Cincinnati; Rosemary and Betty Clooney, who were 16 and 13 respectively when they got their start on the show; Lucille Norman, Anita Ellis, the Devore Sisters and Jeanette Davis.

Durwood Kirby, of *Garry Moore Show* fame was a WLW announcer and reader of poetry back in the

thirties. At that time the station's program director was Ed Byron, who went on to write *Mr. District Attorney*, the radio series which starred Jay Jostyn, also a WLW graduate. Harry Holcombe, who became an executive producer for CBS, the Glenn Sisters and the Morin Sisters were on hand during this period.

James E. (Smilin' Ed) McConnell, a 32-year radio veteran when he died in 1954, performed over WLW's facilities 1933-38. "Ramona," the singer-pianist, met and married Al

Helfer, now a network sportscaster, when the two of them were at WLW. Musicians Lloyd Shaffer, a network orchestra director, and Burt Farber, a noted pianist and orchestra conductor, served a WLW novitiate.

The late thirties saw Red Skelton originating a Saturday night show via WLW. And it was in that period that sportscaster Red Barber, now with the Yankees, formerly in Brooklyn, broadcast the Cincinnati Reds' games over WLW. The station also

(Please turn to page 64)

Here's the way they looked during those early days at WLW

THE TALENT reading from left to right, top row: sportscaster Red Barber, who announced the Cincinnati Reds play-by-play before moving on to Brooklyn and the Yankees; Durwood Kirby, Garry Moore's sidekick on CBS-TV; renowned singer Jane Froman, and Charles W. Godwin, formerly on WLW's announcing staff and v.p.-ad director for SPONSOR, now Mutual's v.p. in charge of stations. All-time greats at bottom: Fats Waller; the Mills Brothers





What does a man want most in his life? . . .



Then things begin to hum on that tiny piece of land



As all the builders' men start working hand-in-hand

HOME BUYING IS PROMOTED in a Savings and Loan Foundation tv commercial through the use of stills dramatizing the process from its inception to completion. The voice-over audio consists of a ballad sung to guitar accompaniment. Lyric samples are shown above, more or less

S&L GROUP WIDENS TV'S ROLE

- ◆ Savings & Loan Foundation hikes tv investment to \$500,000; sponsors sports, Inaugural, Cooper special
- ◆ Two- and one-minute film commercials utilize motion, still techniques in dramatizing services performed

Network television looms ever larger in the media strategy of the Savings and Loan Foundation. That organization's ad budget has trebled in the past five years, reaching some \$2 million, and tv's share now stands at one-fourth. (TVB estimates the '59 tv investment at \$27,464 out of \$1,004,200 spent on media.) The steady growth in advertising appropriations is expected to continue, with the bulk of new monies tv-bound.

The Foundation's goal is to promote thrift and home ownership via the services of its members, the savings and loan associations. In promoting these aims it has sizeable competition. This consists of mutual savings banks (concentrated in the New England and the Middle Atlantic states), commercial banks, mutual funds, and the stock market. William Divers, president of the Foundation, sees tv as a means to deliver its mes-

sage to "millions of people you don't reach with magazines." (The remainder of the Foundation's ad budget is in magazines.)

Most recent tv venture of the Savings & Loan Foundation consisted of sole sponsorship on CBS of the Presidential Inauguration festivities between 10:45 a.m. and 3 p.m. Twelve commercial minutes were aired over some 135 stations during this period (which did not include the formal ceremonies, noon until 1 p.m.).

This sponsorship gave the Foundation a welcome opportunity to identify with an important national event, a natural builder of its image, since one of its main copy points is that deposits are insured through an agency of the federal government. In fact, one of the commercials is devoted almost entirely to this theme, and includes several scenes of Washington, where the Inauguration, of

course, took place. This plus the daytime rate charged was a source of great satisfaction for the advertiser.

Sporting events make up another area the Savings and Loan Foundation finds advantageous for tv sponsorship. In financial matters, such as selecting a savings institution and/or negotiating a home-building loan, the male usually plays the major role, and he, of course, is to be found in high concentration in tv sports audiences.

On 31 December the Foundation was sole sponsor of the first half of the East-West college all-star football game over NBC. Both tv and radio. "Radio is an economical way of reaching a substantial number of people," says Divers. Half of the professional football championship game, between the Philadelphia Eagles and Green Bay Packers (26 December) was also presented by the Foundation via the NBC radio network.

Upcoming 29 March in the net tv plans is motion picture star Gary Cooper's first sizeable appearance on the home screen. Entitled "The Real West," this hour-long program will trace the area's development from discovery of gold to discovery of oil.



The walls begin to rise and soon the roof tree's overhead



And before you can believe it, all the kids are tucked in bed. . . .

in conjunction with the video on screen at the time they are sung. Prepared by McCann-Erickson, the commercial shows how savings and loan association can make it all possible

with narration by Cooper. The Foundation looks forward to added prestige through association with this documentary, part of NBC's *Project 20* series, in addition to broad audience appeal.

For the Inauguration telecast, the Foundation's agency, McCann-Erickson, developed four commercials, two of two-minute duration, two that run 60 seconds. Each was aired twice during the program.

One of the two-minute commercials dramatizes, through flash-back technique, the parade of a family's savings goals. It opens with a contented-looking, grey-haired married couple relaxing in their sun-drenched patio. The man states that he is retired now, and proceeds to think back over the various steps that led to this blissful state, his voice doing the narration while the video illustrates with artful stills.

It all starts when he gets his first job and opens an account at a savings and loan association. As time goes on his savings help pay for his wife's wedding ring, their honeymoon and the furniture in their first apartment. Then, when the apartment is just about furnished, along comes a baby boy, followed not long after by his sister.

By this time the apartment is getting crowded, so the family draws all of its savings, borrows the remainder from the same savings and

loan firm, and builds a home. After that step is completed and the savings are built again, they're used for the boy's college education, a family vacation, the girl's wedding. "And finally . . . the day came we had planned for so long. Retirement! Our cottage! Years ahead to enjoy ourselves in peace and contentment."

At the close, hand-in-hand with his

wife, the man holds up his saving and loan passbook and says, "Yes, there are wonderful things to save for in the life of every family." He recommends that others follow his family's example and start early saving at a savings and loan association.

The other two-minute commercial is devoted to the safety of funds on deposit with savings and loan associations. It opens with an aerial shot of Washington, D. C., and zooms in on the Federal Home Loan Bank Board Building, where the operations of savings and loan associations are checked for compliance with government regulations. The scene shifts to a savings and loan office where a government auditor is discussing the books with the manager.

The commercial illustrates the Federal Board's reserve system, whereby eleven banks around the country stand ready to advance money to associations in time of unusually heavy demands such as floods, as shown on screen. Copy goes on to state that savings and loan associations invest their money principally in "sound
(Please turn to page 65)



Spot tie-in by eight Spartanburg firms

BANDING TOGETHER to enhance the benefits of their national organization's sponsorship of Inauguration coverage by CBS TV, eight savings and loan associations in the region of WSPA-TV, Spartanburg, S. C., bought five 20-second spots on that station during the telecast. In the spots, an announcer stated "The savings and loan association in your area is pleased to bring you the Presidential Inauguration ceremonies," followed by slides with the organizations' names. Bank scene (above) depicts use of supportive wall posters and counter cards.



CORINTHIAN stations at Inauguration festivities sought local personalities for interviews. Sen. Robert S. Kerr (D., Okla.), is cornered by KOTV, Tulsa, news dir. Roger Sharp, cameraman Houston Hall



GROUP OPERATION by Corinthian stations at Distinguished Ladies' Reception was moderated by Mrs. Katie Louchheim (2nd from l), who talks to Mrs. Clair Engle, Mrs. Robert Kerr, Mrs. A. S. Monroney



RAYBURN-JOHNSON reception at Washington's Hotel Statler on 18 January was one of pre-Inaugural events covered by radio tv. Dan Rather of Corinthian's KHOU-TV, Houston, talks with Texas ladies



INDIANA STATE BALL is scene of confab between Sen. Vance Hartke (D.) and Phil Wilson (r) of WANE-TV, Fort Wayne. Sen. Hartke is a member of the important communications subcommittee

Inaugural's record air coverage

The Presidential Inauguration and assorted festivities and hoop-la that preceded it lured scores of radio tv newsmen and tons of equipment to Washington. While network personnel and cameras were familiar features in the nation's capital, the amount of coverage by stations themselves set a new high.

Among the most active local tv contingents was Corinthian Broadcasting, which sent a group of 14 men and women to search out local angles

to the Inauguration. (For details about Corinthian's thinking on local coverage of national events, see "Why local public service sells," SPONSOR, 21 November 1960, page 41.)

Each of the five Corinthian tv outlets had its news director and cameraman on the scene while four additional Corinthian people coordinated the coverage and shipping problems.

The newsmen spent from eight days to two weeks on the scene feeding their hometown stations while bounce-

ing from reception to ball and back again. Most personnel arrived on Friday, 13 January. During the weekend the peripatetic Corinthian crews addressed themselves to interviewing the various Congressmen they were interested in pining down.

The following Wednesday started the round of receptions and the like—which was also covered by mike and camera. On 17 January alone, the Corinthian group shipped 5,000 feet of film. ▀

How tv audiences vary by market

Network situation comedy analysis on a local market basis reveals a substantial variation in audience appeal

The Nielsen chart below shows how the audience to a network tv program can vary substantially according to market and location.

Based on a period covering October-December 1960, the figures represent an analysis of one network situation comedy show on a local market level. An average was computed for all areas with the exception

of the South which is averaged and ranked by market.

As the figures indicate, situation comedies, or at least this situation comedy, enjoy a high rating in the Pacific region. A 22.0% rating was reported here although the national average was 18.9%.

A market breakdown of the South—the lowest rated region—shows a

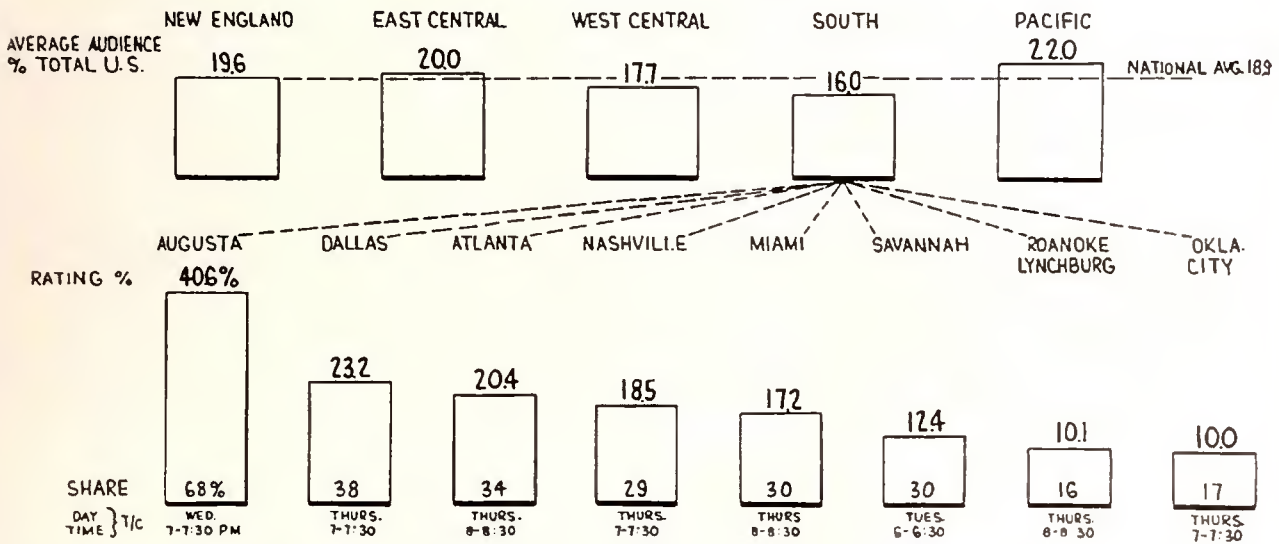
sizeable variation in average audience in spite of a virtually consistent time slot. The show was telecast in prime time in every market, yet Augusta reported a 40.6% rating while Oklahoma City's rating was a low 10.0%.

Share figures show a popularity variation but the picture changes.

Nashville had a higher rating than Miami and Savannah but a lower share. This indicates the latter got a larger piece of the viewing tv homes. Such is the case of Oklahoma City vs. Roanoke.

Average audience and share of network situation comedy show

OCT.-DEC. 1960



Source: A. C. Nielsen, October-December 1960

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 12 February

| PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE | PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE |
|-----------------------------|-----------|--------------------------------|---------------------------|---------|------------------------------|
| Astaire Time (N) | \$350,000 | Chrysler, McManus, J & A, 2/20 | The Great Challenge (C) | 2 19 | |
| NBC White Paper (N) | 50,000 | Timex 1/2 Oner, 2 14, 2 20 | J.F.K., #1 (N) | 2 28 | |
| Bell & Howell Close-Up! (A) | 30,000 | Bell & Howell, McCann, 2/16 | N. Y. Philharmonic (C) | 175,000 | 2 26 |
| Bell Telephone Hour (N) | 285,000 | AT&T, Ayer, 2 17, 3 3 | Omnibus (N) | 120,000 | Aluminum, J.W.T., 3 5 |
| Buick Sports Award Show (N) | 320,000 | Buick, McCann, 2/15 | Our American Heritage (N) | 230,000 | Equitable, Foote, 6. B. 3 11 |
| Cry Vengeance (N) | 50,000 | Purex, Weiss, 2/21 | Show of the Month (C) | 300,000 | Ou Pont, BBDO, 2 18 |
| Family Classics (C) | 265,000 | Breck, Reach, McC., 2 13 | Sing Along With Mitch (N) | 40,000 | Ballantine, Esty, 2 24, 3 10 |
| | | | 25 Years of Life (N) | | Life Mag., Y&R, 3 2 |

*Program costs include production and talent only. Time costs excluded.

