

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

PERSPECTIVE ON GREATNESS



NEW FACTS PIERCE SPOT'S PAPER JUNGLE

Firm in the central billings sweepstakes airs study on agency costs for spot buying

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Night radio: it's attracting new interest

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Tv helps Cott put the kibosh on store deals

Page 30

'You agency guys would love my job'

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DIGEST ON PAGE 4

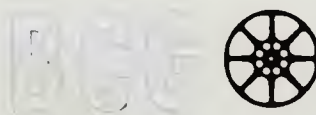
NEW WAVE?

Possibly. Advertising men, networks, stations, and—most significant—important advertisers have been quick to recognize "The Man From Oliver Street," first show in the series, as an important new approach to documentaries. "...excellent..."; "...superb..."; "...outstanding production..."; "...high caliber television..."; "...consider it a coup d'etat to have exclusive..."; "...outstanding work..."; "...proud to show them in prime time..."

"PERSPECTIVE ON GREATNESS" is indeed an unique series. Each of the 26 hour-long specials features a great name of our time. Al Smith, Lindbergh, MacArthur, the Windsors, and so on. Here is unrehearsed drama of real life...actual on-the-scene exclusive footage from the incomparable Hearst Metrotone film libraries, brilliantly edited and augmented.

26 GREAT NEW HOUR-LONG
DOCUMENTARIES
A HEARST METROTONE

PRODUCTION



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

**It looks different
It is different**

**Television
Station
Audiences**

October 23—
November 19
1961

Average Week

North

This fall:
all 570 U.S. tv stations
in 220 NSI Report books

NSI
Nielsen Station Index

a service of A. C. Nielsen Company

**2101 Howard Street, Chicago 45, Illinois
HOLlycourt 5-4400**

Now, more than ever...

a complete source of
**actionable
facts***
on television
station audiences

* meaning facts on which you can take decisive action with confidence... significant facts... based on many measurement refinements... including newly defined Areas, and expanded samples.

Whether you are a time buyer or time seller, here is the tv audience information you need... station by station and season to season... as accurate as today's advanced techniques and machines can make them. Whether a single market, a group of markets, or the nation as a whole, it will pay you to use the *accepted standard* of audience measurement...
Nielsen Station Index

NSI is a Registered Service Mark of the A. C. Nielsen Company

FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810
NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020
MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700
HOLLYWOOD 28, CALIFORNIA
1680 N. Vine, HOLlywood 6-4391

NOW
a dynamic
new
FORCE
in Atlanta
Television

PANORAMA news coverage

proven personalities

award winning documentaries

editorial influence


community service

adult programming

Overwhelming choice of local TV advertisers!

YOUR CAMPAIGN BELONGS ON
THE IMPORTANT STATION IN
ATLANTA
THE DYNAMIC NEW FORCE
IN ATLANTA TELEVISION!!!

waga tv 5
A STORER STATION
represented by Storer Television Sales

ALL

 are on
WDBO-TV
 in
CENTRAL FLORIDA
ARB* reports

WDBO-TV
DELIVERS

35.4% more homes
 than sta. "B"
65.4% more homes
 than sta. "C"

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

NIELSEN* reports

HOMES REACHED

STA.	MON. - FRI.		SUN. - SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
	(00)	(00)	(00)	(00)
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

WDBO-TV
CH. 6 - CBS - ORLANDO

BLAIR TVA has more FACTS!

* March, 1961 Reports

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Why WLOS-TV bought Seven Arts' Volumes I & II

Says Ted Eiland:

"When you're committed to heavy movie scheduling, you've got to deliver top product

**to develop
not only audience,
but dollars.**

"This calls for the best feature films available and Warners' 'Films of the 50's' qualify handsomely. When you tell TV buyers you've signed up for Seven Arts' features, they instantly connect the name with the most outstanding movies on TV today. Result, we entered Fall with a sold-out situation."

Theodore A. Eiland
Vice President and General Manager
WLOS-TV, Asheville, Greenville, Spartanburg



**Warner's films of the 50's...
Money makers of the 60's**



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, completed shooting in Paris...Gene Kelly directing...

Theatre—"Gone with the Wind" in preparation...

Television—Distribution of films for T.V., Warner's "Films of the 50's"...

Literary Properties—"Romancero" by Jacques Deval...

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

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564—STate 8-8276

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

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

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



16 October 1961

SPONSOR-WEEK

SPOT MERRY-GO-ROUND?

Fairfax Cone proposes networks rotate all tv spots except specials to solve tv programing 'disgrace'

Television advertisers should be rotated like magazine advertisers through all shows except specials—according to a proposal made this week by Fairfax M. Cone.

This highly controversial proposal was made in Chicago before the Broadcast Advertising Club. Cone is chairman of the executive committee of Foote, Cone & Belding.

The spot-rotation innovation was proposed as the solution to how to provide different programing service simultaneously, and to prevent all advertisers from seeking the same type of show at the same time.

Informal reaction of network officials was to dub the proposal "idealistic" and "unrealistic." For it to work all advertisers would have to relinquish their preferred positions within certain shows.

Cone's proposal, regarded as tv's first reply to FCC Chairman Minow's "vast wasteland" description would, Cone said, "balance the weekly fare between regular and special entertainment features and regular and special features in fields of controversy and ideas—even in the arts."

Speaking frankly on a variety of subjects, Cone called "Bus Stop" on tv "the nastiest, ugliest show" he has ever seen in the medium.

He complained of advertisers pursuing "the numbers," buying the audience he wants and serving no other.

Instead of suggesting more channels, he proposed that the networks cease their pursuit of the same mass of viewers hour after hour. "Television, unhappily," he remarked, "seems to be aimed primarily at the people whose tastes can't be changed and whose sights can't be raised."

He cited studies to show that even "if you are getting the bulk of the gum-chewers and the lip-movers and the bulk of the no-opinion holders" an advertiser would reach no more than "a third of the great body of sensible and sensitive Americans," this being a bad business practice.

Accusing television of reaching only "the majority of viewers" but not "the majority of the public," he suggested the solution was massive spot rotation since, in effect, tv or almost all of it would sooner or later be spot television anyway.

TvAR's PER-FAMILY ANNUAL SPOT FIGURES

Figures on a per-family basis for spot tv in various markets based on 1960, the latest year of FCC data for three-station markets, have been made up by TvAR for its own use.

Average per-family tv spot investment is bigger in biggest markets, \$9.67 in the top ten, declining uniformly to \$5.41 in markets out of the top 40.

(Continued on page 8, col. 2)

Magazines on radio spending spree

More magazines are using network radio than ever before and they're also using it more heavily when they do go in.

To take a sample, just at CBS Radio in the past year, the following national magazines have been in: Saturday Evening Post, Ladies' Home Journal, Life, Look, Time, McCall's Redbook, Reader's Digest, and Better Homes and Gardens.

There's also a local boom of newspapers in many major markets.

Keep in mind these are cash deals and have nothing to do with promotion exchanges running between air and print.

GRAHAM CRUSADE'S 89 MARKETS FOR HOURS

(Chicago): Smaller tv markets across the country have been getting a substantial boost from the Billy Graham Crusade (Walter F. Bennett).

In 89 markets Graham has bought eight consecutive nights for full hours for videotapes of the crusade in Philadelphia this September.

Revenue involved is substantial since one-time hour rate is being paid in almost every case. The stigma to paid religion has vanished, apparently, since the agency reported that station tape facilities, not program approval were their only difficulty. But they've now made kinescopes to solve this.

PLOTNIK TO KING AS CREATIVE DIRECTOR

Gene Plotnik has joined King Features Syndicate as director of creative services for the tv division.

He was director of public relations for Screen Gems for the past



Gene Plotnik

four years and before that tv editor of The Billboard.

Plotnik will be responsible for exploitation of Pop-eye and other King Features

tv properties. This will include sales promotion and merchandising.

He will report to Al Brodax, King's tv director, and will work with him in developing newsworthy and exploitable new tv programs.

NBC Films has \$2 mil. all time record quarter

NBC Films reports a record quarter of \$2 million for the period ending 1 October, announced its new president, Morris Rittenberg.

What's remarkable is that all of this volume is through re-run syndication sales of two off-network shows, Best of Groucho and The Deputy, and a regional sale of R.C.M.P. to McCulloch Company for its chain-saws.

National sales manager of NBC Films since its re-shaping this summer is William P. Breen.

Penfield's tv check for commercials

(San Francisco): Penfield & Associates has developed a "Tv Spot Check" service to test and compare commercials.

The test can be done before or after they are on the air. An unusual feature is that segments of a commercial or common components can be tested before the entire commercial is produced.

TvAR's spot figures

(Continued from page 7, col. 2)

Biggest market was Chicago where \$12.76 per family was spent in tv spot.

Here are spot billings per tv family ranked in descending groups:

Over \$12: New York, Chicago.

Over \$10: Los Angeles, Buffalo, Houston, Denver.

Over \$9: Philadelphia, Boston, St. Louis, Washington, Baltimore, Kansas City, Milwaukee, Seattle-Tacoma, Miami, Columbus, O., Portland, Ore., Sacramento-Stockton, Tampa.

Over \$8: Pittsburgh, Cincinnati, New Orleans, Oklahoma City, Rochester, N. Y., Spokane, Phoenix, Honolulu, Hartford-New Haven-New Britain-Waterbury.

Over \$7: San Francisco, Cleveland, Minneapolis - St. Paul, Dallas - Ft. Worth, Atlanta, Albany-Schenectady-Troy, Omaha, San Antonio, Fresno, Indianapolis - Bloomington, Des Moines-Ames.

Over \$6: Memphis, Norfolk, Tulsa, Wichita-Hutchinson, El Paso,

Over \$5: Nashville, Scranton-Wilkes-Barre, Salt Lake City, Knoxville, Peoria, Youngstown, Amarillo, Las Vegas, Harrisburg - Lancaster, Portland, Me., Bay City-Flint-Saginaw, Mobile-Pensacola.

Over \$4: Cedar Rapids, Richmond, Little Rock, Madison, Orlando, Ft. Wayne, Chattanooga, Bakersfield, South Bend, Albuquerque, Tucson, Colorado Springs, Charleston-Huntington, Springfield - Decatur - etc., Harrisburg, Ill.-etc., Roanoke.

Over \$3: Greenville, Altoona-Johnstown, Austin-Rochester.

Over \$2: Evansville - Henderson, Green Bay-Marinette.

Detroit was not included because FCC data does not include CKYW-TV.

Averages, besides top ten and below-40, given above, are: markets 11-20, \$8.93; 21-30, \$8.16; 31-40, \$6.92. Markets of two or more tv areas, such as Hartford-New Haven, are included in dollar brackets above but not in calculated averages.

NORTON NAMED AMPEX LATIN MANAGER

Ampex International has appointed Charles E. Norton as regional marketing manager for Latin America.

Norton will handle magnetic recorders, tape and other Ampex devices in the rapidly growing Latin American market.

He was formerly video products marketing manager of Ampex International in Redwood City. Before that Norton was southern area manager for RCA equipment.



Charles E. Norton

August net tv up 15% to \$58 mil.

August 1961 network tv gross time billings were up 14.8% over that month last year, reports TvB.

The month's billings were \$58,403,914, compared to \$50,867,085 in 1960.

Both ABC TV and NBC TV registered large gains for August, 27.4% and 24.5%, respectively.

Network figures individually were ABC TV, \$14,484,650; CBS TV, \$21,446,651, and NBC TV, \$22,472,613.

During August parts of the day for all networks together were as follows: daytime up 20.8% to \$18.5 million, nighttime up 12.3% to \$39.9 million; daily up 23.5% to \$16.5 million, and weekend up 2.1% to \$2.0 million.

Zerex into radio for automotive audience

DuPont Zerex (BBDO) has gone into network radio on weekends to reach car drivers on behalf of the anti-freeze product.

News and sports bought by Zerex on CBS Radio and ABC Radio are worth an estimated \$75,000 so far.



Miss M'Goo?

On the principle that every American girl should have a chance to enter a beauty contest, M'Goo's—a beatnik hangout on Hollywood Boulevard—entered its own contestant, Miss M'Goo, for the title of Miss Los Angeles.

Southern California, of course, is where things are always happening. Sometimes funny or off-beat things, but more often serious matters—new problems to solve, new needs to satisfy, new conditions to cope with—all part of this market's explosive growth. And to keep up with the constantly changing scene, Southern Californians keep tuning in KNX KALEIDOSCOPE, with Bob Ferris.

Every day KNX KALEIDOSCOPE focuses on a different story and presents it in depth, with on-the-scene excitement. It's the inside story . . . as told by the people who are living it . . . and the man on the street who is affected by it. One day it's the Miss M'Goo contest . . . another day the narcotics problem, the black market baby racket, or L. A.'s own battle of Bunker Hill against slums. Whatever is up in Southern California, Bob Ferris is there. And every day, Monday through Friday from 6:30 to 7:00 pm, thousands of listeners are there, too. No wonder more people listen to KNX, more often, than to any

other station in Los Angeles.

Such exciting coverage of the local scene is typical of the idea radio you find on all seven CBS Owned Radio Stations. One reason why they command more attention than any other group of stations in America. No matter how you measure it—total homes reached each week, families reached in metropolitan areas, households reached in metropolitan county areas—the CBS Owned Radio Stations reach more people than any other group of stations.* And more people who are tuned in to listen.

The CBS Owned Radio Stations

KNX Los Angeles WCBS New York WCAU Philadelphia WBBM Chicago WEEI Boston KMOX St. Louis KCBS San Francisco

*SOURCES: NCS #2; PULSE ANNUAL, 1960; SALES MANAGEMENT, 1961

Represented by CBS Radio Spot Sales

TvB's STATUS REPORT FOR 1961 FIRST HALF

Viewing levels and advertising expenditures for tv both advanced in the first half of 1961, notes a TvB status report on the state of the industry.

Average audiences increased 4.8% to 13,882,000 homes in the average minute. At night the increase was 3.1%, to 21,058,000 homes.

Total gross time billings for both network and spot advanced 3.7% over 1960, to reach \$675,796,000 from January to June, 1961.

The average U. S. tv home spent slightly more time watching tv in the first half of 1961, five hours and 22 minutes, or three minutes more than in 1960.

Tv viewing was up most heavily in morning, 9.3%, and afternoon, 6.8%. The average audience of network nighttime shows was up 5.1% in homes. But week-end network daytime shows fell, 4.2%.

Network costs-per-thousand rose by 3.0% to \$2.73. Evening shows' CPM rose 1.0% to \$3.98 and daytime shows' CPM went up 5.8% to \$2.01.

Both the percentage of homes and the number of homes using tv during average minutes has been increasing gradually, according to Nielsen figures. The total day went up from 29.2% back in 1959 to 29.3% in 1960 and then to 29.6% in 1961. Comparable figures for morning are 13.1%, 13.2%, and 13.9%; for afternoon, 23.8%, 24.2%, and 24.9%; and for evening, 45.3%, 45.2%, and 44.9%.

Average tv usage for the nation has fluctuated between 5:15 and 5:22 since 1957. In 1961 to June the individual regions ranked as follows: East Central, 5:52; Northeast, 5:24; Pacific, 5:14; West Central, 5:12, and South, 5:11. This reflects, since 1960, a large rise for the East Central and Pacific, and a decline for the West Central.

Broadcast news pact for time and RKO

Time, Inc. and RKO General have entered a cooperative agreement for "Time Life Broadcast News."

Involved are all the RKO General stations plus newsmen of Time, Life, Fortune, and Sports Illustrated.

The initial purpose of the agreement is to supply news for radio on tape.

Supply of five segments of five minutes each weekly begins in November and will expand.

AAAA reports on what thought leaders say

Thought leaders' criticism of advertising stems from objections to particular ads but might be altered if they had more information.

These were among the findings of the AAAA study conducted by the Group Attitudes division of Hill and Knowlton. Some 180 college, religious, business, editorial, and government people or leaders were interviewed.

In brief, here's what the AAAA found:

Nine out of 10 regard advertising as productive but may question its "side effects."

Religious leaders doubt that advertising fulfills its social obligations and feel that irresponsible advertising makes business morally suspect.

"Advertising is a cultural depressant, tending to destroy individualism," think sociologists. Economists criticize non-informative or brand competition advertising.

Thought leaders agree advertising influences people to buy unnecessary things.

Despite objections, about 80% would adjust their views if facts and arguments so convinced them.

JOSEPH IS MS-FB MEDIA CHIEF, V.P.

Julius Joseph Jr. has been named vice president and director of media for Maxwell Sackheim-Franklin Bruck, Inc.

He has been in the media field for more than 25 years and was formerly account executive and media supervisor at KHC&A.

News directors angered at N. Y. radio limits to Mayoralty debates

Local stations are running into difficulties in debates like the Kennedy-Nixon ones of last year.

In New York incumbent Mayor Wagner had a debate with Republican nominee Lefkowitz.

Trouble began when tv debate on WPIX was offered to radio for simulcast only. WOR and WNYC carried it but WNEW refused because it was denied news editorial judgment on excerpts and delayed broadcast.

Political figures involved, not the broadcasters, made the limitation that left several news directors in New York hopping mad. There was no such limit on the Presidential debates.

After the telecast radio stations WMCA and WNEW began rebroadcasting excerpts anyway, defying the ban. WMCA asserts the material was public domain legally one hour after telecast. How it obtained the tapes is not known.

AMST facts to Congress on deintermixture

(St. Louis): The AMST held a strategy meeting this week to formulate a reply to FCC proposals of deintermixture in markets beyond the eight already designated.

Jack Harris of KPRC-TV, Houston, association president since its founding in 1956, revealed that pertinent facts were being collected for transmission to Congress.



Avoid audience anemiaitus*

Trust Taft AND ABC to deliver the largest audiences in four great markets.

Cincinnati	Columbus	Birmingham	Lexington
WKRC TV am fm	WTVN TV am fm	WBRC TV am fm	WKYT TV



Nervous twitch caused by consistently low audience count.

Bowling is now the no. 3 sport in TV today

"CHAMPIONSHIP BOWLING"

- Now going into its 8th straight year
- 26 brand new one-hour shows
- Feature bowling's top stars
- Fred Wolf, bowling's No. 1 sportscaster



Produced in cooperation with
AMF PINSPOTTERS, INC.



*tremendous ratings, even against football
major league baseball, and feature films*



and

"Championship

Bowling" is the

no. 1 bowling show

MEMO TO AGENCIES:

Don't worry about time slots and market availabilities . . . we have the choice ones already blocked out for you . . . just call us. 50% or 25% sponsorship available in markets coast-to-coast.

Walter Schwimmer INC.

75 East Wacker Drive/Chicago 1, Illinois

Phone: FRanklin 2-4392

IT'S THOSE LITTLE "EXTRAS" THAT HELP BUILD THE

QUALITY TOUCH



Quality reporting is more than just game statistics. WFAA-TV's award winning Sports Director Wes Wise gets the human interest aspects, the "whys and wherefores," the real meat behind important sports developments which has won for him a large and loyal sports audience. With two pro teams and those Southwest Conference powerhouses in

the Dallas area, that "sports beat" inevitably shows up on WFAA-TV!

But whether it's a sports audience, women's, children or combined, you'll find this same *quality touch* prevalent in all facets of WFAA-TV's operation. Why not call your PETRYMAN for good avails during the popular fall season?

WFAA-TV

channel 8



Represented by  The Original Station Representative



AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

Sponsor backstage

'I like Newton Minow'



Last May, in Washington, I thought my personal relationship with Newton N. Minow, Chairman of the Federal Communications Commission was off to a pleasant and promising start. I have always been and am most interested in meeting and developing the warmest possible association with bright, earnest people, working for what I (in my simple-minded way) consider the good. Newton Minow struck me as that type of a person when he did the VIPers the honor of turning up as our guest on the eve of the NAB convention. And the next day after he made his "wasteland" speech I still felt that way about him.

I did a "backstage" on his speech, in which I said I was quite impressed with him and the talk. I criticized him only on the grounds that possibly he should have been a mite more mindful of the public relations damage he was doing the broadcasters and the television industry by making the kind of speech he made. I felt this was particularly true, since he obviously hadn't had the opportunity as of that date to find out how the majority of the men who run the nation's networks and stations would react to his ideas. And I considered it unduly harsh of him to kick them in the teeth in public as hard as he did in that speech before getting to know them, their intent, and their motives better.

Mr. Minow wrote me a nice personal note, which I didn't use in the column and don't intend using now, since it *was* personal. And I didn't see or hear from him again till Friday (22 September) when he made his children's program talk before the largest crowd a Radio & Television Executives' Society luncheon had ever attracted. On that occasion, I went into the little room set aside for the Chairman and the other dignitaries who were to be his companions on the dais. Making all allowances for the fact that Mr. Minow was being as harrassed as the Guest of Honor usually is at functions of that type, I still felt that he greeted me somewhat more coldly than I expected.

Confusing the McMillin and Csida columns

Later, when he had completed his talk, I think I possibly may have run into the reason for his frigid response to my greeting. I ran into a couple of fellow VIPers, Morrie Novik and Joe Ream, in the Roosevelt halls after the talk, and I made some highly complimentary remarks about the Chairman's talk. Both Morrie and Joe took the attitude that I was drastically revising my opinion of Mr. Minow and his notions. They were under the impression that I had written several columns chastising the Chairman and expressing caustic disagreement with his views, his style and his general comportment. It was only after the most careful questioning that I discovered

(Please turn to page 53)

"who knows better than my salesmen how our spot schedule on WSUN pays off?"



THIS IS HOW C. J. STOLL, MOBILE HOME DEALER IN ST. PETERSBURG, FLORIDA, AND PAST PRESIDENT OF THE NATIONAL MOBILE HOME DEALERS ASSOCIATION, FEELS ABOUT WSUN RADIO.

"Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you, too!

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

WSUN radio 62

Tampa - St. Petersburg

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

555/5th

Minow upheld

I appreciate John McMillin's column on Roy Collins in your 28 August edition (which I'm reading at home with my private home subscription).

When the Governor was one of the final two candidates for the NAB presidency, he made this comment: "You must realize that by nature I'm an advocate, and I'll never work at any job where I can't be such."

He further made the point that he would never advocate anything that was against his principles but stated that he felt the broadcast industry and a heavy majority of its members individually would learn that his principles and theirs were akin.

He has a hard job, but he has what it takes to do the job. He needs

a friendly press (which doesn't mean he should be above industry criticism). In view of his newness on the job, the broadcast press should have been friendlier and more encouraging. In his eagerness to get going, I think he made a few mistakes, but this will happen to anyone.

As I said above, I appreciate your article—and I find few points of even minor disagreement.