2. NIGHTTIME

COMPARE

| | SUNDAY | | | MONDAY | | | TUESDAY | | | ABC |
|-------|---|--|---|---|---|--|--|--|---|--|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| 6:00 | | I Love Lucy Mairlot (FC&B) Block Drug (SSCB) | Meet The Press co-op \$8,500 | ABC News sust. | | | ABC News sust. | | | ABC News sust. |
| 6:30 | Walt Disney Presents Ludens (Mathes) Derby (McC-E) Gen. Mills Norwich (R&B) A-F \$94,000 | Twentieth Century Prudential (R-McC) D-F \$35,000 | People Are Funny Squibbs (Dona- hue & Coe) Q-L \$21,000 | | D. Edwards News Amer Home (Bates) N-L \$9,500† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$9,500† | | No net service D. Edwards News Am. Home (Bates) Schlitz (JWT) N-L \$9,500† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500† | |
| 7:00 | Walt Disney Presents B6:30-7:30 Canada Dry (Mathes) Brillo (JWT) Am. Chicle (Hicks & Greist) | Lassie Campbell Soup (BRDO) A-F \$37,000 | Shirley Temple (7-8) Nabisco (Mc- Cann) 2/2 S B-Nut Life Savers (Y&R) Dr-L \$70,000 | | No net service D. Edwards News Amer Home (repeat feed) | Huntley- Brinkley Rep. Texaco (repeat feed) | Expedition Ralston (GB&B) A-F \$26,000 | No net service D. Edwards News Am. Home alt Schlitz (repeat feed) | Huntley- Brinkley Rep. Texaco (repeat feed) | |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Norema (SSCB) W-F \$82,000 | Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F \$38,000 | Shirley Temple | Cheyenne (7:30-8:30) Brillo (JWT) Ralston (Oard.) Peter Paul (DFS) Bris-MY (OBM) W-F \$93,000 | To Tell The Truth Am. Home (Bates) Helene Curtis (McCann) Sc-F \$18,000 | The Americans 1/23 S Block (SSCB) (7:30- 8:30) Dow (N,C & K) Max Factor | Bugs Bunny G. Fds. (B&B) Golgate (Bates) | No net service | Laramie (7:30-8:30) Am Gas (L&N) Reynolds (Esty) Gillette (Maxon) Gold Seal (C-M(thun)) V-F \$85,000 | Hong K (7:30-8: Kaiser (F) Armour (F) Derby (Mc) A-F |
| 8:00 | Maverick R.J. Reynolds (Esty) Armour (FC&B) | Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,000 | National Velvet Rexall (BBDO) Gen Mills (BBDO) A-F \$37,000 | Cheyenne R. J. Reynolds (Esty) F&G (B&B) A.C. (Brother) | Pete and Gladys Goodyear (Y&R) Carnation (EWRB) Sc-F \$37,000 Family Classics 8-9; 2/13 | The Americans | The Rifleman P&O (B&B) W-F \$40,000 | Father Knows Best Kyser Roth (D&C) Sc-F \$34,000 | Laramie B-Nut Life Savers (Y&R; Pitt, Glass (BBDO); | Hong K Reecham |
| 8:30 | Lawman R. J. Reynolds (Esty) Whitehall (Rates) W-F \$41,000 | Ed Sullivan | Tab Hunter P. Lorillard (L&N) West- clox (BBDO) Dr-L \$39,000 | Surfside 6 (8:30-9:30) Bm & Wmsn (Bates) Pontiac (MacM&A) J&J (Y&R) A-F \$120,000 | Bringing Up Buddy Scott (JWT) Sc-F \$35,000 | Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000 Aslaire Time (8:30-9:30; 2/20) | Wyall Earp Gen Mills (DFS) alt P&O (Compton) W-F \$40,000 | Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000 | Alfred Hitchcock Ford (JWT) My-F \$65,000 | Ozzie & G Kodak Coca C (McC) |
| 9:00 | The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$12,500 | C. E. Theatre Gen Electric (RRDO) Dr-F \$51,000 | The Chevy Show (10/2 S) (9-10) Chevrolet (Camp-EI) V-L \$120,000 | Surfside 6 Whitehall (Rates) | Danny Thomas Gen. Fds. (B&B) | Acapulco (2/27 S) R. J. Reynolds (Esty) \$36,000 | Stagecoach West (9-10) U. Mtrs. (C-E) B & W (Esty) Miles (Wade) W-F \$88,000 | Tom Ewell Quaker Oats (JWT) P&G (Burnett) Sc-F \$38,000 | Thriller (9-10) All State (Bur- nett); Glenbrook (DFS); Am. | Hawaiian (9:30-10: Carter (I) Reecham White |
| 9:30 | The Islanders (9:30-10:30) L&M (Mc-E), Luden's (Mathes) Simoniz (DFS) W Lambert (L&F) A-F \$95,000 | Jack Benny Lever (SSC&R) State Farm (NL&B) V-L \$80,500 | The Chevy Show | Adv. In Paradise (9:30-10:30) Norexma (SSC&R) Rillo (JWT) Luden's (Mathes) A-F \$110,000 | Andy Griffith Gen Foods (R&R) Mu-L \$47,500 | Dante A. Culver (Wade) Singer (Y&R) My-F \$37,000 | Stagecoach West Gen. Fds (ORM) Ralston (Gardner) | Red Skelton Show S. C. Johnson (F,C&B) Sc-F \$54,000 | Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB); (My-F \$85,000) | Hawaiian Am. C (Bate) Oldsm (Bro) |
| 10:00 | The Islanders United Mtrs. (Camp-EI) Gillette (Maxon) Wright (EWRB) Pepe (BRDO) | Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000 | Loretta Young Toni (North) alt Warner Lam (Lam & Peasley) Dr-L \$49,500 | Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall (Rates) Am. Chicle (Bates) | Hennessey Lorillard (L&N) G. Fds (Y&R) | Barbara Stanwyck Theatre A. Culver (Wade) Amer. Gas Co. (L&N) Dr-F \$11,000 | Alcoa Presents Alcoa (FSR) Dr-F \$36,000 | Garry Moore Show (10-11) Plymouth (Ayerl) S. C. Johnson (NL&R) Palatrol (DDR) V-L \$115,000 | NBC Specials (10-11) Various sponsors | Naked (10-11) A.C. (Br) Derby (M) My-F P&G (I) Pan Am. (BB) |
| 10:30 | Winston Churchill's The Valiant Years Ed. Dalton (K&E) Dr. \$50,000 | What's My Line Kellogg All-State (Burnett) Q-L \$32,000 | This Is Your Life Block (Grey) AuP-L \$24,000 | Peter Gunn Reistol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000 | June Allyson Show Dupont (BRDO) | Jackpot Bowling Rayuk (Werman & Schorr) Brunswick Balke (McC-E) Sp-F \$37,000 | No Net Service | Garry Moore Show | NBC Specials | Naked Iris-3 Bm & W. W. Lau (C&F); (Mall) Brillo (I) |

● Specials.

††Cost is per segment. Prices do not include sustaining, participat-
ing or co-op programs. Costs refer to average show costs including
talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period
16 Jan.-12 Feb. Program types are indicated as follows: A) Adventure,
(Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

AGRA PH

13 FEB. - 12 MAR.

| WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|--|---|---|---|---|--|---|---|---|---|---|
| 55 | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| | | ABC News sust | | | ABC News sust | | | | | |
| | Huntley- Brinkley Rep. Texaco (C&W) N-L \$8,500†† | | D. Edwards News Phillo Morris (Burnett) alt Schlitz (JWT) N-L \$9,500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$8,500†† | | D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$8,500†† | | | |
| wards ws (Bates) r (Bates) \$9,500†† | | | No net service | | | No net service | | | | |
| service | | | | | | | | | | |
| wards ws Home arter t-foods | Huntley- Brinkley Rep. Texaco (repeat-food) | | D. Edwards News Phillo Morris alt Schlitz (repeat-food) | Huntley- Brinkley Rep. Texaco (repeat-food) | | D. Edwards News Parliament alt Amer. Home (repeat-food) | Huntley- Brinkley Rep. Texaco (repeat-food) | | | |
| uanants 8:30 Carler Lorll- L.N.) Morse) \$37,000 | Wagon Train (7:30-8:30) Ford (JWT) W-F \$88,000 | Guestward Hol Raiston (GB&B, Gardner) 7-Up (JWT) Se-F \$33,000 | Ann Sothorn S. C. Johnson (B&B) Gen. Fds. (B&B) | The Outlaws R&W, Pillsbury (C-Mithun); W-F \$38,000 Peter Pan | Matty's Funday Funnies Mattel (Carson Roberts) Se-F \$10,000 | Rawhide (7:30-8:30) G. Fds (B&B) Dracket (Y&R) P. Morris (B&B) B. Myers (Y&R) Colgate (L&N) W-F \$80,000 | Happy B&W (K,M&J) | The Roaring 20's 7:30-8:30 Anahist (Bates) Hazel Bishop (Spector) B&W (Bates) My-F \$33,000 | Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000 | Bonanza (7:30-8:30) Pillsbury (C-Mithun) RCA (JWT) Am. Tob. (BBDO) W-F \$78,000 |
| he nauts | Wagon Train R. J. Reynolds (Eaty) Nat'l Blse. (Mc-E) | Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Se-F \$40,000 | Angel S. C. Johnson (B&B) Gen. Fds. (B&B) | The Outlaws B. Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates) | Harrigan & Son (10/7 S) Reynolds (Frank) CC-F \$39,000 | Rawhide Nabisco (Mc-E) | One Happy Family sust | The Roaring 20's Derby (Mc-E) Am. Chicle (Bates) Beecham (K&E) Pan Am. Coffee (BBDO) | Perry Mason Sterling (DFB) Dracket (Y&R) Moore (B&B) | Bonanza segs open |
| ed— r Alive (FC&B) (Bates) \$39,000 | Price Is Right Lever (OBM) Q-L \$22,500 | The Real McCoys P&G (Compton) Se-F \$41,000 | Zane Grey Theatre S. C. Johnson (B&B) P. Lorll- lard (L&N) W-F \$45,000 | Bat Masterson (9/29 S) Sealtest (Ayer) Hills Bros. (Ayer) W-F \$39,000 | Flintstones Miles (Wade) alt R. J. Reynolds (Eaty) CC-F \$44,000 | Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Phillo Morris (Burnett) A-F \$85,000 | Westinghouse Phs. Westinghouse (McCann) | Leave It To Beaver Ralston (Gardner, GB&B) GE (Grey) Se-F \$30,000 | Checkmate (8:30-9:30) Bm. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F \$30,000 | Tall Man R J Reynolds (Eaty); Block (SSCB) W-F \$56,000 |
| Sister een (L&N) 21 L | Perry Como Kraft (JWT) V-L \$125,000 | My Three Sons Chevrolet (C-E) Se-F \$49,500 | Gunslinger 9 10 p.m. R. J. Reynolds (Eaty) Dillette (Maxon) | Bachelor Father Whitehall (Bates) alt Am Tob (Gumblner) Se-F \$33,000 | 77 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$85,000 | Route 66 | Bell Telephone Hour (9-10) AT&T(NW Ayer) V-L \$175,000 Sing-Mitch ● (9-10; 2/21; 3/10) | Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45,000 | Checkmate Bm. & Wmsn. (Bates) alt Lever (K&E) | The Deputy Eristol-Myers (Y&R) Gen. Cig (Y&B) W-F \$30,000 |
| Got a cret a (Eaty) -Myers &R) \$27,000 | Perry Como | Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) My-F \$90,000 | Gunslinger | Tennessee Ernie Ford Show (JWT) V-F \$45,000 25 Years Life (9:30-11; 3 2) ● Beecham (K&E) | 77 Sunset Strip R. J. Reynolds (Eaty) Whitehall (Bates) Beecham (K&E) | You're in the Picture Kellogg (LB) L&M (DFS) A-F \$37,000 | Bell Telephone Hour | Lawrence Welk | Have Gun. Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$40,000 Dupont Show- Month ● (2/18) | The Nation's Future Our American Heritage 9:30-11; 3 11) ● |
| Steel Hr a 10-11) Steel DO) \$30,000 | Peter Loves Mary P&G (B&B) Se-F \$38,000 Buick Show (10-11; 2/15) ● | Untouchables Whitehall (Bates) Beecham (K&E) | CBS Reports alt Face the Nation | Groucho Marx Lorillard (L&N) Toml (North) AuP-L \$30,000 | Robert Taylor in The Detectives P&G (B&B) My-F \$45,000 | Twilight Zone Gen Food (Y&R) Colgate (McC) A-F \$36,000 | Michael Shayne (10-11) Oldsmobile (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC) My-F \$78,000 | Fight-Week Gillette (Maxon) Silla (Wade) So-L \$45,000 | Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000 | |
| Theatre s 10-11) ronr DO) \$50,000 | No net service | Ernie Kovacs Take A Good Look Consolidtd Cigar (EWR&R) Close-Up! ● (10:30-11; 2/16) | CBS Report alt Face the Nation | | Law & Mr. Jones P&G (B&B) Gen. Fds. (OBM) Simoniz (DFS) A-F \$41,000 | Eyewitness to History Prestone (C-E) P A \$25,000 | Michael Shaync | Make That Spare Bm. & Wmsn. (Bates) Gillette (Maxon) | No net service | Man From Interpole Sterling (DFB) A-F \$25,000 |

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc. (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot †Price not available.