Merrill Lindsay
vice president
WSOY
Decatur, Ill.

We even get 'down-under'
SPONSOR really gets around . . . even
"Down-Under."

In July, WWJ-Radio ran an ad

concerning the station's "The Total Story" brochure. Today's mail brought a letter from Radio 2 HD Newcastle, N.S.W., Australia, mentioning SPONSOR and requesting a copy of the brochure.

Previously, we had received similar requests from Adelaide, Honolulu, and many markets in the U. S. A. Nice going.

A. Glenn Kyker
promotion manager
WWJ Stations
Detroit, Mich.

Repeating a boo-boo

I suggest you reprint (I am enclosing a copy of it) your boo-boo in your next issue. How do you justify telling one how to divide his time when you can't even add it!

W. J. Lewis
sales director
W-TEN
Albany, N. Y.

● The "boo-boo" referred to was in 18 September, "Sponsor-Week." It ran—"BTS also prepared a breakdown of how a salesman should spend his best 25 hours of the week, 9 a. m. to noon and 2 to 5 p. m. daily." We picked up the facts from a BTS release, and thought that BTS might have allowed for coffee-breaks and thereby lost a little time.

Proper designation

I have just received my copy of "Tv Basics" and I am disturbed to find, you have listed WLUK-TV in Marinette.

For a magazine that is normally the first with information, it is surprising that WLUK is listed as Marinette as well as Green Bay when we have had the Green Bay designation for a period in excess of two years.

Trust we can look forward to a revision.

Raymond W. Grandle
general manager
WLUK-TV
Green Bay, Wisc.

● SPONSOR published the designation as submitted to us. WLUK-TV was listed as Green-Bay-Marinette.
* * *

On page 58 of your "Tv Basics" supplement of SPONSOR (11 September 1961) you list the winners of the 1961 American Tv Commercials Festival in 30 product categories. Under the category "Gift Items" you list the title of the commercial "Take a Picture." the advertiser Eastman Kodak Company, and the product "Scott (all brands)." The product is Kodak cameras and film.

J. G. Scott
assistant television manager
Eastman Kodak Co.
Rochester, N. Y.



WAVE-TV viewers have 28.8% more TEETH

—and keep 'em sparkling with 28.8%
more tooth paste, powders and brushes!



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

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

THE KATZ AGENCY, National Representatives

Cosmography Brought Down to Earth

WE LIVE, we have it on reliable authority¹, on one planet of one star of some two billion in our (that's the editorial our) galaxy. These stars are billions of miles from each other. There are some billion similar galaxies which are quadrillions of miles apart. Between is space, probably empty.

Our earth is about $1/2,000,000,000,000,000,000$ of the works.

That seems to be a suitably self-effacing framework for our next observation.

Only one station in television markets of three stations or more, U.S.A., Planet Earth, Our Star, Our Galaxy, surveyed by an equally reliable authority², had more than 50% of BOTH total homes and metro share. That station was WMT-TV, Cedar Rapids-Waterloo, CBS Television for Eastern Iowa, represented by The Katz Agency, Inc., affiliated with WMT Radio, K-WMT, Fort Dodge; WEBC, Duluth. How do you express that as a fraction of $1/2,000,000,000,000,000,000$?

¹Hubble Atlas of Galaxies.

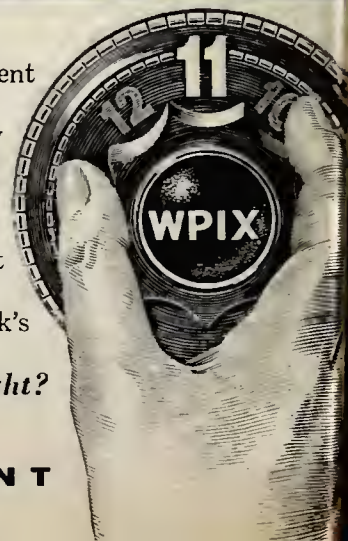
²ARB, June '61.



local
delivery



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability—as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent. *Where are your 60 second commercials tonight?*



NEW YORK'S PRESTIGE INDEPENDENT

SPONSOR-SCOPE

16 OCTOBER 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

This is a special report on the images that the buyers and sellers of spot radio have of each other these days.

What especially actuated SPONSOR-SCOPE into making this inquiry: radio stations have lately in swelling numbers been asking their reps: what's been happening to new national spot business?

The basic implication of that query may be construed as this: (1) fall business hasn't come up to expectations; (2) can the reason point to underlying problems that spot radio ought to take to heart immediately and see what can be done about them.

SPONSOR-SCOPE's crosssection of inquiry took in media directors, timebuyers and reps and broadcasters and here, reduced to essence, is what they had to say:

MEDIA DIRECTORS: The time seems to have come for spot radio to take a complete inventory in how it should be presented and sold. The lack of market information and knowledge of their stations' characteristics in audience and general comport is appalling among many rep salesmen. It is their business to keep uptodate on all the vital areas that will make you sit up and notice the medium.

TIMEBUYERS: What makes it often hard to buy radio is that a goodly number of stations change their formats so often and so fast that we can't tell what we're buying. Some of them go on shuttling from Top 40 to general appeal and back again with little understanding of what this can mean at the buying end. It confuses our conceptions of what a station sounds like and unless we know what a station sounds like, we and the advertiser don't know what kind of audience we're getting.

REPS: Most of the people on the creative level in agencies are tv-oriented. They're loath to find out what radio today can do to sell goods. They don't know how to write for radio, and they don't want to know, since tv gives them a more flamboyant showcase for their talent—and helps win awards, which, you would think, they consider more important than selling. And at the media level, the majority of timebuyers care for nothing but numbers. Quality is of minor concern to them. All they seek is quantity.

STATIONMEN: Echo the above sentiments and are quite disturbed by the buyers' lip-service to, if not total lack of, interest in qualitative factors. They're bitter about this: they toil and spend on public service, aiming to build station personality and image, but the national advertiser and his agency keep playing the numbers game. Overlooked is the station's impressive record as a prime mover of goods and services in its locality.

National spot radio buying took a moderate turn for the better last week.

Radio buys out of New York included: Bayer Aspirin (DFS), 13 weeks; Pall Mall (SSC&B); U. S. Tobacco's Model brand (Donahue & Coe), 60 markets, multiple stations per market, three flights; Chapstick (Gumbinner), 50 markets, 10 to 30 spots a week, 13 weeks.

Chicago radio action included: Florists Telegraph Delivery (KM&J), 400 markets, week preceding Thanksgiving; there'll be another schedule for Christmas.

Here are insights into spot tv strategy being mulled by midwest accounts.

PARKER PEN (Burnett): Will use about 65 major markets for a pre-Christmas campaign, with 75 rating points per week for both day and night minutes the criteria.

GILLETTE LABS (North): Aiming in some markets—the list is now over 80—for 225 rating points a week in behalf of Thoroxin tablets and Duramid 12, a long-acting decongestant. In Indianapolis, where Duramid's been heavily tested, the goal's 400 points.

CHUN KING (BBDO Minneapolis): Revamping second and third flight strategy; instead of fringe minutes, it's to be strictly prime time.

The buying pace in national spot tv was about as sturdy last week as any single week since the fall spree started.

One of the buys that reflected a particular omen: General Mills' Cheerios (D-F-S) found so few stations interested in selling 30-second (station-break) segments that the entire new schedule of 13 weeks was switched to minutes.

Other spot tv activity out of New York: Custom Farms (JWT), 20's, I.D.'s, four weeks, starting 21 October; Gravy Train (B&B), 20's and late minutes, three weeks; Scott Paper (JWT), in markets where network clearances are not obtainable, 10 weeks; Mrs. Filbert's margarine (Y&R), six weeks, 30 October; Colgate's Congestaid (L&N), three flights, the first starting 12 November; P&G's Liquid Prell (Grey), night minutes in about 30 markets; Schick (NC&K), nine weeks, in three flights.

Out of the midwest: Dow Chemical (MacManus, J&A), Christmas promotion for Ben-Mont gift products, two flights; S. C. Johnson's Glade (B&B).

It may be a little too early to come to conclusions on how the new nighttime network tv season's shaping up, but from comment gathered by SPONSOR-SCOPE among New York agency tv department executives the preliminary picture has some discernible shadows of things to come.

Without attempting to pinpoint prospective winners, these observations lean to these expectations and broad generalizations:

NETWORK POSITIONS: NBC TV has so far come up stronger than in recent years with its newcomers and bids not only to make it a closer three-horse race than ever but to press its competitors hard for first place on most nights of the week and average minute tune-in across the seven-night board.

WESTERNS: There's still plenty of power in a couple of the holdovers, Wagon Train and Bonanza, and a pretty good bet in the elongated Wells Fargo. Little strength elsewhere.

SITUATION COMEDIES: NBC TV seems to have come up with two or three clicks and two of the CBS TV holdovers should continue to hit the mark; otherwise, and that includes the new cartooners, the outlook is not so hunky-dory.

CRIME-SUSPENSE: Only one among the newcomers that seems to suggest it is going places is the Dick Powell opus; however, this type, like adventure shows, takes a little longer to get rolling; hence, there may be some surprises. Holdovers are showing vulnerability.

ADVENTURE ANTHOLOGIES: They're picking Dr. Kildare, especially on quality.

LIVE COMEDY: No sensations are anticipated.

Note of caution: Remember there were a number of bad guesses last fall.

NBC TV affiliates are being permitted by the network to sell—at coop rates, of course—a scattering of nighttime minutes.

The opportunities: four minutes a week in the 7:30-8:30 span; two minutes in Meet the Press; markets left open by Sealtest in connection with the Bob Newhart show; all spots in Saturday Night at the Movies when the film runs after 11 p.m.

P&G has yet to make a decision on whether to expand the marketing of its new label on cooking oil, namely, Puritan.

Like Crisco oil, Puritan has been undergoing area tests, but the difference is this: the new Crisco version is already being promoted by an expanding spot tv campaign.

Credit Bates as the agency participating in a record number of nighttime shows on the tv networks this season: the tally is 42 program series.

By night of the week the participations in shows stacks up as following: Sunday, 4; Monday, 8; Tuesday, 4; Wednesday, 3; Thursday, 9; Friday, 7; Saturday, 7.

Not included are the Doug Edwards newsstrip, Jack Paar and Sunday News Special (CBS).

There must be big money in the weight-control urge: Metrecal (K&E) has obligated itself for an additional \$400,000 in night and daytime minute participations, with this bundle going to NBC TV.

At the start of the season, Metrecal, a Mead Johnson product, had committed itself about \$1.5-million worth of the same thing at ABC TV.

All three tv networks are in there furiously bidding for R. T. French's (JWT) daytime budget, which for 1962 will run around \$1.5 million.

About \$200,000 of this comes from the Bird Care division (Foley).

For the networks it's quite a cut from what it was for 1961. The cause: French is going to do more print next year, whereas this year the policy was 90% tv and the leavings for print.

Provision has also been made in the French budget for a substantial showing in spot.

ABC TV has changed its conception of how its business review undertaking should be sold, admitting it had too tough a row to hoe by spotting it as a half-hour Sundays.

The revised thinking: five-minute segments after the 11 p.m. news. It'll be tagged the Business Day.

Perhaps the strangest paradox at the moment in air media is this: day tv audiences keep growing, but the networks are not only pricing their daytime inventory in the other direction but searching for ways to keep as much net from this as possible.