There is nothing harder to stop than a trend



| NETWORK | MONDAY THRU FRIDAY | MONDAY THRU SUNDAY |
|---------------|-----------------------|-----------------------|
| ABC-TV | 21.0 | 20.4 |
| NET Y | 16.7 | 19.2 |
| NET Z | 16.7 | 15.9 |

Source: Program Appraisal Supplement to National NTI Report for 4 weeks ending January 22, 1961. Nielsen 24 Market TV Report. Average audience Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

ABC is off and winging again. *Every Nielsen rating thus far this year** continues to show ABC-TV the strong network on week nights and the leader all week.

It figures when you check program performance. The current Nielsen TV Report* gives ABC-TV five out of the ten top shows. And the only two brand new shows to make it in the top ten are My Three Sons and The Flintstones. ABC shows, that is.

The trend in '61 is to ABC-TV



3. DAYTIME

COMPAR

| | SUNDAY | | | MONDAY | | | TUESDAY | | | ABC |
|-------|--|--|--|---|--|---|---|---|---|--|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| 10:00 | | | | | | | | | | |
| 10:15 | | Lamp Unto My Feet <u>sust</u> | | Sponsors A. E. Staley; Armour; Block; Am. Chicle, Bon Ami; Babbitt; | December Bride <u>sust</u> | Say When Sterling <u>alt sust</u> | Sponsors Brillo; Carter's Little Pills; B. Myers; Better Victory; Clewley | December Bride <u>sust</u> | Say When <u>sust</u> Anahist <u>sust</u> | Sponse. General P General B Food Mf Glenbe |
| 10:30 | | | | | | | | | | |
| 10:45 | | Look Up & Live <u>sust</u> | | Beltone cont'd Tues. | Video Village S. C. Johnson <u>alt Lever</u> | Play Your Hunch <u>sust</u> <u>alt Whitehall</u> Colgate | Ex-Lax; Filbert; cont'd Wed. | Video Village <u>sust</u> Am. Home Pds. <u>alt sust</u> | Play-Hunch <u>sust alt</u> Colgate Sterling <u>alt</u> Simoniz | Hartz; John Johnson; L cont'd T |
| 11:00 | | | | | | | | | | |
| 11:15 | | UN in Action <u>sust</u> | | Morning Court | I Love Lucy S. C. Johnson <u>alt Lever</u> | Price Is Right <u>sust</u> Sterling <u>alt Whitehall</u> | Morning Court | I Love Lucy S. C. Johnson S. C. Johnson | Price Is Right <u>sust alt</u> B-Nut Mentholatum <u>alt Lever</u> | Morning C |
| 11:30 | | | | | | | | | | |
| 11:45 | | Camera Three <u>sust</u> | | Love That Bob | Clear Horizon <u>sust</u> | Concentration Culver <u>alt</u> Lever Mennen <u>alt Miles</u> | Love That Bob | Clear Horizon Vick <u>alt sust</u> <u>sust</u> | Concentration Frigidaire <u>alt Gen. Mills</u> A. Culver <u>alt Leaming</u> | Love That |
| 12N | | | | | | | | | | |
| 12:15 | Meet the Professor | CBS TV Workshop <u>sust</u> | | Camouflage | Love of Life <u>sust</u> Amer Home Prod <u>alt sust</u> | Truth or Consequences Miles <u>alt sust</u> P&G | Camouflage | Love of Life <u>sust alt</u> Quaker Oats Am. Home (whis) | Truth or Consequences Nabisco B-Nut Culver <u>alt</u> Jergens | Camouf |
| 12:30 | | | | | | | | | | |
| 12:45 | The Piper Gen. Mills | CBS TV Workshop CBS News 12:55 | | Number Please Beat The Clock | Search for Tomorrow P&O Guiding Light P&O | It Could Be You Culver <u>alt sust</u> P&O <u>alt Menthum</u> News (12:55-1) Gen. Mills | Beat The Clock | Search For Tomorrow P&O Guiding Light P&O | It Could Be You Miles <u>alt sust</u> P&G News (12:55-1) G. Mills | Beat The |
| 1:00 | | | | | | | | | | |
| 1:15 | Direction '61 <u>sust</u> | | | About Faces | News (1-1:05) <u>sust</u> | No net service | About Faces | News (1-1:05) <u>sust</u> No net service | No net service | About f |
| 1:30 | | | | | | | | | | |
| 1:45 | Issues & Answers | | Frontiers of Faith <u>sust</u> | | World Turns P&O Lipton <u>alt</u> H. Curtis | No net service | | World Turns P&O Sterling <u>alt</u> Quaker | No net service | |
| 2:00 | | | | | | | | | | |
| 2:15 | | | Pro Basketball (2-concl.) various sponsors | Day In Court | Full Circle <u>sust</u> | Jan Murray Show <u>sust</u> <u>sust alt Anahist</u> | Day In Court | Full Circle <u>sust</u> | Jan Murray Show <u>sust</u> <u>sust</u> | Day In |
| 2:30 | | | | | | | | | | |
| 2:45 | | Sunday Sports Spectacular (2:30-4) Schlitz, L&M, Carter, B. Myers | Pro Basketball | Road To Reality | Art Linkletter Wims. <u>alt sust</u> Williams <u>alt</u> S. C. Johnson | Loretta Young <u>sust alt B-Nut</u> P&G <u>alt sust</u> | Road to Reality | Art Linkletter Chicken of the Sea <u>alt Scott</u> J. B. Williams Kellogg | Loretta Young Mills <u>alt sust</u> | Road to |
| 3:00 | | | | | | | | | | |
| 3:15 | | | Pro Basketball | Queen For a Day | Millionaire <u>sust</u> | Young Dr. Malone Leeming <u>alt sust</u> P&G | Queen For a Day | Millionaire <u>sust alt Vick</u> <u>sust alt Quaker</u> | Young Dr. Malone <u>sust alt P&G</u> Glenbrook <u>alt</u> P&G | Queen Da |
| 3:30 | | | | | | | | | | |
| 3:45 | Roundup U.S.A. | Sunday Sports Spectacular | Pro Basketball | Who You Trust? | Verdict Is Yours S. C. Johnson <u>alt sust</u> Amer Home <u>alt sust</u> | From These Roots <u>sust</u> <u>alt Mentholatum</u> <u>Sust alt B&B</u> | Who You Trust? | Verdict Is Yours S. C. Johnson | From These Roots Frito <u>alt Simonize</u> Lever <u>alt Anahist</u> | Who You |
| 4:00 | | | | | | | | | | |
| 4:15 | Championship Bridge S. Am. Vanlin (Amanao Sawyer) | The Great Challenge (2:19; 4:5) | Pro Basketball | American Bandstand Stridex Am. Chicle, W Leubert, Vick | Brighter Day Secret Storm Amer Home P&G | Make Room For Daddy <u>sust</u> | American Bandstand Nozzema, Stridex B-Nut, Am. Chicle, B. Myers | Brighter Day Vick Secret Storm Quaker <u>alt sust</u> | Make Room For Daddy Frito <u>alt sust</u> P&G | Amer. B-Nut; Welch; Int. Shoe Strid |
| 4:30 | | | | | | | | | | |
| 4:45 | Paul Winchell Hartz Mountain | Bernstein's N.Y. Philharmonic (4:30; 2:26) | Pro Basketball | Amer. Band. Int. Shoe, M&M | Edge of Night P&O H. Curtis <u>alt</u> Vick | Here's Hollywood Simoniz Colgate <u>alt Jergens</u> | Amer. Band. M&M; Lever; Toni | Edge of Night P&O Sterling <u>alt R. T. French</u> | Here's Hollywood Whitehall <u>alt</u> Mogen David Colg | Amer. Gen. W. La |
| 5:00 | | | | | | | | | | |
| 5:15 | Matty's Funday Funnies Mattel | Amateur Hour Williams N. Y. | Celebrity Golf Kemper (alt.) Omnibus (5:6; 3/3) | American Bandstand oo-op | | | American Bandstand oo-op | | | Ame Band oo- |
| 5:30 | | | | | | | | | | |
| 5:45 | Rocky & Friends G. Mills, Am Chicle, P. Pau | College Bowl GE | Chet Huntley Reporting Pro Basketball Kemper Ins. Co. | Rin Tin Tin Gen. Mills, Sweets | | | Rocky & Friends Gen. Mills, Sweets | | | Lone Gen. |

Note: ABC Mon.-Fri. daytime sponsors rotate on a weekly basis and are not regularly scheduled for any particular shows or time periods. Alphabetical

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (43, 49) includes regularly scheduled programming from 13 Feb.-12 Mar., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

AGRA PH

13 FEB. - 12 MAR.

| WEDNESDAY | THURSDAY | | | FRIDAY | | | SATURDAY | | | |
|--|--|--|---|---|---|--|--|---|--|---|
| | BS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS |
| Block Drug alt sust | Say When | Sponsors Minute Maid, Lehn & Fink, Northhwaren, Lamm, Morton | December Bride sust | Say When sust | Sponsors Reynolds, Metlak, Sterling Drug, Welch, Whitehall, Nutrition | December Bride sust | Say When sust | Leeding alt Frito (3, 10 S) | Captain Kangaroo | Shari Lewis Salt, Hilsch, Henco, Am Dol |
| Play-Hunch sust alt Sweets | Play-Hunch sust alt Sweets | Old London; Pan Am, Coffee cont'd Fri. | Video Village R. T. French Alt Best Foods Borax alt AHP | Play Your Hunch Colgate alt Nabisco Miles alt Heinz | W. Lambert; Red Ball; Tintair; J. B. Williams END | Video Village S. P. Johnson Lipson alt Armstrong | Play-Hunch sust alt Colgate Colgate alt Mentholatum | King Leonard G Short Subjects Gen. Mills, Sweets | | |
| Price Is Right Gen. Mills alt Glenbrook Heinz alt Culver | Price Is Right Gen. Mills alt Glenbrook Heinz alt Culver | Morning Court | I Love Lucy Best Fds. alt S. C. Johnson S. C. Johnson (2, 16) alt Lever | Price Is Right Gold Seal Miles, Leeming | Morning Court | I Love Lucy sust alt S. C. Johnson H. P. French | Price Is Right Lever alt Analist Culver | Kellogg Magic Land of Allakazam | Fury Miles Nabisco, Sweets | |
| Concentration Lever alt Gen. Mills Nabisco alt Jergens | Concentration Lever alt Gen. Mills Nabisco alt Jergens | Love That Bob | Clear Horizon sust alt Borax | Concentration G. Mills alt Lever Heinz alt Whitehall | Love That Bob | Clear Horizon sust | Concentration Lever Simoniz alt Miles | Roy Rogers Nestle | Lone Ranger Gen. Mills. | |
| Truth or Consequences Heinz sust P&G | Truth or Consequences Heinz sust P&G | Camouflage | Love of Life R. T. French alt sust Amor Home | Truth or Consequences sust P&G | Camouflage | Love of Life Borax alt sust alt Nabisco | Truth or Consequences Frito alt sust P&G alt Whitehall | Lunch With Suppy Sales Gen. Foods | Sky King Nabisco | My True Story Glenbrook Dow alt Simoniz |
| Could Be You Leng. alt. Whitt Heinz alt Toni | Could Be You Leng. alt. Whitt Heinz alt Toni | Beat The Clock | Search for Tomorrow P&G Miles alt Nabisco | It Could Be You P&G Miles alt Nabisco | Beat The Clock | Search for Tomorrow P&G | Could Be You P&G sust P&G | Pip the Piper Gen. Mills | Mighty Mouse Pills. sust Colgate alt sust | Detective Diary Glenbrook Simoniz |
| News (12:55-1) G. Mills | News (12:55-1) G. Mills | News (1-1:05) sust | News (1-1:05) sust | News (1-1:05) sust | News (1-1:05) sust | News (1-1:05) sust | News (1-1:05) sust | CBS News sust | Mr. Wizard sust | |
| No net service | No net service | About Faces | No net service | No net service | About Faces | No net service | No net service | No net service | No net service | |
| As the World Turns Pillsbury | As the World Turns Pillsbury | No net service | No net service | No net service | No net service | World Turns Best Foods alt sust Carnation alt R. T. French | No net service | No net service | No net service | |
| Jan Murray Show sust | Jan Murray Show sust | Day In Court | Full Circle Best Fds. alt Lever sust | Jan Murray Show sust | Day In Court | Full Circle Lever alt Best Foods sust | Jan Murray Show Whitehall alt. sust | Championship College Basketball B. Myers Gen. Mills | NBA Basketball Various | |
| Loretta Young sust Frigidaire alt Knox Gelatin | Loretta Young sust Frigidaire alt Knox Gelatin | Road to Reality | Art Linkletter Lever alt Drackett Pillsbury | Loretta Young P&G alt sust Heinz alt P&G | Road to Reality | Art Linkletter Lever Bros Williams alt S. C. Johnson | Loretta Young sust alt G. Mills P&G alt G. Mills | Championship College Basketball | | |
| Young Dr. Malone Plough, G. Mills Heinz, Plough | Young Dr. Malone Plough, G. Mills Heinz, Plough | Queen For a Day | Millionaire S. C. Johnson alt sust Drackett alt Best Fds. | Young Dr. Malone Miles alt Culver P&G alt G. Mills | Queen For a Day | Millionaire Quaker alt B. T. French Gerber alt. Nab. | Young Dr. Malone Mennen alt sust Glenbrook alt Jergens | Championship College Basketball | | |
| From These Roots sust alt G. Mills Nabisco alt | From These Roots sust alt G. Mills Nabisco alt | Who You Trust? | Verdict Is Yours Sterling alt Lever S. C. Johnson alt R. T. French | From These Roots Simnz alt. Heinz Purex; Dow alt Purex | Who You Trust? | Verdict Is Yours Quaker Oats alt S. C. Johnson Lever | From These Roots Colgate alt Plough Sweets alt B. Nut | Championship College Basketball | | |
| Make Room For Daddy Frito alt sust Heinz alt sust | Make Room For Daddy Frito alt sust Heinz alt sust | Amer. Band. G. Mills, B-Nut, Welch, B-Myers, W. Lambert | Brighter Day Drackett Borax Secret Storm A. Home alt R. T. French | Make Room For Daddy sust alt. Leeming sust alt Frigidaire | Amer. Band. Welch, Gen. Mills, Lever, Toni, Noxema Carter | Brighter Day Lever alt Best Fds. Secret Storm Am. Home alt | Make Room For Daddy sust alt G. Mills sust alt Culver | | | |
| Here's Hollywood Gold Seal alt Jergens Culver | Here's Hollywood Gold Seal alt Jergens Culver | Ame. Band. Toni, Stridex | Edge of Night P&G Pillsbury | Here's Hollywood B-Nut alt G. Mills Heinz alt Whitehall | Amer. Band. B Nut M&M W. Lambert | Edge of Night Quaker Oats alt. Drackett Amer Home alt Sterling | Here's Hollywood G. Mills alt. Simoniz Dow alt Colgate | | | |
| American Bandstand co-op | American Bandstand co-op | American Bandstand co-op | American Bandstand co-op | American Bandstand co-op | American Bandstand co-op | American Bandstand co-op | American Bandstand co-op | All Star Golf Reynolds Metals Armour | Captain Gallant Gen. Mills B-Nut Life Savers | |
| Rocky and His Friends Am. Home Fds. Gen. Mills, Sweets | Rocky and His Friends Am. Home Fds. Gen. Mills, Sweets | Rin Tin Tin Gen Mills Am. Home Fds. | Rin Tin Tin Gen Mills Am. Home Fds. | Rin Tin Tin Gen Mills Am. Home Fds. | Rin Tin Tin Gen Mills Am. Home Fds. | Rin Tin Tin Gen Mills Am. Home Fds. | Rin Tin Tin Gen Mills Am. Home Fds. | | Saturday Prom B-Nut Life Savers | |