Witness NBC TV's request of affiliates that they forego compensation from the several half-hour strips which the network offers as bonus shows; that is, an advertiser gets a quarter-hour of them free for every four quarter-hours he buys.

The move has broad implications for all the networks. What NBC, in effect, is saying to affiliates: if we don't collect on a segment of our time, you don't either.

(See 9 October SPONSOR-SCOPE, page 20. for Nielsen evidence of daytime tv's average audience upward trend.)

If you should be confused over the various types of scatter plans as practiced in daytime network tv, a few definitions are in order.

And here they are:

SINGLE SHOW SCATTER PLAN: You buy three minutes and you're entitled to spot them on the same program series on three different days.

MULTIPLE SHOW SCATTER PLAN: You buy as many minutes as you wish and scatter them on as many shows as your batch of minutes allows.

ROTATION SCATTER PLAN: You buy a minute on a program and the network is privileged to change the position of your commercial from day to day and week to week.

ABC TV seems bent on lending an air of exclusivity to the daytime Ernie Ford half hour strip, which makes its bow 2 April 1962.

It's limiting the strip's sponsorship to six (across the weekday board) advertisers.

What it was asking for Ford last week: \$17,500 a week for five five-minute segments a week, which figures out to \$3,500 per commercial minute. Contracts would be for a minimum of 26 weeks, which adds up to \$455,000 for each of the proposed six advertisers.

P.S.: Ford will do one out of every three commercials.

The trend of the Hollywood film makers toward putting the bulk of their advertising largess into tv continues. Columbia Pictures (K&E) has taken \$3 million out of print for use in network and spot tv.

Disney, which is now in over 200 tv markets on a picture-by-picture basis, made a similar switch lately and is spending for spot tv at the rate of \$2 million a year.

Columbia, incidentally, got its big awakening about the effectiveness of spot tv when it used 15 markets at an expenditure of \$150,000 for the plugging of Guns of Navarone.

Interesting marketing sidelight: about 70% of box-office revenue derives from the 16-to-28 age bracket, which offers a pretty sharp clue for tv audience pinpointing. Columbia appears to be reaching for the other 30% via news on ABC TV.

Chicago reps last week thought it a little too grim on the part of the Kitchens of Sara Lee (Hill, RM&S) to say it wouldn't buy any spots in or adjacent to gun-sliding westerns or crime shows.

Says Sara Lee: we're trying to build a quality image for our products and so we're taking a firm stand against having them identified with violence.

As time goes on the networks will find it tougher to dispose of alternate half-hour shows as such to the No. Two advertiser.

The reason is sheer economics: a minute in an alternate half hour costs 20% of the hour rate, whereas a minute in an hour show with multiple sponsors costs 16-2/3% of the hourly rate.

About a year ago the automotive giants were wondering whether the compacts ought to be assigned to individual agencies for maximum efficiency.

The interim has proved this strategy entirely unnecessary.

What has happened: agencies with several lines of the same company's output have staffed up a separate creative group for the compacts.

Ollie Treyz thinks the agencies can play an important role in the development of network-controlled programing.

So he told a working panel on network-agency relationship at the 4A's Central Region meeting in Chicago last week.

The ABC TV President said that the network was already deep in the throes of putting together its program structure for 1962-63 and that now was the time when the ideas are still in the amorphous stage—for agency people to get in there with appraisals and suggestions. Not when the schedule has already been firmed up.

Treyz ticked off as cases where there had been such preliminary brain-nobbing: My Three Sons, The Donna Reed Show, Hawaiian Eve, 77 Sunset Strip, Naked City.

On one point Treyz left no doubt: ABC TV would go on maintaining control over the programs planning and building function: it's call was for suggestions and ideas.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor-Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 71; and Film-Scope, page 56.



THE HOME OF WIS-TELEVISION

GATEWAY TO THE HEART OF SOUTH CAROLINA:
The 257,961 people who make WIS-television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 1.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-television's 26-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

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

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



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



Hawaiian Eye



Naked City



Ben Casey



77 Sunset Strip



The Cheyenne Show



Bachelor Father



Calvin and The Colonel



The New Breed



Target: The Corruptors



Ozzie & Harriet



Alcoa Premiere



Margie



The Hathaways



The Donna Reed Show



The Real McCoys



Straightaway



Rifleman



Bugs Bunny



My Three Sons



The Flintstones



SurfSide Six



The Roaring 20's



The Untouchables

How do you top 10 winners like these?

Here's how:

To follow in the footlights of ten of ABC-TV's top programs (*each of them in first place in their time periods**) we've got a bevy of stars and future headliners waiting in the wings.

Will they measure up to our big ones? It won't be easy. But we think the newcomers (and the established favorites soon to start their new 1961-62 series) show the kind of style that will make it.

To see how well they do, keep your eye on ABC-TV. Which is just what the audience is doing.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, week ending October 1, 1961, 7:30-11 PM, Mon.-Sat.; 6:30-11 PM, Sun.

NEW FACTS PIERCE SPOT PAPER JUNGLE

CMB survey of agency-rep-station paper problems shows cost to agencies can be as high as \$500,000 a year

A new size-and-shape map of the long-standing paper jungle through which spot radio/tv admen and broadcasters must regularly chop their way is causing a stir this week. In the form of a three-way, agency-rep-station study of spot "systems" completed recently by Central Media Bureau, which now offers a clearing-house method via C-E-I-R, a plan of standardizing and automating what General Motors' Ed Smith recently called the "cumbersome and anti-automated" mechanics of spot buying. These are some of the issues which have come to light in the CMB checkup:

More than three-fourths of top air media agencies handle spot data as "agency of record" for one or more clients, or handle the extra job of assembling final records for spot buys for an agency of record.

Nearly one out of three stations (29%) told CMB



PAPERWORK STUDY by Central Media Bureau highlights need for the centralization of spot radio/tv billing, payment, rate policing via electronic computer technology, believes CMB's 37-year-old pres. Kenneth Schonberg.

Once an adman's pipedream, "centralized" billing for spot



BROADCAST BILLING CO.

TV FIRST—BBC will concentrate on tv (later radio) with system designed around existing spot forms. Chrm. Laury Botthof (seated), George W. Schiele, sales v.p. (l) and Richard I. Golden, operations v.p. (r)



BROADCAST CLEARING HOUSE

RADIO FIRST—BCH has made alliance with Bank of America to handle spot data processing and payments. BCH's John Palmer, pres. (l) and Lee Mehlig concentrate on radio spot, later, adding tv data

that spot paperwork is increased "substantially" by the growth of multi-agency spot accounts.

- A large agency estimates that it spends about \$65,000 each year in timebuyer, clerical and other salaries just to clear up discrepancies between spot orders and spot billing, primarily due to changes in earned radio/tv spot rates.

- This problem isn't unique to agencies. Stations estimate that they spend four executive and nine clerical man-hours each month clearing and adjusting discrepancies on outstanding hilling.

- The price of paperwork delays can be measured in terms of spot dollars that have become clogged in payment channels. Projecting station estimates of percentages of current hilling that is outstanding, CMB estimates that at least \$4 million in spot radio tv revenue is "past due" each month by 90 days or more, and over \$8 million is behind payment by 60 days or more.

- Errors, which must be resolved later, can creep all too easily into the present paper-heavy systems of spot buying. It takes no less than eight documents to process a spot buy in

tv: contract, time order, estimate, client invoice, station invoice, affidavit of performance, station voucher, adjusted invoice to client.

- Station reps are also on permanent safari through the paper jungle, usually at a cost of extra salaries and delays in payment. Special departments for handling data on discount rates earned by multi-product accounts have been set up by seven out of every 10 reps responding to CMB, with an average of four people (and as many as 10, in 20% of cases) assigned to such paperwork.

- Agencies are fully aware that the paperwork problem must be solved and often indicate just how it might be done. "Although stations and reps do not agree, there should be some way to combine the biggest sources of paperwork into one continuity-availability sheet, confirmation and order or contract," the media director of one of Madison Ave.'s largest agencies told CMB. Another media executive, whose Park Ave. agency is in the "top 20" in broadcast hilling, suggested that stations and reps could cut back on paperwork by "adhering more closely to confirmed orders and improving their

procedures to provide us with more accurate information more quickly.

That familiar plea, for greater accuracy and speed, is really the storm center of the hurricane of paperwork which has long bedeviled spot media. As agency overhead has inched steadily upward to put a neat profit squeeze on the handling of spot accounts, there's been a greater outcry for faster and better communication between buyer and seller in spot.

Modern data-processing technology, spurred in many cases by the increasing complexity of defense needs and weapons systems, has only recently caught up to the problem. This, in turn, has created a new vision of "automated" agency practices in which admen and rep executives can spend more time on the creative and marketing aspects of spot radio/tv and less on its bookkeeping headaches.

It will be none too soon, the executives of the new firms now proposing new systems of centralized billing freely admit. "Spot radio/tv is getting so complex, so hard to buy, that it is making it increasingly difficult for advertisers and agencies to derive maximum efficiency from spot buy-

is being proposed by trio of new concerns



CENTRAL MEDIA BUREAU

V & RADIO—CMB has answer to agency-rep-station paperwork problems, using sophisticated computer facilities of C-E-I-R, Inc. CMB's principals are William J. Sloboda, exec. v.p. (left), Lois Hirst, v.p., and Kenneth Schonberg, pres. (standing). Here, they map new "economic maximum" formula

ts," said Kenneth C. Schonberg, president of Central Media Bureau. The lack of prompt information on missed spots can cause real head-

aches, and agencies often find themselves suddenly involved with make-goods on a flight of spot announcements which is already over," said

George W. Schiele, sales v.p. of the SRDS-supported Broadcast Billing Co. "Agencies have admitted to us that the media bills they usually pay first are those that are 'authoritative,' and what they usually mean by that is billing from print media, not spot," said Lee Mehlig, exec. vp. of Broadcast Clearing House and himself a former broadcaster with first-hand experience of spot payment slow-downs.

Just what are the new billing firms offering?

There are some significant similarities—and differences.

Central Media Bureau, just-announced arrival on the central-clearance front, feels that the paperwork problems falls "into two main categories." As CMB sees it, they are: (a) the huge variety of paper forms with which stations and agencies have to contend, and (b) the "highly complex rate discount structure" that has grown out of the competitive nature of spot broadcasting.

The solution to the problem, CMB believes, lies in the simplification and standardization of spot forms, the centralization of records of discounts earned by spot advertisers, and the establishment of a central point to

(Please turn to page 46)

Highlights of Central Media Bureau study of spot "systems"

Timebuyers spend 75% of work week chopping path through "paperwork jungle," CMB survey reveals.

Buyer function	% of total time spent	Reducable via automation?
Selecting Availabilities	39%	No
Preparing Plans, Discounts	12%	Yes
Setting Alternate Schedules	21%	Yes
Confirmation Confirmations	8%	No
Preparing Client Estimates	5%	Yes
Reconciling Discrepancies	13%	Yes
Revising Client Estimates	2%	Yes

2. \$8.8 million in spot tv billings (or 16% of the average billing on U.S. tv stations) is 60 days "past due" in any average month because of delays in clearing, adjusting invoices at agencies.