ing of accounts begins 10 a.m. Monday and concludes 10 a.m. Friday. *These are package prices and include time, talent, production and cable costs.

led programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: Jack Paar, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; Sunday News

Special. CBS, Sunday, 11-11:15 p.m.: Today, NBC, 7-9 a.m., Monday-Friday, participating; News CBS, 7:45-8 a.m., 8:45-9 a.m., Monday-Friday and Today on the Farm, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Standard.

What tv programing areas might be more profitably

Rollo Hunter, v.p. and dir. of tv radio, Erwin Wasey, Ruthrauff & Ryan, Inc., N.Y.

The eighth word in this question, I am assured, has no cultural implications. The subject here is *money*. With that premise established, let's examine first a tv treasure of Sierra Madre—unprime time.

Sunday afternoon, long considered a programing trash can, is beginning to get a little respect. It isn't quite the weak sister big advertisers thought, as evidenced by such commercial entries as CBS TV's Sunday Sports Spectaculars, ABC TV's Championship Bridge and NBC TV's Celebrity Golf. There's still room for more.

Monday through Friday daytime programing has undergone a concentrated revamping in recent times, particularly with the shower of new shows such as "Say When" and "Here's Hollywood" on NBC TV, and "Camouflage" and "Number Please" on ABC TV. The potential for revitalizing weekday programing, how-



Potential of daytime week-day programing is far from full realization

ever, is far from realization. There's more gold to be dug in the daylight hours with the help of fresh, better programing and greater buying flexibility. (Ed Bleier at ABC TV has some interesting new ideas along those lines.)

Over the years, the standard tv sports fare of football, baseball and fights has proliferated into bigtime basketball, golf, bowling, tennis and even jai alai. Now soccer is getting some consideration and there is a pilot kicking around which, if picked up, would bring the corner pool hall right into our living rooms. Yet, with all this diffusion, there are undoubtedly more veins to be tapped.

Obviously, one would not care to specify which ones, this being a business of jealously guarded ideas. But a prediction of at least one or two more innovations in this field during 1961 seems reasonable.

A corollary of programing itself which is undergoing some profitable development and offers an intriguing prospect for the future is show financing by clients. Last season BBDO had the only program completely angeled by its sponsor, Rexall with National Velvet. Now there are others in the act and more to come. Both Ogilvy, Benson & Mather and Benton & Bowles have clients investing in shows, and several other major agencies are developing variations on this concept.

As the program spectrum spreads out into more shows in the hour or longer bracket with higher production values and, of course, higher costs, we might pause to marvel at how profitably programing has *already* developed. Keen competition and quick minds have spawned a mighty lucrative business. Let's not get greedy.

Bill Todman, partner, Goodson-Todman Productions, New York and Hollywood

There are those who consider dollars-and-cents profits and entertainment values difficult to reconcile. I disagree. More strongly, I maintain you can't have one without the other.

Therefore, the first area to which we must turn our attention is the *quality* of tv programing. By quality I do not necessarily mean an *Omnibus*. I refer to high standards of production, whatever show is involved.

The only formula to follow is this: Talent plus Time plus Energy plus Money equal Quality. If one of the elements is lacking, greater emphasis must be placed on the others. It is possible, for example, for a low budget tv film (*Money*, in the formula) to achieve Quality by a larger

expenditure of Talent or Energy. Nevertheless, an over-abundance of one element cannot make up for a major deficiency in the others; all the Money in the world cannot create a good script if Talent is missing.

The second area which might be more profitably developed lies in the nature of tv programing. Formats



I anticipate a resurgence of live drama formats, game and panel shows

are not static. We must constantly re-examine the basic product itself. Is this really the best we can do? Has every idea been explored? When do we reach the end of the idea line? I submit that there is no last stop.

Sometimes it is necessary to delve into the past as well as to look to the future for television's development. In tv's cary days, there was an excitement, a *joie de vivre* which is often lacking today. Before we can improve programing, we must find a way to recapture that spirit.

I anticipate a resurgence of "traditional" shows . . . live dramas, game shows, panel shows and the like, as a counteraction to the raft of mysteries, westerns and situation comedies. We are beginning to see this now. Goodson-Todman's game show department, for instance, has more programs on the air than ever before.

Finally, I think we must look to improved *techniques* of production. We must apply scientific methods of trial-and-error to our labors. Even if our ideas do not work, we will have at least learned something. And if they do pan out, we (and the public) have gained.

Recently, for example, our organization decided to "pre-test" our new series, *One Happy Family*, before a live audience several days before

developed?

filming. The technique added an extra \$2,000 per week to our budget. It's still too early to appraise the results of this experiment but I am convinced the experience alone was worth the additional cost.

In summary, the three areas of tv programming we must develop are the quality, the nature and the production techniques of our shows. These are the keystones of success.

James S. Bealle, v.p. in charge of tv/radio, Kenova & Eckhardt, New York

Before attempting to pinpoint areas of television programming, we should define the terms we are introducing into this consideration.

"Tv programming areas" refers to program types.

"Profitably" means a lower cost per thousand or a higher viewer-



Public affairs programming of special interest to one state or region

interest-ratio to the program-commercial combination than now is generally available.

I believe that we are allowing television to drift into overly neat patterns of viewing habit. The electronic capabilities of the medium are not being fully used.

Where are the regional networks or public affairs programming to cover (explore) subjects of special interest to the people of one state or geographical region? Regional advertisers have already built their own networks for commercial programming. Is there an area here for stations and regional advertisers to explore together?

As the programming and technical capabilities at local stations, whether or not they are affiliates of the three networks, improve beyond all the pre-

(Please turn to page 65)



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Here's a "must" booklet for everyone involved in television.

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Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

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Wherever or whenever BIG news breaks in Indiana, WFBM keeps Hoosiers in touch with events as they happen. Eckrich likes WFBM's exclusive "news beats" . . . knows WFBM's mobile radio and television units will be in action at the scene, whether it's a fire in Elwood or a flood in Terre Haute.

Eckrich trusts our judgment as to whether an event warrants pre-emption of regular programming (when it does, automatic sponsorship results). Doesn't such performance of our 17-man news operation justify your confidence, too? Next time why not call us *first!*

* Peter Eckrich & Sons, Inc., Meat Specialties

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Radio
ABC **1260**

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National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Continental Baking Co., Inc., Rye, N. Y.: New schedules on Wonder Bread begin 19 February in 10-12 markets. Moderate frequencies of day and night minutes. 20's and 1.D.'s are being placed. Buyers: Art Goldstein and Perry Seastrom. Agency: Ted Bates & Co., New York.

Pepsodent Div., Lever Bros. Co., New York: The second of nine flights in 1961 starts 19 February, in about 35 markets. Bulk of schedule is renewals using day and night 60's and 20's. Buyer: Frank Marshall. Agency: J. Walter Thompson Co., New York.

Quaker Oats Co., Chicago: Going into about 12 markets 27 February with schedules for Quaker Puffed Grains. Day and night 60's are being bought for 13 weeks, with adult weight-watchers in mind. Buyer: Edith Hansen. Agency: Compton Adv., Chicago.

Kayser-Roth Hosiery Co., New York: Placements for Supp-Hose begin this month in its customary top markets. Schedules of day minutes and spots in live women's shows will run for six weeks. Buyer: Isabelle Stannard. Agency: Daniel & Charles, Inc., New York.

Best Foods Div. of Corn Product Sales Co., New York: Campaign for Nucoa margarine starts 13 February and runs through 2 March. About 25 markets get prime 20's and day and fringe night minutes. Buyer: Bill Willis. Agency: Dancer-Fitzgerald-Sample, New York.

Otoe Food Products Co., Nebraska City, Neb.: Staggered start dates from February to April are being set for its baked beans campaign. Schedules run till July in 30-35 markets, with moderate frequencies of night minutes being used. Buyer: George McLaren. Agency: Compton Adv., Inc., Chicago.

RADIO BUYS

Buick Motor Div., General Motors Corp., Flint, Mich.: Three-week campaign to push dealers' used cars begins the middle of this month in 83 markets. Thursday-Friday-Saturday drive-hour minutes are being scheduled, one station per market. Agency: McCann-Erickson, Inc., Detroit.

Chrysler Div., Chrysler Corp., Detroit: Traffic minute schedules begin this month for a short run in about 75 markets for its cars. About three stations per market are being used to pitch a price promotion. Agency: Young & Rubicam, Inc., Detroit.

Mennen Co., Morristown, N. J.: Campaign for Sof-Stroke starts 20 February for 15 weeks. Morning and evening traffic schedules of 30's and 20's, five to six per week per market, are being placed in about 30 markets. Buyers: Betty Nasse and Irene Levy. Agency: Grey Adv. Agency, New York.



In Augusta, Georgia

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- Cake Mixes • Duz • Fizzies • Filberts Margarine • General Mills • G. E.
- Large Lamp • Gilmar Records • Hart, Schaffner & Marx • Helme Snuff • Ivory
- Bar • Jergens Lotion • Jif • Kent Cigarettes • Kool Aid • Lipton Tea • Little
- Friskies • Luzianne • Marlboro Cig. • Maxwell House • Nervine • Pabst
- Beer • Pall Mall Cig. • Paper Products Corp. • Pillsbury Ballard Flour •
- Pick A Pop • Pocahontas Foods • Primatine • Quaker Oats • Reader's Digest
- Roma Wine • Sal Hepatica • Silverdust • Snowdrift • Soltice • SSS Tonic
- Spic and Span • Tang • Tetley Tea • Texaco • Texize • Tide • Tuberosa
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28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

O. T. Knight, General Manager—MA 3-7260

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CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager—OX 8-1505

Represented by Avery-Knodel, Inc.

CHATTANOOGA, TENNESSEE

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, NBC and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432

Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Bob Runnerstrom, Gen. Manager—MAIn 4-7573

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CLARKSBURG, WEST VIRGINIA

WASHINGTON WEEK

13 FEBRUARY 1961

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PUBLICATIONS INC.

Newton N. Minow will be confirmed as FCC commissioner without trouble, becoming the commission chairman about 1 March.

Newton at his confirmation hearing was hit with pretty much the usual barrage of demands for stronger FCC intervention in the area of uplifting programing standards.

Much of Minow's agreeableness on this line seemed to have been reduced when Senate Commerce Committee chairman Warren Magnuson indicated he wouldn't be too happy if the FCC smashes ahead without regard to the industry's own self-policing efforts.