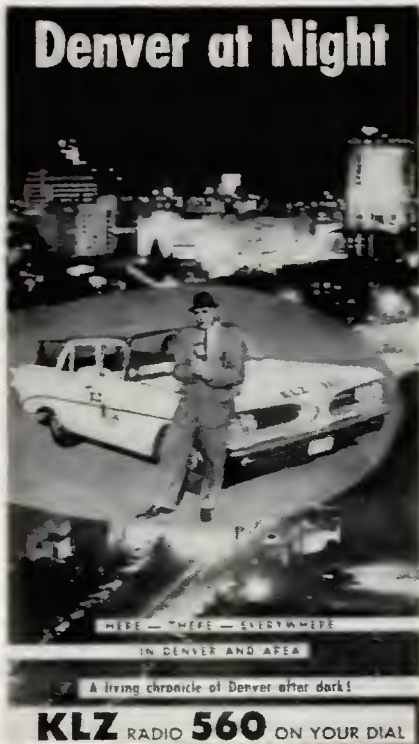
3. 60% of spot agencies say it takes from one to 3 weeks between confirmation of a spot buy and notification to other agencies of new earned discounts when multi-product client is involved.

4. 50% of reps say it takes more than one day, and up to a week, to receive written confirmation from agencies of an oral sale in spot radio/tv.

5. \$500,000 in salaries is spent annually by one large agency just to handle spot paperwork.

NIGHT RADIO: FAR FROM DEAD

✔ Creative programming, discussion shows, personalities, and emphasis on local news are attracting advertisers to nighttime radio on stations all around the country



ATTRACTING NIGHTTIME SPONSORSHIP are these programs: KLZ's (Denver) *Denver at Night* (left above). Murray Kaufman whose records show is heard on WINS, N.Y.C. weekday nights from 7 to 10:30 p.m. Also KMPC (L.A.) nighttime current events program, *Nightside*, part of the schedule bought by local Pepsi-Cola dealers last month

It's been said many times—in the trade—that for a medium which was declared deader than a door nail ten years ago, radio sure gets around. And of course, everyone knows all about its daytime activities. How, for instance, radio goes along with the housewife while she waxes the floor, or whips up a batch of Pablum. And that it's right there—somewhere in the potpourri of shaving equipment—in the bathroom when the man of the house does away with his morning fringe of whiskers (FCC head Minnow included: he said as much in his talk to the CBS Radio group in New York City, last month). Then there are all the outdoor places radio manages to get around to, places where it's not possible to tote a tv set.

Recently, however, and with very little hoopla, the "corpse" is beginning to show signs of becoming a nocturnal gadabout (in local areas, anyway.)

Radio stations in a number of markets around the country, are, according to rep shop talk, experiencing increased sales activity in nighttime segments. Although most of the business is from local advertisers, indications point to the fact that national accounts are eyeing night radio with more than cursory interest.

In other words—and to borrow these words from Robert E. Eastman's national sales manager, Joseph P. Cuff—more advertisers are beginning to "see the light insofar as nighttime radio is concerned." Inquires Cuff: "Can R. J. Reynolds, Pall Mall, Ford dealers, Schlitz, Mercury dealers, Vaseline, Kent, Cover Girl, Hellmann's Mayonnaise, Texaco, Falstaff, Beech-Nut, etc., be wrong?" "This," he declares, "is just a partial list of prominent national advertisers who have seen the light."

He adds "perhaps this awakening on the part of national advertisers was brought about to some degree by

the fabulous success enjoyed by many local advertisers who have found that the addition of nighttime rings the cash register.

For example: Costello Kunze Ford in St. Louis grew from insignificance to the leading Ford dealer in metropolitan St. Louis through the use of 24 hour saturation on WIL." Says Cuff, "it must be more than sheer coincidence that a year or so after Costello Kunze had registered their tremendous sales gains, Texaco bought a schedule, including heavy use of nighttime, on the same radio station."

Many top agencies and key advertisers, says Eastman's national sales manager, have come to appreciate the fact that not only does the inclusion of nighttime commercials expand overall reach and penetration, but that the audience gained thereby can be had for an extremely low cost.

"The local successes, the list of users, RAB, NSI, Pulse, etc. combine to offer proof positive that nighttime radio is a tangible sales stimulant," he declares.

The Katz Agency also discloses that they have experienced increases in nighttime sales. Slight, perhaps, but nevertheless an increase. According to Katz' v.p. and radio sales manager, M. S. Kellner, this increase has been felt mostly by stations which have creatively programed for nighttime radio.

"When stations offer an unique something-to-sell, nighttime radio can, and is being sold," he says. As an example he points to KLZ, Denver whose *Denver At Night*, a program package featuring personalities, lots of news (with emphasis on local news) had attracted heavy sponsorship.

In New York City, WINS, the Katz repped station, is also experiencing outstanding success with nighttime sponsors. Station manager Ted Steele credits the surge in business (since January) to "strong personalities and creative selling." Says Steele, "Murray Kaufman, from 7:00:30 p.m., Barry Farber with WINS' *Open Mike* from 10:30 to 11 p.m., and Jack Lazare with the all-night shows, are the strong personalities that have brought the nighttime ratings on WINS to figures better than the daytime ratings of some other

NCS '61 on nighttime 'bandwagon'



H-R'S RADIO RESEARCH Manager, Mary Ann Richardson, says, "NCS 1961 figures that H-R has received to date show that Nielsen has jumped on the nighttime radio bandwagon. Nighttime circulation in many markets is running very close to daytime circulation figures."

radio stations in New York." According to the August Pulse ratings, the average quarter-hour rating of the 7-11 p.m. segment is a strong 2.3. This is the highest rating for that time segment among all New York radio stations, the nearest competitor having a 1.9.

Many sponsors, says Steele, buy only nighttime schedules. Among them: St. George Pool, Paul Sargent, Ltd., R and G Clothing, Tie City, Male Travel Agency, Al Norman's Mens Shop, Cover Girl Cosmetics, Propa P. H. Heavy placement on nighttime are bought by Budweiser, Schaefer Beer, Champale, Barney's Aqueduct, Tom McAn, Castro Convertibles, Beacon Wax, Coca Cola, National Shoes and Con-tadina Foods.

Says Kellner, "the potential of nighttime radio hasn't been realized—the audience doesn't disappear when the sun sets, and everybody doesn't switch over to television." He adds, "we've been successful in selling nighttime as part of the overall concept of the additional reach radio can add to schedules in other media. This is especially true in the case of stations offering Total Audience Plans, where advertisers can buy a combination of day and night at attractive rates."

NBC Spot Radio Sales also reports success with its Total Audience Plans.

Says its director, Fred Lyons "since the beginning of the year, we've experienced a definite rise in the number of advertisers purchasing what we may refer to as Total Audience Plans—that is, schedules that more or less encompass the entire broadcast day."

Lyons cites two of "many logical reasons for this approach to spot radio buying." 1) "There is reason to believe that there is relatively little duplication of audience between daytime and nighttime listeners—even on one station. Many nighttime listeners are, for one reason or another, simply not available to radio (as well as other media) during the daytime hours. And, as a whole, nighttime listeners can usually be purchased more economically because of the extremely advantageous nighttime rates."

2) "The continuing extension of retail hours well into the night has added increased impact to nighttime radio advertising. All across the country a steadily mounting number of shopping centers, supermarkets, suburban retail outlets of all types, as well as downtown department stores, are keeping their doors open until nine or ten o'clock at night. This affords the nighttime radio advertiser a golden opportunity to get across the 'last word' to prospective customers and do it within an hour of the time the actual purchase is made."

(Please turn to page 48)



PRESIDENTS on hand for pre-season meeting, where sales force learned of the new tv plans, are John J. Cott, Cott Beverage Corp., (l), and S. Robert Freede of Riedl & Freede

TV HELPS COTT PUT KIBOSH ON 'DEALS'

➤ Bottler switches from year-round, print-promoted price deals to twin flights of quality-oriented spot tv

➤ Nine-station, five-state lineup comprises 13-week, spring-summer phase; responsible for 20% sales jump

When last spring came in like a lion, the Cott Beverage Corp. of New Haven, Conn., had a qualm or two about its new "no deal" philosophy.

The regional soft drink producer previously had relied heavily on newspaper-promoted price reduction offers. But then, while competitors were attempting to buck the inclement spring weather with price deals, Cott was trying out a new program of spot tv and no deals. Cott stuck to its tv guns through the spring and summer peak soft drink selling season, and when the smoke had cleared, found its sales were 20% ahead of the same period last year.

The move to tv had its inception when Cott awarded its advertising account to Riedl & Freede, Inc., head-

quartered in Clifton, N. J. As related by agency v.p. Daniel A. Whitney, Cott account supervisor, here's why tv got the nod:

- Reach
- Frequency
- Prestige value transferred to the product by the medium, in the eyes of both the trade and the consumer
- Ability to present product dramatically
- Broad audience composition, with bonus of teen-agers and children
- Relatively low cost-per-1,000

Cott was out to build a quality and excitement image for its products. The price reduction deals that had occupied nearly all of the company's advertising energies in the past were

dropped (except for off-season forays), because considered detrimental to the sought after quality image.

This approach was carried over to Cott's newly-introduced cherry cola, despite the fact that industry tradition calls for price inducements for new products, and sales of the cherry cola nevertheless have reached the volume of Cott's best-selling fruit flavored drink, orange.

Riedl & Freede developed three 60-second commercials, one each for fruit flavors, mixers, and the new cherry cola, with 20- and 10-second versions of each. For them the agency constructed a 13-week, nine-station campaign embracing southern New England, New York, Pennsylvania, and Ohio.

In nearly all cases the stations purchased were network affiliates and, keeping within the approximately \$450,000 earmarked for the drive, Cott sought top-rated, prime evening time network program adjacencies.

Cott's main thrust in New York was delivered by WABC-TV which for the full 13 weeks aired 21 spots per week, mostly 20's and 60's, with a few 10's. WCBS-TV also broadcast 21 Cott spots per week for 13 weeks, but there the emphasis was on 10's. For six weeks, WNEW-TV aired 19 Cott spots a week, minutes and I.D.'s.

The bottler's Connecticut buy consisted of WNHC-TV, New Haven, which carried 19 spots a week, mostly 20's and 60's with a few 10's, for the entire 13 weeks. Also on the full 13-week program was WHNB-TV, New Britain, which aired 16 per week, 60's and 10's. And in Springfield,

Cott's streamlined



EXCITEMENT is injected into the Cott tv spots with opening scenes of running, bike

Mass., the Cott message was delivered by WWLP (TV), 10 times per week, in the form of 60's and 20's, with an occasional I.D.

Cott stretched its tv dollar over the campaign's full length in Pennsylvania by taking a week's hiatus every week or two within its schedules on WTAE-TV, Pittsburgh, and WFBG-TV, Altoona. The former aired 11 spots a week, mostly minutes, and the latter eight per week, mostly minutes, both during seven staggered weeks. In nearby Ohio, the Cott message was carried by WKBN-TV, Youngstown, 10 times per week, mostly minutes, for the entire 13 weeks.

The new Cott media strategy calls for heavy concentration in the peak selling seasons, spring-summer and the year-end holidays. In the past, the bottler's newspaper-promoted price reduction deals were at their heaviest in peak selling seasons, but there was more exposure in the off-periods.

"We feel the reach and impact of our spring-summer tv campaign has built a sales momentum that will carry through the fall when we're off the air, more than making up for any advertising we might have run during that period under the old system," states Whitney. This momentum will get a giant boost Thanksgiving through New Year's thanks to spot tv outlays equal to or greater than the spring-summer push, with commercials playing up the Cott mixers (ginger ale, club soda, Half and Half grapefruit and lemon), in conjunction with the year-end imbibing season.