Part of the time Magnuson was on the side of those Senators professing to know ways in which radio/tv can be improved.

It is notable, however, that he was most instrumental last year in slashing in half funds requested by outgoing FCC chairman Frederick Ford for monitoring stations.

Magnuson made it clear he would continue to be broadcasting's most powerful friend on Capitol Hill.

After he and others had castigated the industry for an hour or so and after Minow had plumped for increased monitoring of stations Magnuson went to work. He told the incoming FCC chairman that the broadcasting industry had codes of ethics, that its record of clearing up shortcomings has been phenomenal in the last two years and that the industry should be permitted to continue along these lines.

The Commerce Committee's hearing on Minow's nomination proceeded along lines that indicated what each committee member's personal gripes or attitude was toward various facets of the media and what the industry might expect from that area in the days ahead.

Here are some of the highlights on that score:

Rating services: Senator Mike Monroney took a swipe at his favorite whipping boy once again, and Minow said this is "a proper area of concern for the FCC." Magnuson noted that the FTC would shortly have ready a report on rating services and that this would be turned over to the FCC.

Misleading advertising: Magnuson said he hoped for stronger liaison on misleading or untruthful advertising between the FTC and FCC. He added that the FCC should concern itself with the number of commercials.

Programing: Senator John Pastore said he didn't think "we can legislate on programing or that programing falls within the committee's purview." However, he added, the FCC ought to take the lead in promoting better standards. Other committee men also asked for improved programing. Minow said: "I'm definitely going to do something about it."

Over-all Station Performance vs. Censorship: Minow took the position that the FCC can consider the over-all performance by a station without skidding into censorship. Said Minow: "If an operator is not operating responsibly then it is the FCC's job to find somebody else who will. The FCC can't do anything about one western show, but if a station provides only westerns, then the FCC can find it isn't operating in the public interests."

On the same matter Senator Gale McGee called for a complete overhaul of regulatory laws to ensure that stations operate in the public interest, and Senator Strom Thurmond said public service obligations should be printed prominently right on station licenses. Minow reminded the committee that he had studied on the Communications Act already in progress.

P.S.: In line with the Senate's extension of the presidential reorganization power Senator Magnuson made it clear the Commerce Committee is not going to relinquish to the president authority over regulatory agencies and that they are "still arms of Congress."

FILM-SCOPE

13 FEBRUARY 1961

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SPONSOR
PUBLICATIONS INC.

The CBS o&o's have broken sharply with feature film traditions in their strategy for the Screen Gems post-1948 package.

The habitual pattern—exemplified by CBS' handling of the Paramount package some years ago—contains three notions now being swept out the window: 1) leading off with the cream of movic packages, 2) making an impression during a brief period of time, and 3) letting stations pick the titles.

CBS o&o's have discarded all three habits in favor of these revolutionary tactics:

- Strong pictures such as *Caine Mutiny*, *Brave Bulls*, *Born Yesterday*, etc., are being held back: the next five shown will be *Pfhhht!*, *Death of a Salesman*, *Kiss the Blood off My Hands*, *Abandon Ship*, and *Criss Cross*—few seen as a tv blockbuster.

- Pictures will be shown Saturdays only through March.

- All five stations show the same picture the same night.

Two mysteries are: Why is CBS keeping the best pictures in reserve? And—why is CBS tying the hands of its stations on scheduling?

Insiders guess that CBS o&o's, having enough pictures to afford keeping strong reserves, will use them to deal with competitors when needed—or as a lever should they dicker for new movie packages.

As to five-as-one station scheduling, the motive seems getting a rating track record quickly: Screen Gems can use this to sell the pictures and CBS for spot sales use.

Collier Young and Robert E. Hill, producers of the *Crime and Punishment* series, are selling it themselves with the idea of knocking off a big part of the 40-50 per cent additional fee taken by conventional distributors.

The 39 episode half-hour tape series has already signed up 11 stations, including KTLA, Los Angeles, and the Metropolitan stations, WNEW-TV, New York; WTTG, Washington, D. C., and KOVR, Sacramento.

CBS Films is going into a successful re-run phase with its *Whirlybirds* series, now being tripped in 39 markets.

Whirlybirds, with 111 episodes, is touching all the bases for syndication money-making: it started with a 59-market regional deal to Conoco for three years, then went into weekly re-runs, and is now well into lucrative stripping in subsequent runs.

There are 49 markets where the show is still seen weekly.

One of syndication's most advantageous audience flow situations—the half-hour following *Gunsmoke*—will be lost in the fall.

There is evidence that syndicated half-hours and feature films did more in 1960 to maintain post-*Gunsmoke* inherited audience than did the network entry, *Markham*, in 1959.

Here is a 24-market Nielsen average audience comparison for mid-December on CBS stations.

| TIME | 1959 PROGRAMS & RATINGS | 1960 PROGRAMS & RATINGS |
|------------|----------------------------|-------------------------------|
| 10 p.m. | <i>Gunsmoke</i> 36.9 (59%) | <i>Gunsmoke</i> 39.2 (67%) |
| 10:30 p.m. | <i>Markham</i> 26.5 (48%) | <i>Syndication</i> 30.6 (59%) |

Note: Percentages in parentheses are shares.

UAA has discovered that theatrical success is not necessarily a guide to tv profits in feature films.

Many average pictures at the theatrical box office have proved the best grossers to UAA and stations using them.

Reportedly the ten best tv grossers in UAA's pre-1948 Warner Bros. library are these: seven Humphrey Bogart pictures—Chain Lightning, Dark Victory, Key Largo, Casablanca, Treasure of Sierra Madre, High Sierra, and To Have and Have Not—plus three others: City for Conquest, Story of Louis Pasteur, and Night and Day.

The UAA study, based on the pictures' initial five years of tv distribution, attributes their success to membership in the drama category.

Contradicting this explanation is another offered by some station men: movie programming different from current or recent tv production does best—hence the hot performance of war movies on tv lately since there's nothing of this type now being filmed for tv.

Another angle offered in some quarters is that the revival of an actor often follows his passing, as in Bogart's case. If this explanation holds good, look for a boom for Gable movies.

Don't think station men aren't worried over the prospect of NBC TV switching to feature films for two hours on Saturday nights from 9 to 11 p.m.

Opinion is that such a program—it would be the first fully competitive regular use of feature films by a network in prime time—would seriously cut into post-11 p.m. movie audiences on that night.

Hence an indirect result of such a move would be to hurt movies on ABC and CBS affiliates, all to the benefit of Jack Paar on NBC TV.

Mentioned as a contender for the NBC TV Saturday slot: the post-1948 MGM package.

Fred Niles—who went into business as a producer just five years ago in Chicago on a \$5,000 investment—will pour \$100,000 into an expansion which will also give him production facilities in Hollywood.

Niles diversified recently into programs and industrials production, although almost half of his 1960 gross of \$3 million was in tv commercials.

Niles' Hollywood branch will be the California lot at 650 N. Bronson; joining Niles there are Lionel Grover as production manager, Edwin T. Morgan as executive producer, Harry Holt as executive art director, and Jack Silver as production coordinator.

It looks as though \$3-4 million worth of tape commercials and industrials business a year is now on the loose as a result of CBS's closing of its tape unit.

Trade estimates are these billings are up for re-assignment in 1961: about \$1.5 million worth of program production, \$1 million in non-broadcast industrial, religious, medical, and closed circuit production, and perhaps \$.5 million in commercials.

It seems as though producers such as Teletudios had their hands tied in the past in not taking on more programs business: note that Play of the Week, produced and syndicated by NTA, parent of Teletudios, was among the bigger jobs brought over to CBS because of Teletudio's full schedules.

Hence Videotape Production and other independents such as Sports Network and MTV may be the major beneficiaries of the CBS legacy.

It's also possible that one repercussion of any New York shortage in tape facilities could be this: a rebound to film.

SPONSOR HEARS

13 FEBRUARY 1961

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SPONSOR
PUBLICATIONS INC.

Another station group—this one with heavy radio as well as tv holdings—is giving “close consideration” to establishing its own national sales offices.

The plan: as the contract for each of the group’s stations expires with the rep involved it would automatically join its sister stations in the national sales setup.

To agency men pitching for the Plymouth account Chrysler people expressed puzzlement on how the rumor that Plymouth or Valiant was leaving Ayer could have been started.

They were firm in this: there was no cause or reason for the rumor.

Circulating in the trade is the report that Westinghouse Broadcasting is seriously mulling the acquisition of the Desilu tv property and studio interests.

WBC has for some time indicated its interest in both expansion and diversification.

Like the changing of a Washington administration, there is always that awkward state of relationship between the old and new agency on an account.

Latest case in point: the switch of Lever’s liquid Swan from Needham, Louis & Brorby to BBDO New York, due to take effect 1 April.

When BBDO asked for the files, NL&B indicating BBDO could take everything about the brand along with the files forthwith. Lever seems to have taken the cue because last week BBDO was busy buying both spot tv and daytime network tv for Swan liquid.

Have you noticed that all the tv networks are back to citing ratings again in their advertising?

Compared to a year and a half ago, this is quite a switch for two of them. At that time, it will be recalled, all but ABC TV let it be known that they would refrain from using ratings in their ads.

Seems that CBS TV has a somewhat irritated client in S. C. Johnson’s Douglas Smith.

As Smith related it at the previous week’s AFA meeting, the said affront took place in the office of the CBS president.


After being told that the network would not continue one of the Johnson programs in the fall, Smith learned that another series had been picked for the spot. This is what burned him up: he would have to accept the successor, pilot museum, or lose the nighttime period.

That will be quite an interesting dinner that McCann-Erickson is tossing for its personnel this Thursday (16 February) at the Waldorf Astoria, N. Y.

The gathering this time will have these three purposes:

- 1) The date marks the end of the first year of the agency’s Operation Thrust and the assembled diners will be told what the project has achieved.
- 2) To celebrate the agency’s 50th anniversary.
- 3) To outline sweeping organizational and personnel changes.

DEBUTANTE BALL OR RODEO



... whether it's a homey "Y'all come" or elegantly R.S.V.P. . . . KSLA-TV's viewers are honored guests at just about every happening in our area. Sports events, beauty pageants, parades, appearances of visiting dignitaries, concerts and plays, a formal cotillion, or the state fair livestock auction . . . *all* serve to keep Ark-La-Tex viewers *tuned in . . . to keep up!*

Sharing the honors with KSLA-TV are an enthusiastic group of co-hosts . . . the advertisers, whose enthusiasm stems from the results they get.

To become a member of this hospitality committee, contact your *Harrington, Righter and Parsons* man today.

KSLA
TV
channel 12



shreveport, la.

RADIO BASICS

AM & FM

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

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



**ORDER
YOUR
REPRINTS
NOW**

**FILL COUPON
WE'LL BILL YOU LATER**

Price Schedule

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

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY.....

KID SHOW

(Continued from page 39)

shorts—that had originally been made for theaters. They had been the backbone of kid programs from the beginning, and until the past year there had been little new production (what was produced was made for the network shows and re-run syndication).

But in the last 12 months, with childrens' shows selling, every major syndicator has been making new features for the youngsters. They are made in five to seven minute episodes, and can be used once in a half-hour or two or three in a series for a complete show.

These features now being turned out by the major film houses:

- Trans Lux Tv is having a marked success with *Felix the Cat* cartoon features.

- United Artists Associated, besides making new *Popeye* episodes, is producing *Mell-O-Toons*—cartoon stories set to popular juvenile songs.

- CBS Film is turning out more half-hour episodes of *Deputy Dawg*. One advertiser, Lay's Potato Chips (Liller, Neal, Battle & Lindsay, Inc., Atlanta), has reported success with this show in 35 southern markets.

- CNP is producing *The Funny Manns*, a live-action, slapstick series made in five-minute segments, four or five to a group. It combines old Hollywood comedies with new footage being specially shot at Greenwich, Conn.

- ITC is taping more episodes of *Ding Dong School* for syndication.

- Screen Gems is producing three animated Hanna-Barbera shows for Kellogg's: *Huckleberry Hound*, *Quick Draw McGraw* and *Yogi Bear*. Kellogg's keeps a loyal and ever-growing audience by promoting supporting players (i.e. Yogi) to their own shows. Screen Gems also has other cartoon shows coming up.

- UPA is enlarging its *Mr. Magoo* backlog for syndication.

"It's understandable for the advertisers to want to get on the big show bandwagon," said a rep. "Some of these shows are phenomenal—like the Detroit guys who've built an amusement park named after their show. But there are lots of super-market turnstiles in the smaller market areas, and lots of kids with big eyes."

WLW

(Continued from page 13)

had the services for five years of Nannette Sargent, who later starred in many NBC presentations.

While at WLW they were called "The King, The Jack and The Jester," but later they became "The Ink Spots." Then there was "Jack and Jill." Jack was Jack Berch who formed a group, "Jack Berch and his Boys," that included Mark Warnow, Jerry Colonna, Johnny Williams and Raymond Scott.

Even "Dr. I.Q." was at the station, serving in production during 1937. Lew Valentine (that's the doctor's name) had among his WLW colleagues Lon Clark, who later became radio's "Nick Carter" and Lawson Zorbe ("Frank Merriwell").

During his stay at WLW, character actor Ray Shannon thought up "Scramby-amby," and moved on to network prominence.