While Cott looks for universality in audience composition, the housewife looms as the prime target. Most of Cott's business involves the quart bottles, which are considered family-size, so the housewife's importance is uppermost. On the other hand, Cott is endeavoring to branch out more and more into the smaller bottle field, so the company welcomes the younger element in the tv audience.

Children are featured in the commercials for new cherry cola and the fruit flavors, for somewhat different reasons. They order a lot of cherry cola drinks at soda fountains, so are expected to take to the bottled version. As for fruit flavors, the children's presence in the commercial is calculated to hoost the feeling, prevalent among average housewives that fruit flavored beverages are healthful for their children.

As for the commercial devoted to mixers (ginger ale, club soda, Half and Half grapefruit and lemon, etc.), it opens with adults doing the cha cha. Mixers of course call for a more sophisticated scene.

The motif of the Cott commercials is action, and plenty of it—to lend an air of excitement and fun to the products. Thirty scene changes per minute are par for the course. The opening 15 seconds in each minute spot is devoted to action backed by upbeat music, with narration held off until product shots are introduced subsequently. Scene changes are done in time to the music, as are phrases and individual words of voice-over copy. Dominant in the music is the unique sound of chromatic drums.

The music is scored differently for

each of the three commercials. Rock and roll provides the background for the commercial introducing the new cherry cola, expected to have special appeal to the young folks. A modern popular music score accompanies the fruit flavor spot, while for the mixers the rhythm is cha cha.

Scenes during the opening 15 seconds of all three commercials depict the bottom half of people in action. For cherry cola, the spot opens with kids' legs pedaling bicycles moving fast. They wheel into a driveway, jump off of their bikes, race across the lawn into the door of a house, and tramp into the rumpus room, where they sit on the floor around a coffee table.

Then comes shots of cherry cola on a tray in the foreground, and the voice-over narration begins. There are various scenes of product pouring, and a soda fountain scene during which the announcer states that cherry cola, long a soda fountain favorite, now is in bottles.

The fruit flavor heverage commercial opens with the feet and legs of a youngster running in time to the music, up to a Ninth Ave. type fruit stand. His hand reaches out and touches an orange. Out comes the storekeeper, hands on hips, surveying the child defiantly. When the child accidentally causes an orange to roll down the carefully arranged mountain of fruit, he looks gingerly at the fuming merchant and takes off as fast as legs can carry him. Only then does the narration begin, with video devoted to pourings of the product and shots of large quantities of fruit rolling along. ▀

tv commercials contrast with old print-promoted price deals



riding, and dancing accompanied by upbeat musical background. Narration is withheld until after the brisk opening, coming in with the product shots (r). Kids appear in the fruit flavor and cherry cola spots, while adults doing the cha cha serve as opener for more sophisticated mixer plugs

IS MANAGING A RADIO STATION

NO. 1 IN A NEW SPONSOR SERIES

(see Sponsor Speaks page 74)

by **PAUL MARION**
Mgr., WBT, Charlotte

Managing a radio station is much like riding a spirited and cantankerous horse; you never quite know where you'll wind up but you're pretty sure to have an interesting and challenging ride.

The other day when I arrived at the office, my secretary told me there were three people waiting to see me. One was a pretty, young, blonde married woman, otherwise unidentified, the second was a well known Charlotte artist, the third an FBI agent.

Having, by "nature and calling," a tremendous respect for agencies of the United States government, having a pretty, young blonde married to me, and knowing the artist well enough to have him wait a few minutes, I told

✔ "You agency guys would love my job," says Paul Marion of Charlotte, in detailing his experiences

✔ Compare your own life on Madison or Michigan Avenues with this account of local radio operations

my secretary to batten down the hatches and bring the FBI agent first. The agent, whom I had never met, was so exceptionally gentle, cordial and, at first, so uninformative, that I was soon frantically searching my conscience for my unpunished crime. Mercifully, I eventually gathered that he wanted us to broadcast a description of Public Enemy Number 3 who was suspected of being in our coverage area. The artist had a magnificent scheme for painting twelve original oils of local historical subjects for us to use on a calendar. The price was completely out of our reach but he talked so interestingly of local history that it was many minutes before I remembered I had a third visitor.

Mrs. Young Blonde finally came in and she had Mrs. Young Brunette

with her. They—just the two of them—were, apparently, launching the first local campaign for funds to combat cystic fibrosis. I knew cystic fibrosis was a disease—not a flower—but that was about all I knew. As my pretty visitor talked so professionally of the little known disease, how it attacks mainly children, how it has been considered almost inevitably fatal, how many children have died from it partially because of improper diagnosis, and of the dire need of more research, I asked her whether she was a nurse. No, just an interested parent. Were there many children with the disease in Charlotte? "Not very many so diagnosed," she said. And then she added, quietly and completely without any appeal for sympathy, "I have only two children with cystic fibrosis

"An endless variety of assignments and chores," says Marion



PUBLIC SPEAKING. "I get more invitations to address local groups than I can possibly fill." Here at a Community Pride luncheon



CHECKING SCRIPTS. The station manager is the last word on controversial program points. Marion spends hours in the tape room



MEETING VIPS (all of them who come to Charlotte). Here Marion converses through an interpreter with a German broadcaster

MORE FUN THAN AGENCY WORK?



"CONTACTS? MORE CONTACTS THAN I KNOW WHAT TO DO WITH!" says Marion. "People visit me and call me at all hours of the day or night to register complaints or sometimes to praise the station. I've been called at 1 A.M. to hear a complaint about the lyrics of a song. Once I almost had to leave town to shake a caller who insisted that we were broadcasting 'waves' that gave her unbearable pains!"

but she," nodding toward her companion, "has four." I was shamed and touched by such unassuming bravery but the experience was not unique in my business life.

To be sure, receiving three such callers back to back is unusual, even for a radio station manager, but for variety of contacts within a community, few jobs can rival mine.

Many years ago I enjoyed a humorous little book entitled *How To Run A Bassoon Factory*. A great many people don't know what a bassoon is and care less. I can imagine telling a group of strangers that I manufacture bassoons or bibcocks or bevel gears, and having a vast silence fall upon the assemblage. This NEVER happens when I say I man-

age a radio station. People react to radio. They praise radio or they criticize it; they listen regularly or they "never listen anymore;" they think radio is getting better, or they think it is beyond help. But they are almost never speechless when the subject comes up. Of course, radio is not the only vocation the mere mention of which stirs up spirited discussion. But surely one of the great satisfactions of managing a radio station is that no matter where you are or who you meet, you immediately have certain common ground with even complete strangers.

In contrast with the thousands of people who work day after day in a proscribed routine and never have any contact with the people who con-

sume the products they produce or help produce, the radio station manager sometimes gets more of those contacts than he really feels he can use. People visit me and call me at all hours of the day and night to register complaints or sometimes to praise the station. I have been called at 1 a.m. to hear a complaint about the lyrics of a song or an announcer's grammatical error. Several years ago I almost had to leave town to shake a caller who insisted that we were broadcasting "waves" that gave her unbearable pain every time she listened. She didn't explain why she continued to tune in. One householder nearly ran me crazy because her telephone number was just one digit off from that of WBT and phone



PHONEY TELEGRAM? Marion nearly threw this wire from President Eisenhower into the wastebasket, thinking it was a gag by the station staff. (See text for the full story)



WOMAN OF THE YEAR. Presentations of awards are another perpetual chore for a busy station manager. Here's Marion giving Woman of the Year honors to Dr. Elizabeth Corkey

calls for one of our programs were running HER crazy. But the crank calls are more than offset by the calls and visits from listeners who have good things to say or, better still, ideas of how the station can better serve the community.

Whoever undertakes to do a job in Charlotte—civic, cultural, educational or charitable—seems to appear sooner or later, generally sooner, in my office. The results of some of these visits are routine; others are far-reaching.

One fall day, six years ago, a young lady who worked as a secretary for a local oil company asked me for an appointment. She wanted publicity for a performance of Handel's "Messiah" by a Music Club chorus in a local church. She explained that a

freewill offering taken at this performance was the principal way in which the club raised money for music scholarships.

At the time of her call, Charlotte was patting itself on the back on the completion of a beautiful new civic auditorium, seating 2,500 people. As we talked that day, we both thought of how wonderful it would be if "Messiah" could be given each Christmas season and, perhaps someday, fill the auditorium. Two days later, our company took over the sponsorship of "Messiah" and underwrote the rental fee for the new auditorium.

On December 4 last year, the date of the annual performance, I arrived at the auditorium a half hour ahead of time. When I finally found a parking space and started toward the auditorium. I met streams of people coming away. My first thought was that the performance had been canceled; I found instead that every seat in the auditorium was full a half-hour before the performance, as many were standing as the firemen would allow and hundreds were being turned away. Here was the satisfaction of seeing a good idea grow great. Our company has helped the music club to realize an ambition and made possible the collection of almost \$6,000 in scholarship funds. But the end was not yet. Now a second musical event has been added through our partnership with the music club—a spring performance of Haydn's "The Creation," which promises to be as popular with the community and as profitable to the music scholarship fund as "Messiah."

If a radio station is a magnet that draws local visitors with interesting personalities and ideas, its attraction seems to be even stronger for the out-of-town great and near-great. We have entertained at the station such widely diverse figures as Jack Dempsey and Ira Pettina, Betsy Palmer and Ivy Baker Priest, Ann Jeffreys and Gene Autry, Phil Rizzuto and Joan Bennett, Leon Uris and Adlai Stevenson. We have originated broadcasts for Lowell Thomas, Walter Cronkite, Ed Murrow, Franklin D. Roosevelt, General Bela Kiraly, hero of the Hungarian underground, and Dwight D. Eisenhower. While contacts with each of these were stimulating, one of

my favorite memories stems from an experience with the last-named gentleman.

In 1957 we celebrated the 35th anniversary of WBT. As radio stations will, we let the word get around to network stars and leading citizens that, if they insisted on congratulating us on our anniversary, we would not be adverse to broadcasting their good wishes. The customary congratulations rolled in and we collected a goodly representation. On the day before the celebration began, a message came in that made all the others pale by comparison.

As I walked into my office that morning I saw a yellow envelope unopened on top of my mail stack. As I opened it I saw it was from the White House. It was a message of congratulations signed Dwight D. Eisenhower.

Now our radio staff is a fairly informal brotherhood and the clever con is far from unknown among us. I had perpetrated one or two myself. I still remembered the gleam in the eye of our publicity man who received a highly exciting but inaccurate teletype from Za Za Gabor about visiting the station the next morning. Memory brought back also the plight of our merchandising girl who constantly misspelled Procter and Gamble—until she received one morning a teletype from the president of P&G cancelling all advertising on our station until she learned to spell.

What then, I thought when I saw the yellow envelope, could be more natural than that my ever-loving staff had cooked up a telegram from the president and were even then waiting to enjoy my gullibility. On the other hand, if it was genuine, what a topper it would be for our anniversary celebrations! I stood smack in the middle of a dilemma.