Eddie Albert, stage-screen-tv star, made some of his earliest appearances at WLW. Writer-producer Norman Corwin was the station's newsroom chieftan circa 1936. Radio stalwarts "Ma" Perkins and "Shuffle" Shober, and Tommy Riggs and "Betty Lou" also got underway there. "Ma" and "Shuffle" were played by Virginia Payne and Charles Egelston, both of whom continued in their original roles until CBS retired its "soaps" last November.

On hand at WLW during the thirties was Marlin Hurt, who later became "Beulah," the Negro cook for "Fibber McGee and Molly." (Mr. Hurt met an untimely death in 1945.) Jack Zoller, who served on the station's dramatic staff, moved on to direct NBC's "Calvacade of America" series.

WLW boasts the first mystery radio drama series, "Dr. Kenrad's Unsolved Mysteries." It also takes credit for the oldest religious program on radio, "Church by the Side of the Road," which continues to be part of its Sunday schedule.

The "Mike Award" WLW will receive consists of a gold-plated microphone and a plaque which reads, "For distinguished contribution to the art of broadcasting, and in recognition of pioneering in development of the field of entertainment, leadership in engineering development, and advancement of the careers of performing artists."

WASHINGTON

(Continued from page 38)

American economic problem is under-consumption. (Landis: "Advertising must continue to advance levels of consumption if national economic growth is to proceed.")

Also mentioned to SPONSOR by veteran admen was the contrast between conditions today and when the Roosevelt regime took over in 1933.

"Back in those days half our college professors, eggheads and intellectuals in government thought capitalism was rotten, and suspected outright communism might be better."

"Today nobody in government is making that mistake. They realize that we're tied to a system of private enterprise."

Landis, himself declared, "Our desire is to promote private enterprise. The existence of private enterprise is essential in our desire for economic growth."

And between now and mid-May, more than 4,000 advocates will be flocking to Washington to plead the cause of advertising as an essential part of the private enterprise-economic growth pattern.

S & L

(Continued from page 45)

first mortgage loans."

Next the commercial explains how savings and loan association deposits are insured up to \$10,000 by the Federal Savings and Loan Insurance Corp., an agency of the U. S. Government, the seal of which is shown on video. The scene shifts to a penny and the slogan, "Not one penny lost," while the audio explains that since the Federal agency was created in 1934 no money on deposit with an insured savings and loan association has been lost.

One of the 60-second commercials dramatizes with stills money on the move in a community, showing what role the savings and loan association plays in the process. It starts with a grocery store clerk bringing his pay to the savings and loan company. This money plus that of other depositors goes out in the form of a home loan. The borrower pays it to the building contractor who uses it to buy supplies from a dealer who pays some of it out in wages, some of which are spent at the same store where the original clerk works.

SPONSOR ASKS

(Continued from page 55)

ditions of five years ago, the need for regional "self-interest" programming could be met. This type of program might not only be attractive and economical for local or regional sponsors, but national sponsors might find good value for their advertising dollars currently allocated to strengthening local or regional efforts.

Secondly, I believe there is an opportunity for special foreign programming run on a regular network basis, though not necessarily weekly. Entertainment shows would primarily have to come at first from English-speaking countries. But there is much of a public affairs nature that could be made available in tape from France, Germany, Italy, and even Sweden, with English narration.

Third, and most important, the excitement seems to have gone out of tv programming. Specials aren't special anymore. Has anyone seen a real spectacular lately?

These are the areas of programming on which I believe more emphasis can be profitably placed.



WXLW CLIENT LOG

| | | |
|------------|--------------------|-----------------|
| Luckies | Hills Bros. Coffee | Camels |
| Pall Mall | Miller Brewing | Winston |
| Tareyton | Falstaff Beer | Campbell's Soup |
| Cadillac | Nat'l Tea Stores | Ford |
| Chevrolet | Kroger Stores | Mercury |
| Fels & Co. | Schlitz Beer | Oldsmobile |
| Jello | Swift Allsweet | Chrysler |

Your Product is Known by the Company it Keeps

As you can see, your product enjoys the best of company on WXLW. And the list of national advertisers continues to grow as time buyers recognize the value of showing their product off in the best light. By this we mean on the right station . . . at the right time . . . to the right audience. WXLW has proven to be the right station in Indianapolis as attested to by this ever-increasing list of national advertisers. WXLW's well-balanced, exclusive adult programming lets you select the right time . . . and the right audience. In addition, your product image is never destroyed by the type of music featured on many stations. Instead, your message reaches

the consumer who has been put into a receptive frame of mind by pleasant music, a consumer who will remember your message. So buy the audience that *can* and *will* buy your product. Always include WXLW in your Indianapolis buy.



950 ON YOUR DIAL
RADIO INDIANAPOLIS

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE

SPONSOR WEEK WRAP-UP

AGREEMENT is reached in Detroit on the purchase of WSAZ-TV by WJR, Detroit. Representing these leading stations are: (l-r) Worth Kramer, WJR president; John F. Patt, WJR board chairman; William D. Birke, president, Huntington Publishing Co.; Mrs. Hilda S. Long, secretary, Huntington Publishing Co.; and standing (l-r) C. Thomas Garten, vice president and general manager of WSAZ, Inc. and F. Sibley Moore, vice president and secretary of WJR



PROMOTING TICKET SALES for the Crippled Children's Fund, Allen Shaw, moderator of 'Night Beat,' WHB radio, Kansas City, enlists the aid of Janice Wilmot, Kansas City's choice as Miss Cimarron. The occasion is the premiere of the movie 'Cimarron' late in January



ADVERTISERS

Alcoa (F&S&R) will be deciding any day what its programing set-up will be on ABC TV for next season.

Its activity will be centered around the Monday 11-11:30 p.m. period and what the plot looks like at the moment: the *Corrupters*, a semi-documentary on racket busting, three times a month and another hour show it has in mind for the fourth week.

The budget will run to \$7 million, as compared to \$1.9 million being spent on tv this season.

P&G has worked out its scheduling problem with ABC TV for next fall in one respect: the *Rifleman* will stay with that network, but in the Monday, 8:30-9 p.m. slot.

As for P&G's other current series on ABC, *The Law and Mr. Jones*: it's very dubious about *Jones* surviving until next fall.



CÉLEBRATING Transfilm-Caravel's and Klaeger Film Productions' merger: (l-r) Jack Zimmer, tv producer, Grey Advertising; Harriet Weiss, traffic dept. mgr. at Grey; Bruce Heerd, head print service, Transfilm-Caravel

Campaigns:

• **Pepsi-Cola**, for its new theme—*Now It's Pepsi For Those Who Think Young*—will sponsor in air media: (1). On tv—an hour-long variety spectacular in April; a regular half-hour weekly program series; and program participations on the three major networks. (2). On radio—an accelerated program using all four major networks, supplemented by use of local stations by bottlers, and backed by strong promotional efforts on the part of bottlers and local outlets.

• **La Rosa Macaroni** is using WHOM and WWRI, New York City, to promote its first major contest to the metro's Spanish speaking listeners. The contest theme—*Easter in Puerto Rico*—will be promoted through the month of March. Agency: Vega, New York City.

• **S&W Fine Foods**, San Francisco, readying a new spot tv series in West Coast markets and in the New York metro area. Minutes, and 20's will be placed at peak viewing times in San Francisco, L.A., Seattle and Portland, and New York City.

Agency: Doyle Dane Bernbach.

• **National Automobile Dealers Association**, planning a safe driving campaign over NBC Radio network. The plan also calls for a 52-week schedule of 10 spots on NBC's weekend Monitor programs. Agency: Eisaman, Johns & Laws.

• **Stahl-Meyer**, New York City, has scheduled a large-scale tv campaign for its Ferris bacon in and around New York's top-rated tv shows. Kid shows in the metro area, are also carrying the Ferris message.

• **Doxsee Company**, (clam products) has a heavy radio spot campaign rolling in the L.A., Seattle, Detroit, Baltimore, Portland, Miami, St. Louis and New York markets. Live minutes are being used. Agency: Smith Greenland.

• **Dawnyflake Foods**, readying a tv saturation campaign for next month for its frozen ready-to-bake muffins, in the six New England states and Pennsylvania. Agency: Smith Greenland.

PEOPLE ON THE MOVE: Lester S. Rounds, from v.p. Kudner Agen-

cy, to coordinator of marketing, Arnold Bakers, Port Chester, N. Y. . . . **William H. Croke**, from media buyer, Foote, Cone & Belding, to advertising department, Liggett & Myers . . . **Jack Afriek**, from assistant manager, New York sales department, R. J. Reynolds Tobacco, to manager that department.

AGENCIES

Agency appointments: Times, U. S. advertising (around \$3.5 million), from Douer, to **Warwick & Legler** (for details see SPONSOR-WEEK) . . . O. M. Scott & Sons, Marysville, Ohio, to **Y&R** . . . TV Time Toys, to **Azrael** . . . Hersh Beverage, Schenectady, N. Y., to **Storm Advertising** . . . Lion Packaging Products, Hicksville, N. Y., to **Cohen & Aleshire** for its Snap-Off Bags . . . Import Motors, Chicago, Midwest Volkswagen distributor, to **Doyle Dane Bernbach**, Chicago, from Fuller & Smith & Ross.

New quarters: **Campbell-Mithun**,

A UNIQUE 'PANIC BUTTON' was the idea WWDC radio, Washington, D. C., came up with at the Business Outlook Conf. Nancy Lee Stuckey explains it to Robert Lee O'Brien, Jr., v.p. of Union Trust Co.



FOR OUTSTANDING SERVICE Peter Herman Adler (center) conductor, Baltimore Symphony, is awarded by (l) Thomas S. Carr, v.p. and gen. mgr. of WBAL and program supvr. of WBAL-FM, Bob Benson

A NEW AFFILIATE, WVNJ, joined Mutual Radio Network last month. New York's Senator Jacob K. Javits 'threw the cue.' N.J.'s senators and Gov. Robert Meyner were also on hand for the event



in the soon-to-be-built Cargill Building, Minneapolis . . . **Sackel-Jackson**, at 131 Arlington St., Boston . . . **Rossi and Company**, in Detroit's David Broderick Tower.

PEOPLE ON THE MOVE: **John C. Clark**, to Gordon Best, Chicago, as manager, radio, tv department, and assistant account executive, General Finance account . . . **Ralph Zenthen** from manager, Edison Electric Institute, Live Better Electrically program, to v.p. and account supervisor, Compton . . . **Robert Parker**, from advertising manager and research director, Sealbrook Farms, to Smith/Greenland account service department . . . **A. O. Buckingham** from managing director, Y&R Ltd., to that company's New York office, as senior v.p. and member of the plans board . . . **Mrs. Margaret Cahill Frampton**, to Bates as assistant account executive, International Latex account . . . **Richard Goebel**, from advertising director, Nestlé Company, to account supervisor, Dancer-Fitzgerald-Sample, New York office . . . **Robert S. Fenton**, to account supervisor, M-E Productions, division McCann-Erickson . . . **Ray Samuel**, from advertising director, Breakstone Foods, to Smith/Greenland account service department.

MORE PEOPLE ON THE MOVE: **Robert H. Lundin**, from brand supervisor, Pillsbury, Minneapolis, to account executive, Pet Milk account, Gardner . . . **Donald A. Perkins**, to assistant account executive, Doherty, Clifford, Steers & Shenfield . . . **Mary Collier**, from continuity director, KAKC, Tulsa, Okla., to radio/tv copy writer, Watts, Payne Advertising, that city . . . **Richard C. Anderson**, from associate media director, Y&R, Chicago and New York, to director, media relations and planning, Chicago office, Y&R . . . **Kenneth E. Hegard**, from associate radio and tv director, Cramer-Krasselt, Milwaukee, to director, that department . . . **Gordon Gunn** from BBDO's New York office, to media director, L.A. office . . . **Robert L. Scurlock**, from v.p. and account supervisor, Dancer, Fitzgerald, Sample, to v.p. and account supervisor, Bates.

They were elected: **William T. Raidt**, to board of directors, D'Arcy

. . . **Paul Biklen**, a v.p. at OB&M . . . **Garrit A. Lydecker**, New York, and **Theodore P. Jardine**, Chicago, to JWT board of directors . . . **Robert A. Dearth**, v.p. in charge of domestic and international activities, Morse International, to president, that company . . . **George Oswald**, a senior v.p. at Geyer, Morey, Madden & Ballard . . . **Marion MacDonald**, and **Wallace J. Gordon**, v.p.'s, at Grant, New York City.

TV STATIONS

Net tv, in November 1960, scored a 9.7% increase in gross time billings over the same month in 1959, according to TvB's latest communique.

Gross time billings, for the first eleven months in 1960, added up to an increase of 9.3% over the like period in 1959.

Saturday-Sunday daytime billings chalked up the biggest increase — 17.2% — while nighttime billings went up 12.2%, in that January-November 1960 period.

Monday through Friday daytime billings were up .8%.

PEOPLE ON THE MOVE: **Joseph A. Rico** from promotion manager, WEBR, Buffalo, to promotion assistant, WGR-TV, Buffalo . . . **George Finnegan**, to general sales manager, and **Clyde Dutton**, to local sales manager, WTVH, Peoria, Ill. . . **Franklin C. Snyder**, WTAE, Pittsburgh, v.p. and general manager, appointed chairman Allegheny County Easter Seal Committee . . . **Richard Barron** to administrative assistant to the president, WSJS, WSJS-TV, Winston-Salem, N. C. . . **Michael E. Seeber** and **Wayne E. Harter**, to account executives, WKOW-TV, Madison, Wis. . . **Art Reuben**, from commercial manager and assistant manager, KPLC-TV, Lake Charles, La., to director of regional and national sales, newly formed group, The Pelican Group of Stations, (KPLC-TV, KPLC, Lake Charles; KALB, Alexandria, La., and KRMD, Shreveport, La.) . . . **Pei Schmidt**, to account executive, WBAL-TV, Baltimore . . . **Phil Smith**, to publicity manager, WFBM, Indianapolis . . . **Thomas B. Cookerly** to general sales manager, and **J. W. Timber-**

lake, Jr., to regional sales manager, WBTV, Charlotte, N. C.

MORE PEOPLE ON THE MOVE: **Robert J. McBride, Jr.**, from assistant director of promotion, Detroit Free Press, to program director, WJBK-TV, Detroit . . . **Maurice E. McMurray**, from New York office, Storer National Sales, to national sales manager, WJBK-TV, Detroit . . . **Charles A. Wilson**, manager, sales development, WGN-TV, Chicago, to director of national sales, Chicago office, KDAL and KDAL-TV . . . **Robert H. Van Roo**, from A. C. Nielsen, Chicago, to promotion manager, WITI-TV, Milwaukee . . . **Phil Smith**, to publicity manager, WFBM stations, Indianapolis . . . **Ralph Hansen**, from promotion manager, WJBK-TV, Detroit, to promotion manager, WJW-TV, Cleveland . . . **Gordon E. Hamilton**, from operations manager, KVOA-TV, Tucson, Arizona, to assistant manager, that station.

Tidewater Teleradio (WAVY, WAVY-TV), Norfolk, Va., promotes three: **Edward J. Hennessey**, from general sales manager, WAVY-TV, to v.p. in charge of tv sales; **Ned G. Sheridan**, from general manager, WAVY Radio, to v.p. in charge of the radio division; **Clifford A. Frohnhoefer**, from assistant secretary and treasurer, to treasurer and controller.

Sports note: **WTVN-TV**, Columbus, Ohio, to carry the Big Ten Conference games of Ohio State vs. Iowa, 18 February, and Ohio State vs. Indiana, 20 February.

RADIO STATIONS

Ideas at work:

• **WCHS**, Charleston, W.Va., both radio and tv, this week began a novel, month-long sales promotion called *Confederate Days*. To add weight, as well as considerable color, to the event, the sales staff roam their sales "beats" selling the special package, garbed in picturesque Confederate costume. Facets to the promotion: sponsor commercials are done with a Southern flavor; on tv, the announcers appear in full regalia; both stations are engaged in "Operation Sum-

ter." the bombardment of spot announcements urging the public to visit sponsor places to sign up for contest prizes. The promotion will be climaxed with the selection of a Southern Belle during an hour-long tv show. Her prize: a mink stole (from southern mink, of course!).

• **WLEE.** Richmond, Va., received some 55,000 postmarks from every corner of the world, during its recent *Postal Roulette* contest. The contest idea: listeners were invited to clip, and send to the station, postmarks from their incoming mail in an effort to match it with the 165 mystery post offices compiled by the station. Due to the enormous number of post offices, a maximum of 25 winners was anticipated. The surprised station personnel shelled out a total of 87 prizes, at the end of three weeks.

• **KSAY.** San Francisco, stimulated an influx of January business by offering local merchants spots at half-rate. Here's how it was done: enlisting the air of the Retail Merchants Assn., the station's pitch which went, in part, like this: "KSAY is setting up a matching fund for the individual retailers, to be drawn on from their own January sales story. This means that one-half the merchants cost will be covered by the radio station's matching fund, during January only." The *Shop in January* promotion proved so successful, it is being repeated this month.

PEOPLE ON THE MOVE: **John Struckell**, from general manager, WOND, Pleasantville, N. J., to general manager, WFPG, Atlantic City . . . **Larry Busket**, from executive v.p. and general manager, KGMS, Sacramento, Calif., to general sales manager, KRAK, that city . . . **Lee Hanna** to director, news and special events, and **Dick Merson**, to assistant director, WNEW, New York City . . . **George A. Myers**, from account executive, Star Broadcasting, to regional sales manager, Intermountain Network, Denver . . . **Terrence S. Ford**, from WERE, Cleveland, O., to assistant promotion director, WHK-AM-FM, that city . . . **Maury J. Farrell**, to president, WATV, Birmingham, Ala. . . . **William Babcock**, from promotion manager, WICU-TV, Erie, Pa., to station manager, WLSV, Wellsville, N. Y.

Sports notes: **WCCO.** Minneapolis, to broadcast the Minneapolis Twins, (formerly Washington Senators) games and is putting together a special baseball network to broadcast the games in northern Wisconsin, Nebraska, Iowa, North Dakota and Montana . . . **KDKA.** Pittsburgh, radio and tv, to carry the Pittsburgh Pirates games during 1961.

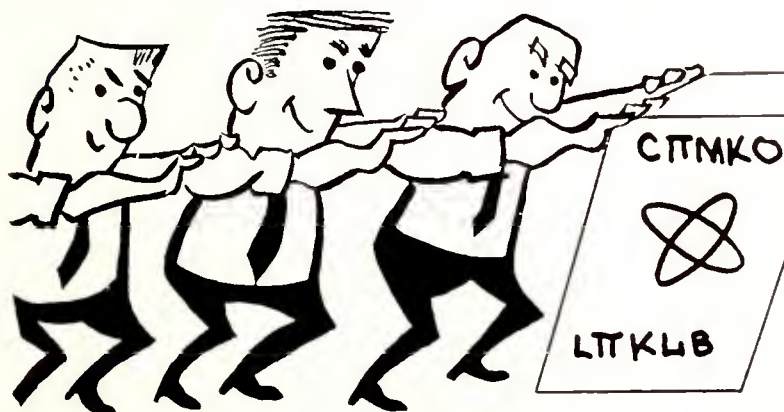
Kudos: **Robert J. Hoth**, executive v.p., Public Radio Corp. (KAKC, Tulsa; KIOA, Des Moines; KBEA, Kansas City) named Boss of the Year

by the Tulsa Junior Chamber of Commerce.

Promotion gimmick: **WNEW**, New York City, spotlighted its *60-Second Soaps*, a spoof on the recently departed soap operas, by distributing brochures filled with columnist plaudits for the fun capsules, and mounted with a small bar of soap labelled *60-Second Spots*.

This 'n' data: **WHK**, Cleveland, disk jockey, Scott Burton, inspired by dance marathons, sleep marathons,

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer, as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }

PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

PRESIDENT Col. B. J. Palmer
VICE PRES. & TREASURER D. D. Palmer
EXEC. VICE PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pat Shaffer



To the National Advertiser, WOC-TV offers the greatest amount of local programming — over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

flag pole sitting, etc., is soliciting listener suggestions for a new endurance test . . . **KDKA**, Pittsburgh, in a new programing idea, ran the sound truck of a movie . . . **WWRL**, New York City, began its third annual *Aunt Jemima Self-Rising Flour Gospel Singing* contest.

New quarters: **WWFL**, Ft. Lauderdale, Fla., began construction of its new offices, studios and transmitter on Davey Road, this week . . . **Keystone Broadcasting**, expanding its Chicago office space (by 30%) on the 17th floor of its present office site in the Chicago Title and Trust Building . . . **WKDA**, Nashville, Tenn., preparing to move into its new home on the 8th floor of the First American National Bank Building.

Financial note: Rollins Broadcasting stock has been approved for listing on the American Stock Exchange.

Labor peace: **KYW** and **KYW-TV**, Cleveland, and the **NABET** have come to terms on a five-year contract involving the stations' 53 technicians.

Happy birthday: **WIL**, St. Louis, began its 40th broadcasting year, 9 February.

Rochester, N. Y.'s WBBF, has turned a staffer's weight loss into a novel station promotion.

The contest idea: to find a new label for ex-heavyweight deejay Leon Margarite who (before he shed 40 hefty pounds) was known as "the biggest man in nighttime radio."

The bait: two sets of prizes; a get-thin kit (for a needy friend) consisting of such items as calorieless cookies and a case of Metrecal; and a get-fat kit (for the winner himself) filled with items such as a gallon of ice cream, and a case of chocolate syrup.

FM

FM, it would seem, has gone back to the early days of radio on the remote front.

A current case in point:

WYSL, Buffalo, is picking up nightly, a two-hour *Conversation* program from that city's downtown Swiss Chalet.

The fm listening habit seems to be catching on in the Indianapolis market, according to a recent survey made among set distributors.

WFBM-FM, who conducted the count, disclosed that in 1960 some 50,000 fm units were sold in the Indianapolis market.

Ideas at work:

• **KBAY-FM**, San Francisco, who got quite a jolt (and almost lost an account) when a Western Union survey turned the unhappy news that it had no listeners, set out to prove them wrong. Here's what they did: the station ran a spot campaign telling its "non-existent" listeners the exact results of the WU survey. They then backed this up by a contest offering a night on the town, (free dinner, theater and cab fares, etc.), and other prizes of fm sets and records. The contest drew a total of 450 replies. The result: the winners had a real bash on the station—and the station kept the account.

PEOPLE ON THE MOVE: **Allan Kenyon**, from continuity director and air personality, to account executive, **KOIL-FM**, Omaha, Neb. . . . **Gordon Potter**, from sales manager, **WPCA-TV**, Philadelphia, to station manager and director of sales, **WQAL-FM**, that city.

Station acquisition: **KYFM**, Oklahoma City, sold by Edwin P. Nall to Barney Groven, for \$23,000.00. Sale brokered by Hamilton-Landis & Associates.

NETWORKS

Mutual Radio, last week, pnt into operation the first of two planned regional Pacific Coast news bureaus.

Headquartered in **MBC's** San Francisco affiliate, **KQBY**, the news outlet will feed late-evening regional newscasts to Mutual's 52-station Pacific division. Far East and outer-Pacific coverage for **MBS** nationally will also be directed from this operation.

A similar set-up is planned for the Los Angeles area.

PEOPLE ON THE MOVE: Broad-

dus (Speed) Johnson, from account executive, **NBC** participating programs, to manager of sales, **WNBC Radio**, New York City . . . **David S. Proctor**, from account-service representative, radio station clearance department, to manager, that department, **ABC Radio**.

They were elected: **Edwin S. Friendly, Jr.**, v.p. program administration, and **Lester Gottlieb**, v.p. special programs, at **NBC-TV**.

New affiliate: **WPBC**, Minneapolis-St. Paul, with **Mutual Radio**.

Sports sales: **Monroe Auto Equipment**, Monroe, Mich., to sponsor the **Leo Durocher** five-times-a-week sports-cast over **Mutual**.

Program note: **Mutual Radio** began broadcasting the weekday soap drama series, *My True Story*.

Kudos: **NBC** news and public affairs executive producer, **Irving Gitlin**, named to the Conference on Communications and Public Interest Roll of Honor . . . **CBS Radio** awarded the commendation of the Council on Radio/Tv Journalism of the Association for Education in Journalism at the University of Illinois.

REPRESENTATIVES

Rep appointments: **WEMP**, Milwaukee, and **KWK**, St. Louis, from **Headley-Reed** to **H-R**.

Corporate name: **Storer Television Sales, Inc.**, Storer's new national spot rep firm.

PEOPLE ON THE MOVE: **Richard J. Quaas**, from account executive, **RKO General's KHJ-TV**, L.A., to account executive, **Adam Young**, Chicago . . . **William J. Matthews, Jr.**, from account executive radio division, to tv sales staff, New York office, **Petry** . . . **Phil Corper**, to v.p. in charge of sales development and promotion, **George P. Hollingbery**, Chicago . . . **Warren Nelson**, to v.p. in charge of tv sales, Chicago office, **George P. Hollingbery** . . . **Roland King**, from account executive,

KMSP-TV, Minneapolis, to tv sales staff, Minneapolis office, Katz.

FILM

Sterling Television expects a rise in income of 30 per cent and a sales increase of 20 per cent for its fiscal year ending March 1961.

The rapidly growing tv film producer and distributor earned \$32,000 on almost \$1 million in sales for its previous fiscal year.

Its earnings increased 27 per cent during the six months ending last September.

Sales: Seven Arts Associated's post-1950 Warner Bros. films to WGN-TV, Chicago; WBNS-TV, Columbus; WCNY-TV, Watertown; and KSL-TV, Salt Lake City . . . WSBT-TV, South Bend, also acquired the Seven Arts package . . . ITC's *Broken Arrow* sold in 38 markets during January; stations include WPIX, New York; WXTV, Youngstown; KOOL-TV, Phoenix; KYTV, Springfield; KCDA-TV, Douglas; KVOS-TV, Bellingham; KOOK-TV, Billings; KIFI-TV, Idaho Falls; KTTV, Los Angeles; WRC-TV, Washington; KOIN-TV, Portland; KSL-TV, Salt Lake City . . . WBZ-TV, Boston, purchased 80 feature films made by 20th Century-Fox.

International: NBC International made the largest sale of tv programs to the new government broadcasting operation of New Zealand. Programs included *Victory at Sea*, *Life of Riley*, *Philip Marlowe*, *Laramie*, *Deputy*, *Tab Hunter*, *Fibber McGee*, *Crunch and Des*, and *The Californians*.