There was nobody I could consult. Any member of my staff might have sent the telegram. There was only one solution—to call the White House. Our operator nearly swallowed the switchboard when I put in the call but in a remarkably short time I had the White House on the phone and soon I was talking to Press Secretary Hagerly. I identified myself and asked whether the president had sent us a

(Please turn to page 50)

Humor and skill come to the front in recent crop of commercials



TVT PRODUCERS pick 'savvy-made' commercials. Top row (l to r) Nestea (MPO) Mc-E, Jim Manilla, producer; Scott Tissue (EUE) Robert LaChance, producer. Below (l to r) 6-12 Mosquito (CBS Animations) Mathes, Frank Huber producer; Piel's (EUE) Y&R, Bill Muyskins, producer

SAVVY VIDEO COMMERCIALS

- ▶ Top film commercial producers scan their recent assignments and pick a number of savvy agency gems
- ▶ Viewers' interest in new crop of film commercials is being wetted with considerable humor and freshness

Advertising agencies, undeniably, are moving toward a level of commercial film making that borders on the original and frequently brilliant. There is also ample proof that the recent batch of commercials on the video lanes were infused with considerable suavity, subtle humor, sophistication and soft sell.

Film commercial makers—the men who know agencies best—were re-

cently asked by a SPONSOR editor to express themselves about savvy agency television commercial experts. Who, in their educated opinion, were doing outstandingly in the creation of commercials? Who were some of the agencies with sparkling creativity, the agencies with mastery of the difficult art of the television commercial?

A number of New York film com-

mmercial producers, unhesitatingly, singled out J. Walter Thompson as one of the foremost agencies responsible for the advancement of the commercial.

Also avoiding the trite and imitative, in the opinion of film producers, were such agencies as BBDO, Maxon, J. M. Mathes, Ogilvy, Benson & Mather, McCann-Erickson, D'Arcy, Kenyon & Eckhardt, Benton & Bowles, Norman Craig & Kummel, Doyle Dane Bernbach, Campbell-Ewald, Young & Rubicam, Reach McClinton, Papert, Koenig, Lois, Grey, SSC&B and several Canadian agencies.

But, above all, the trend was toward selling products with fun and a dash of frolic. Said Lincoln Diamant, vice-president. Daniel &

Here are agencies regarded as shining in commercial making

Major New York film producers take a look at the product in their shops and come up with this list of American and Canadian advertising agencies which

have the latest savvy and know-how in getting the commercial rolling from the story boards to ultimate projection on the television screens of America

Bauer & Tripp

BBDO

Benton & Bowles

Campbell-Ewald

D'Arcy

Doyle Dane Bernbach

Kenyon & Eckhardt

MacLaren Advertising Ltd

McCann-Erickson

Mann-Ellis

J. M. Mathes

Maxon

Norman, Craig & Kummel

Ogilvy, Benson & Mather

Papert, Koenig, Lois

Reach McClinton

Spitzer, Mills & Bates

J. Walter Thompson

Young & Rubicam

Charles: "Madison Avenue has discovered that wit can actually strengthen commercial memorability and boost product sales. Products and services traditionally considered inappropriate for a witty tv selling approach are yielding to the injection of a little good humor into their tv spots."

Diamont noted that gifted agency people have joined equally talented film producers to reveal how humorously commercials are turning a formerly provoked television audience into a relaxed army of commercial aficionados.

More and more ad agencies are veering toward the smart, the new and the different in film commercials, according to Samuel Magdoff, secretary-treasurer of Elektra Film Productions, a small organization but widely recognized for its arresting and prize-winning results. Like other industry figures, Magdoff sees a trend on the part of the agencies toward brighter, more humorous commercials, especially when they lend themselves to the medium. Agencies, in Magdoff's opinion, are currently looking for what he termed "the clean and well-designed commercial."

"This isn't art for art's sake," he said. "It is just designing better commercials to sell more products. And

I'm pleased to see that agencies are leaning toward the humorous, toward the lighter approach in their copy."

Magdoff, along with his associates, implores agencies not to come to film commercial producers with "every scene pinned down." "We could do a great deal more for them if their story boards weren't tightly locked up when they arrive at our door." And he continued, "We hope most agencies will learn to see us earlier. Discussions, beforehand, will prove rewarding for all concerned and the end result—the commercial—will be infinitely better."

Among the "prideful" commercials of recent origin made by Elektra and singled out by Magdoff for inclusion in the SPONSOR list are these: *Brillo*, 60-second, live action-animation, black and white (J. Walter Thompson) with a new graphic technique and novel use of titles; *Puss'n Boots*, 20-second, animation, black and white (Spitzer, Mills & Bates) filled with gay and gentle humor; *Esso Imperial*, 60-second, animation, black and white (MacLaren Advertising Ltd.) which Magdoff describes as "graphic onomatopoeia"; *General Electric Blender*, 60-second, live action, black and white (Maxon) which contains "some of the most beautiful food shots!—shot to a

rhythm and beat"; *Chesterfield*, 60-second, graphics and live action black and white (J. Walter Thompson) "extraordinarily smart graphics of cigarettes and packages with effective closeups" and *Chevron Gas*, 60-second, black and white (BBD&O) with "exquisite understatement of the sponsor's product."

CBS Animations, a comparative new department of CBS Films Inc. with Tom Judge as general sales manager, has been doing a booming business in various types of commercials but the emphasis he notes appears to be on copy with fresh humor and a remarkable air of modernity. It is Judge's boast that his organization "can do better work faster than rival organizations in the city." He said the need for originality, style and quality in the creation of commercials was one of the main reasons for the establishment of CBS Animations.

"What our customers want to buy, I feel, is a superior creative contribution and the management of production," Judge said. "It isn't film or tape, or live action, or animation or art, or design, or scenery, or staging that our customer buys. It is rather in the case of television commercials, the most effective way of communicating an idea or a conce

his potential customer through the medium of television. Our business is to contribute to and manage the effective and motivating translation of the idea, emotion and/or concept into a medium, permitting it to be stored and subsequently fed at will into the television system. We can function in this direction effectively only if we concern ourselves with the needs and the desires of our customers and only if we concern ourselves with what he is buying rather than what we are selling."

Among the notable commercials of recent vintage made under the aegis of CBS Animations in Judge's opinion are the following: *6-12 Mosquito*, 10-second, animation (J. M. Mathes) "we like this one because it gives a mosquito a personality"; *Olympia typewriter*, 60-second, live and animation (Mann-Ellis) "the superb close-up photography showing the unusual capabilities of this machine"; *Good Luck Margarine*, 10-second, stop motion (Ogilvy. Benson & Mather). "this combines stop motion with a third dimensional aspect that gives an unusual effect"; *Good and Plenty Candy*, 60-second, animation (Bauer & Tripp), the light and springy line technique makes this one stand out, in Judge's evaluation. It's done in a sing-along fashion to that youngsters can learn to sing the words of the commercial; *Friend's Beans*, 10-second, animation (J. B. Mathes) "an excellent example of the use of the 10-second spot to best advantage" and *Fifth Avenue Candy*, 30-second, animation (J. M. Mathes), provides an entertaining situation that is also eye-catching."

Agencies are indeed reaching new heights in creativity of commercials, according to Bill Susman, vice president of MPO Videotronics Inc. He said it was clearly evident that filmed commercials were constantly improving in production values. Moreover, viewer sophistication was increasing, he noted. Quality, in Susman's opinion, did not necessarily mean elaborateness, although an elaborate commercial "may be of high quality."

"And not simplicity, either, for there are plenty of simple commercials that look as if they have been made by and for simpletons," Sus-

(Please turn to page 51)

'DIGGIN' LIKE SOURDOUGHS'

You 'uns 're probably too young to remember, but they wuz a kinda excitin' gold rush back in the old Dakota Territory days. Didn't find too much gold but had a lot of fun diggin'.

Now, these Dakotans are still great diggers and if you happened to sashay 'round Manchester (it's in what most folks now call South Dakota) a coupla weeks ago you'da seen a passle of Dakotans shovelin' as if they wuz sourdoughs struck it rich. 'Course, there's no gold there, not even pyrite, but it seems that some radio and teevee fellers buried about thirtee-five thousand' dollars in prizes.

'Cordin' to some folks these radio and teevee fellers work for somebody called KELO-LAND (it's a name ya hear a lot about 'round these parts). It's one of these new-fangled broadcastin' companies (*Editor's note*: the old prospector is talking about KELO-AM-TV, Sioux Falls; KDLO-TV, Florence, and KPLO-TV Reliance, all South Dakota) and there's a fella names a' Joe Floyd seems to have a lot to do with it. Ya kin tell he's important cuz he's usually got a ceegar and he wears big plack specs.

I guess I shoulda explained that

right now we're celebratin' the centen-neal (that means a hunnert years) of the startin' of the old Dakota Territory and they got a come-mishun and all like that.

Well, these radio and teevee fellers put on what they call a big promoshun during the summer 'n' long about the end of August—it was the last weekend—there wuz big doin's 'round Manchester.

You wouldn't believe it but this weekend doin's—they called it gold rush—got more folks to come than a barn raisin'. Durin' two days they wuz a hunnert seventy five thousand' folks there. On Sunday alone they wuz a hunnert 'n' eight thousand'.

The diggin' I was tellin' ya about they's the folks that won gold shovels in a contest. They wuz a thousand' four hunnert thirtee nine of 'em. An' on Sunday they lined up jes' like soljers on leetle plots and went at it with a hoot and a holler.

They wuz other doin's, too. I jes' nearly fell over with dee-light when Larry Welk began squeezin' that ay-cordeen. An' then two cowpokes from that *Rawhide* teevee show an' that Huck Houn' and Yogi Bear the leetle 'uns like. it was really sump'n. ■

'GOLD RUSH' promotion of KELO-LAND stations attracted 175,000 persons during weekend climaxing Dakota Territory Centennial observance. Below some of the 1,439 who dug for prizes



SPONSOR ASKS:

HOW CAN AGENCIES AVOID OVER-SPENDING FOR FILM COMMERCIALS?

(PART 3)

Those replying to this week's question are:

- **Marvin Rothenberg**, MPO Videotronics, Inc., New York
- **Louis Cavrell**, President, Charter Oak Tele Pictures, Inc., New York
- **Tom Dunphy**, W C D, Inc., New York

Marvin Rothenberg, vice president and producer-director, MPO Videotronics, Inc., New York

Strangely, one of the techniques used by most agencies in the attempt to keep from overspending on commercial production, frequently results in higher costs, and may result in a



Producer can help agency keep costs down when brought in at early stages

commercial which does not realize its full selling potential. This is the practice of competitive bidding based on completed storyboards.

In theory, at least, a commercial which is pinned down in storyboard form to the last optical effect, exact to a degree that enables each of the production companies to bid on the same thing, helps the agency receive accurate bids. These bids are comparable, and from them the agency can select the lowest price. But this theory—and practice—brings in the producer too late for him to perform a most important aspect of his service to the agency and client. Most

quality production houses have vast experience in commercial production. The producer—and frequently, the director who will be in charge of the actual filming—can offer important cost-saving advice if he is called in at the outset of the commercial development. And it will be much easier for the agency to avail themselves of this advice, if it comes to them before the commercial has been approved by the agency's client and has theretofore become frozen.

Follow the process for producing tv spots for a moment, and see how early consultation with the producer can save money. The agency's creative staff comes up with a great concept for a commercial. This same concept can be projected in a variety of ways, and at highly varying costs. We're not talking about distorting the creative concept or reduction of quality now—the worst way to reduce costs is to reduce quality. The shoddily-produced commercial is the worst kind of overspending—regardless of cost, poor quality cannot produce the kind of results the client expects from the money he spends on time charges. Whatever has been spent, no matter how little, is overspent.

Assuming good quality, then, most ideas can lend themselves to varying treatments, and variations in production technique within each of those treatments—all at different cost levels. Top notch agency producers know this, and when working closely with the other agency creative people, will guide the development of the commercial with an eye on cost. But one member of the tv commercial creative team is still missing—the production company. He can make sig-

nificant contributions to the development and projection of the idea—he is a professional film maker—and can instantly tell whether or not a particular effect or technique is overcostly in relation to its impact on the audience.

Such close participation will also enable the production company to better schedule the commercial from concept to completion. The film business is highly unionized: overtime for the rush to get the spot on the air is extremely costly. Thus, better scheduling all through the creation and approvals of the commercial—with the air date constantly in mind—can get the commercials in front of the cameras sooner, with less overtime, and lower costs.

Bidding has its place. But remember that it is not always the least expensive procedure for commercial production. Better commercials, at lower costs, can more frequently be produced by early selection of the producer, and his creative participation right from the start.

◆
Louis Cavrell, president, Charter Oak Tele Pictures Inc., New York

An advertising agency can avoid over-spending for tv-spots by avoiding certain conditions that will undoubtedly lead to higher costs than necessary.

A tv-agency should entrust the critical decisions to a person or persons who are qualified by experience to make economically wise commitments.

I say economically wise, because all economies are not necessarily wise. For instance the selection of a film



Chicago's dressed to the 9s

On outdoor boards, in newspapers—even in the sky*—as well as on television, Chicago has been decked out with thousands of smiling 9s during the past eight weeks. This was the biggest teaser campaign ever to hit a metropolitan area—a blockbusting, news-making campaign to introduce WGN-Television's exciting new fall programming to viewers on Channel 9. This was a campaign promoting greater audiences for.....

Best movies at 10:15 P.M.—presenting the 111 post-1950 film features from the celebrated Seven Arts and MGM packages.

More newscasts . . . Snappy, exclusive "Newsbreak," nine times daily—9, 10 and 11 a.m. and at 1, 2, 3, 7, 8, and 9 p.m., supplemented by complete and comprehensive news coverage at 7:45 and 11:45 a.m.—5:45 p.m., plus "10th Hour News" at 10 p.m. and the "Midnight Roundup."

More outstanding features . . . more music, more drama, more special events and service programming—"Great Music from Chicago," "The Play of the Week," "Bozo's Circus," "Ripcord," "King of Diamonds," "Dick Tracy," "Your Right to Say It."

Exclusive year-around sports . . . introducing this season the Saturday Sports Spectacular featuring away-from-home hockey games of last season's hockey champions, the

Chicago Blackhawks, and Chicago's new professional basketball team, the Chicago Packers . . . every Saturday night starting October 14.

For availabilities, contact: WGN-TV, 2501 Bradley Place, Chicago 18, Illinois. Phone: LAkeview 8-2311
WGN TV, 220 E. 42nd Street, New York, N. Y. Phone: MUrrayhill 2-7545.
Represented by Edward Petry & Co.

wgn-tv — chicago

*More than 1,000 9s via skywriting

Suddenly you made a friend



because you "found" the **MOST UNUSUAL** Christmas gift-giving idea for customers, employees and friends **EVER SEEN!**

★ ★ ★ ★

Yes, you were "really in action." Your customers even called to say "THANK YOU" for your unique and wonderful remembrance and thereby opened the door to **ADDITIONAL SALES!** Your employees and friends too, showed their appreciation in the many small ways **ONLY YOU** would understand.

★ ★ ★ ★

If you buy gifts (between \$7.50 and \$100.00 each) you'll surely want to see this unusually practical, sensationally simple and refreshingly different way of saying "THANK YOU" to the people who are **IMPORTANT TO YOU AND YOUR COMPANY.**

WRITE FOR MORE INFORMATION...



Automated Gift Plan, Inc.,

80 Park Avenue, New York 16, N. Y.

EP-104

Please send further information.

Company _____

Address _____

City _____ Zone _____ State _____

AM _____ Title _____

Be sure approval. Gifts in the \$7.50 to \$100.00 price range.

company solely because their bid is lower than someone else's is not necessarily wise, unless this company also is able to deliver the experience and control that is required in such matters.

Storyboard should be complete and reflect all the production problems of the film, so that the film producer can realistically bid on the job and provide the agency with such vital information concerning schedules for casting, studio rentals, studio-crew, animation-requirements, etc., — and finally provide the agency with a reasonable date for delivery for final acceptable answer print.

Some agencies have been known to purchase large amounts of expensive airtime without assurance that they will have the films available, this usually results in extraordinary pressure to meet these airdates, which gen-



Responsibility for all phases of production should be determined from beginning

erally also results in unnecessary additional costs for overtime charges and sometimes also for avoidable mistakes.

The responsibility in all phases of the film production should be thoroughly understood as to whom this responsibility belongs.

If the producer does not understand that he is responsible for props, it is likely that on the day of shooting expensive delays, in which the crew, studio, and agency-people sit around waiting for a "chair," will be unavoidable.

Advanced planning in form of comprehensive discussions between film company and agency can resolve such problems as special permits in approval of locations, approval of stockshots, etc.

Without this carefully planned and worked out schedule a considerable increase in costs is almost a certainty.

Tom Dunphy, *exec. vice president, WCD, Inc., New York*

Overspending a tv commercial budget is usually the result of two related factors. In the first instance, the commercial film producer fails to spell out what he really intends to deliver when he submits his specific



By the agency spelling out to the producer what he is expected to deliver

dollar bid. Then, when well into production, the agency producer finds the bid doesn't cover all the elements to complete the commercial as he envisioned it . . . a standup award-winner. He accordingly makes one or two little changes, which he feels his contingency should cover but invariably doesn't.

Is either offender dishonest or overzealous? No! The remedy is simply although a little time-consuming.

Most commercial film producers would welcome a preproduction meeting before being awarded a contract to discuss the production as that producer would handle it, at which time he can also predict fairly accurately how much his method would cost. There is one requirement: that such production meetings be not just "brain-picking" sessions, or awkward gatherings at which his competition is in attendance. In other words, the final one or two producers in a bidding competition would be given a private opportunity to explain their bids . . . thereby pinning the price down—and, of course, impressing the agency with exactly how much creativity they will be getting for their money. Then, if, during the course of production, the agency producer decides to make changes, he will know the responsibility for upping the budget is his, and I suggest he find out then and there how much money is involved. The chances are he will stay within his budget." ▀

What! Forty years already?



Dan Ingram
3-6:15 PM

Charlie Greer
1-3 PM

Bruce Morrow
10 PM-12 Mid.

Scott Muni
7:15-10 PM

Sam Holman
11 AM-1 PM

Herb Oscar Anderson
6-10 AM

Fred Hall
10 AM-6 PM Sun.

Time flies. So does WABC. And so do the delighted listeners to the **Swingin' Seven from 77**. Fly with us to our Fortieth Birthday Party. Special features. Special events. Extra Special prizes and surprises. All day. All month. And, of course, First Person News, Your Kind of Music. All the time on THE NEW SOUND OF NEW YORK.


WABC
RADIO CHANNEL **77**
on your sound dial

WPTF

Raleigh-Durham



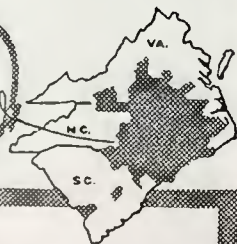
has **TWICE**
as many
adult listeners

THAN any other station in
the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	55.1%
Station B	24.1
Station C	5.2
Station D	9.2
Station E	6.4

NATION'S
28th RADIO
MARKET
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

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

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

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

National and regional buys
in work now or recently completed

SPOT BUYS

RADIO BUYS

U. S. Tobacco, New York, has a schedule involving 40 to 50 markets for its Model pipe tobacco. This promotion will have three flights: 30 October for three weeks; 6 December through 12 December, and 18 December through 22 December. The time segments will be minutes and I.D.'s. There will be two stations used per market. Agency: Donahue & Coe, New York. Buyer: Phil Brooks.

Morton Manufacturing Corp., Lynchburg, Va., will open its annual promotion for Chap Stick and Chap Stick hand cream. The campaign will enter the top 50 markets and will begin the end of October. Time segments will be minutes at a frequency of 10 to 30 spots per week. Agency: Gumbiner. Buyer: Anita Wasserman.

TV BUYS

Colgate-Palmolive Co., New York, has two flights planned for its Congestaid. The first flight will begin 12 November and will continue for five weeks. This will be followed by a second five-week flight starting 7 January. The total number of markets involved in this promotion will be about 40, in major areas. Time segments: night fringe minutes. Agency: L&N, New York. Buyer: Jim Alexander.

Schick Inc., New York, will soon open a spot campaign for its Schick electric shaver. The entire schedule calls for nine weeks, but this will be divided into three flights. The first flight is to start 22 October and run for four weeks with late night and early fringe minutes; the second flight will begin 12 November and go on for six weeks with four prime breaks per week. The third flight is an intensification of the two previous flights, building onto both the minutes and breaks and to continue through the Christmas holiday. Some 50 to 60 markets are planned for this promotion. Agency: Norman, C&K, New York. Buyer: Jack Mais.

Dow Chemical Co., Midland, Mich., will go into some 30 to 40 markets in a promotion for its Ben-Mont gift products. This campaign will also have two flights: the first starting 27 November and the second starting 11 December, both for one week. Time segments: day and night minutes. The schedule calls for 20 to 30 markets. Agency: MacManus, J&A. Buyer: Jerry Latsky.

S. C. Johnson & Son, Inc., Racine, Wis., will begin a campaign 6 November for its Glade. This promotion will have a six week flight in about 30 markets. Time segments: early and late fringe minutes. Agency: B&B, New York. Buyer: Stan Kreisler.

Procter & Gamble, Cincinnati, will promote two products: Liquid Prell starting 15 October through the P&G year using night minutes in about 30 markets. Agency: B&B New York. Buyer: Barry Alley. The second promotion is for Downey in more than 20 markets with day and night minutes. The Downey schedule starts 13 November through the P&G year. Agency: Grey, New York. Buyer: Irene Levy.



who "approves" approved outdoor advertising

Everybody!

Because in Approved Outdoor Advertising there is continued adherence to the highest standards of good taste and to the requirements of marketers who insist their message be close to where the sale is made.

That's why Approved Outdoor locations are primarily in commercially-zoned areas — where marketers can effectively use this low-cost medium to drive down today's rising distribution costs.

This is the only kind of Outdoor recommended and sold nationally or regionally by OAI, the national sales organization — the kind located so close to the cash register that it can be the last product-purchase message before the prospect enters the store, tavern or dealership.

Approved Outdoor Advertising plant operators (represented by OAI) learned long ago that marketers and agencies seek locations in or close to the central marketplace and the surrounding shopping areas—not on those parts of the great highways where little or no business is done.

Note: Roadside signs of non-standard size or construction—and signs identifying places

of business—are not a part of the Approved Outdoor Advertising medium. OAI sells only standardized 24-sheet and 30-sheet posters —painted bulletins with or without dramatic embellishments—and spectaculars specially constructed to meet special needs.

If you are alarmed at rising media costs and skyrocketing distribution percentages, we suggest you critically study the recent industry-wide research program delineating markets including reach and frequency of households with the lowest exposure-per-dollar rate in all advertising.

We suggest you take a good look at some case histories that will show an excellent share of market increase where Approved Outdoor was the only variable. An Approved Outdoor representative can be at your desk as early as tomorrow morning. Give us a ring