Programs and producers: Richard H. Ullman has acquired a substantial interest in **Soundac Productions** of Miami; he recently sold the Richard H. Ullman (RHU) company of Buffalo to Peter Frank Organization of Hollywood . . . ITC's *Jo Stafford* specials to be produced at Elstree Studios in England.

Commercials: **Storyboard Reports** of New York is making storyboard from completed film commercials—in addition to its off-the-air service.

Kudos: *Death Valley Days* received the 1960 Western Heritage Award.

PEOPLE ON THE MOVE: ITC names **Kevin O'Sullivan** as New York and network general sales manager, and **Jack Rhoades** and **Jack Meadow** to syndication staff . . . Ziv-VA appoints new account executives **Taylor Durham**, **Joe Madalena**, **Wells Bruen**, and **Bob Mott**.

PUBLIC SERVICE

WIP, Philadelphia, in an effort to shake the area out of its depression doldrums, has put to work a three-point plan.

The plan, in summary:

1) *Operation Optimism*—The station is airing first-person testimonials by local business and civic leaders throughout the day.

2) *A Buy Now in Philadelphia* campaign—Jingles are being prepared calling attention to this slogan and will be aired along with "reasons why" copy on a saturation basis. These messages will be made available to advertisers.

3) The station has expressed its willingness to meet with representatives from any radio or tv station, newspaper or advertising agency committee to consolidate pleas for a comprehensive "buy now" campaign.

Westport, Conn., radio station WMMM, inspired by recent snowstorms (and with a skeptical eye on future) has organized a permanent carpool for area commuters.

The plan: available cars will be registered for the pool and a special citizen committee appointed to answer distress calls—and dispatch the cars.

Public service in action: **KMOX, St. Louis, aired a special documentary on the elevation of Joseph Cardinal Ritter, 29 January . . . WAVY-TV, Norfolk, Va., paid tribute to the 50th anniversary of Naval aviation with a special three-hour presentation delving into its history and including a two-hour remote directly from the U.S. Naval Air Station-Oceana, at Virginia Beach . . . KATZ, St. Louis, kicked off its campaign in behalf of**

Brotherhood Week with an essay contest asking for "fresh new ideas to improve race relations" . . . The 1961 campaign of Broadcasters for Radio Free Europe, headed by Westinghouse president Donald M. McGannon, offering as prizes four European trips, to the stations (two radio and two tv) providing the best general support to the drive . . . WTCN, Minneapolis-St. Paul, sponsoring a special U.S. Naval training company, *The Viking Company*, with active training at the U.S. Naval Training Center at Great Lakes, Ill. . . Broadcasting Foundation of North Carolina offering 25 scholarships, this year, "to provide opportunity for those who will be tomorrow's leaders in the broadcasting field."

Public service programing: **WTOP-TV, Washington, D. C., putting together a series of three programs on the federal income tax for showing before tax day, 15 April . . . KCBS, L.A., debuted *Luquiry*, a program dealing, in depth, with problems facing the city.**

Remarkable
**ROCKFORD
BELONGS IN YOUR
MARKET MIX**

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS

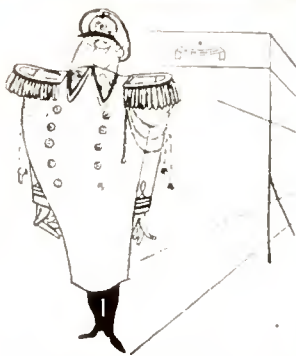
WREX-TV
H-R TELEVISION, INC.

**WREX-TV
CHANNEL 13 ROCKFORD**



J. M. BAISCH
Vice Pres. & Gen. Mgr.





INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900
Teletype NY-1-4295

Bright Spot

FOR BUSINESS
TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE
a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES
National Representatives

Tv and radio NEWSMAKERS



Kenneth L. Bagwell, WTVJ, Miami, national sales manager since 1958, has been named station manager at WAGA-TV, Atlanta. He succeeds Terry H. Lee, Storer's regional v.p. Bagwell, whose 15-year broadcasting background covers program management and air work as well as sales. began his career as announcer at KXYZ, Houston. From there he moved to program manager at KPRC, that city, and later back to KXYZ as sales manager. He joined WTVJ in 1957 and was named mgr. in 1958.

Santo J. Crupi, a 14 year media veteran, has been appointed manager of Avery-Knodel's newest, and eighth branch office headquartered in Boston. He will be in charge of both radio and tv sales in that city. Crupi comes to his new post from Middlesex Broadcasting where he was sales manager for all local, regional and national sales. Earlier, he had been New England sales manager of Weed Radio, and media director with Boston ad agency Hermon Stevens. He holds a B.B. A. from Boston U.



Norman F. Flynn, a 22-year broadcast veteran has been appointed v.p. of Broadcast Time Sales where, for the past three years, he had been a member of the firm's sales team. Prior to joining BTS, Flynn served the industry in a number of capacities. Among them: wrote, produced, and hosted a tv series for an upstate medical group; taught radio tv in Endicott, N. Y.; sales managed WENE, Endicott, worked on special sales development projects for RAB; was a.e. for WABD-TV, N. Y. C.

James H. Burgess, sales manager for Crosley's WLW-A, since March 1957, has been elected vice-president of Crosley Broadcasting of Atlanta, and general manager of tv station WLW-A. Prior to his affiliation with WLW-A, Burgess has been national sales rep for the Crosley Broadcasting in Cincinnati; local salesman and later sales director of WLW-C, Columbus; and national sales rep for the Columbus Citizen. Burgess was born in Marion, O., served in the USNR, and graduated from Ohio State.



The seller's viewpoint

The government's evaluation of the Standard Metropolitan Area is, unfortunately, often used by advertisers in evaluating a market's rank when planning air media buys, says Robert M. Lambe, president and general manager of the WTAR tv and radio stations in Norfolk. The Tidewater area (Norfolk-Newport News), he notes, is one of a few split-market metro areas individually credited and ranked although even the poorest signal more than covers the entire area. The three tv stations of the Tidewater area have joined forces to enlighten buyers of the "real" metropolitan Norfolk market.



Another look at the split-market station situation

The Standard Metropolitan Areas were created by the Bureau of Census to meet certain standards of industrialization, population density and integration with the central county.

Now called Standard Metropolitan Statistical Areas, they were originally established as units for the collection of census data and not designed for the selection of advertising media.

Unfortunately, many media people who are responsible for market buys do not take into consideration the fact that an imaginary line or a little water does not distort even the poorest station's signal. Although newspaper circulation stops at the water barrier, as in the case of Norfolk (which is separated from Newport News by two and three-quarter miles of water), radio and tv signals do not. Simply because a station's address is located in one of the Standard Metropolitan Areas does not mean that its signal is confined to that area. Further evidence of this is in markets such as Tampa-St. Petersburg, New York-New Jersey-Staten Island and San Francisco-Oakland. Although all of these markets are separated by water they are bought as one single metropolitan area. This is because the government reports them as one metropolitan area.

However, stations located in other split market areas have not been so fortunate. In recent years, the buying emphasis has been in the so-called top 15 to 35 markets. As a result, when buyers base their purchases on the government's metropolitan area, many stations within these split-market areas stand to lose out. Simply because the station's offices are located within one of the affected markets, buyers tend to single out and consider the rank and

effective buying income of only part of the entire metropolitan area.

Some agencies have corrected this practice by combining both markets—creating one large, realistic metropolitan area. However, many agencies still analyze the station's potential on the basis of its transmitter or office location rather than coverage. Consequently, the rank and E.B.I. of split metropolitan areas suffer substantially.

Norfolk-Newport News is a split-market situation which, because the government considers them two separate standard metropolitan areas, loses more than a half million dollars yearly. Although Norfolk's population alone is 597,000 and stands 46th by government ranking, if you add Newport News with 215,000 the rank jumps to 29th. The true picture of the Norfolk-Newport News market puts it in a more desirable position for broadcast buying. These two standard metropolitan areas are separated only by water—and, obviously, this has no affect on a station's reach.

When buyers are confronted with a market situation of this type, more thinking should go into analyzing it. They should find out if the station's prime coverage extends into the related market and compute it accordingly. Unlike trying to figure out a station's area reach, the metropolitan split-markets can be computed just by adding the two.

More solid research should go into the split-market situation on the advertising level. These markets should be carefully studied and not ranked or bought on the basis of the government's standard metropolitan area ranking alone. These markets don't deserve to be split up any more than Tampa-St. Petersburg, New York-New Jersey-Staten Island or San Francisco-Oakland.

SPONSOR SPEAKS

Radio/Tv and Product Improvement

Are radio and tv keeping pace with other leading American industries in their drive for new and better products?

Is broadcasting lagging behind nearly every single company which uses radio and tv in the matter of new product planning and development?

We believe this is one of the most serious questions that can be raised about our industry today.

The "products" which radio and tv offer the public are, of course, programs. But are broadcasters devoting as much time, thought, attention and dollars to planning and developing new programs as are such new-product-minded corporations as Dupont, Eastman Kodak, P&G, General Foods, U. S. Steel, Campbell Soup?

We are afraid not. And we believe that every thoughtful person in the industry will want to explore the reasons why.


Today, whenever responsible business executives gather, the dominant economic theme they discuss is the constant need for product improvement. At the recent AFA meeting in Washington (see page 35) such leaders as W. B. Murphy, president of Campbell Soup, Arthur C. Fatt, president of Grey Advertising, James S. Fish, v.p. General Mills, and AFA Chairman, and Glenn Marshall Jr. of WJXT Jacksonville, TvB Chairman, were unanimous in their statements that the one thing which can keep America rolling and our economy healthy is a continually rising tide of new, better products and services which can be advertised aggressively.

We'd like to paraphrase that.

The one thing, and the only thing, which can keep the air media healthy is a continually rising tide of new and better programs.

To get such programs means that broadcasters must invest in program planning and development in the same way and for the same reasons as major corporations in other fields put down hard cash to develop finer refrigerators, detergents, frozen foods, gasolines, automatic washers.

Today every important industry in the country (except broadcasting) has products in the drawing board stage for introduction in 1965 and 1966.

Why haven't the air media? We suggest that the NAB and the three tv networks dig into this one soon — and hard! 

10-SECOND SPOTS

The answer: Now that all your 1961 New Year's resolutions are forgotten, here's the secret for keeping them in 1962 from Esther Rauch of Blair. *Decide you're going to get worse.*

That's some signal: The salesmen up at WWLP, Springfield, Mass. have been getting some strange inquiries because the current ARB listings credit WWLP (TV) with coverage of Culpepper, Prince William and Rappahannock counties in Virginia. Maps drawn, the Massachusetts boys want to know why ARB left out another unpronounceable (for them) county nestled among the other three. *That's Fauquier County, suh!*

S'possible: Some people think the new Bob and Ray radio commercials for Pfizer's Candettes Antibiotic Troches are far-fetched. Judge for yourself with this example, the spot about a roving reporter who comes upon a guy wandering around at the bottom of the sea—

REPORTER: Hello, sir, what's that you're holding?

MAN: A sting ray.

REPORTER: Oh, are you a professional fisherman?

MAN: No, I've got a sore throat. *Came down here to gargle.*

Universal: One day's programing on KPLR-TV, St. Louis, recently, certainly showed there's room for everyone on tv. Viewers could see among others, Gina Lollobrigida, David Susskind, Alexander King, Roy Campanella, *Brigitte Bardot*, *Bishop Sheen* and *Miss Universe*.

Promotion Man of the Week Award goes to the guy at WXYZ-TV, Detroit, who got the following adjectives into two paragraphs of a release describing *The Brothers Branagan*: "amiable and relaxed, but rugged and virile." "impulsive, romantic, literary." "judicious, hard-headed, methodical." How can you argue when he adds that "*as a team they are unbeatable.*"

Here it is! The answer to those early morning doldrums. Want to start the day in a mature, serious mood? WGN, Chicago, has come up with just the show for you. It's called *Breakfast with Bugs Bunny*.

In Rochester, New York

We don't believe
in a
Double LIFE,

BUT...

There's a Lot to be Said for a
DOUBLE STANDARD

(A R B and Nielsen)

BOTH November, 1960 Surveys
Show that, in ROCHESTER, N.Y.,

CHANNEL 10

Has the
BIGGEST
overall share
of Audience!

Carries
8 of the TOP 10
Favorite
TV Shows!

There's nothing *new* about this—just a pleasant old refrain that we've been hearing for years, every time a survey is made in Rochester. Naturally, it pleases us, and it *especially* pleases our sponsors. Incidentally, *you* can join that happy throng. With a little digging, we can still find some choice availabilities for you and your products.

CHANNEL 10

ROCHESTER, N. Y.

WHEC-TV

WVET-TV

EVERETT McKINNEY INC.

THE BOLLING CO. INC.



On Charlotte's channel 9 . . . everything's fine!

WSOC-TV takes 74.2% of evening quarter hours in Charlotte

In few major markets of America do advertisers find such massive evening preference for one television station. From 5 to 11 p. m., Monday through Friday, WSOC-TV leads in metro Charlotte quarter hour ratings 74.2% of the time. A preference more than 3 times that of Station B's 20.8%!

Latest ARB, which shows this domination, also reveals many other significant gains by WSOC-TV. Get more for your money. Get on WSOC-TV... one of the nation's great area stations.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton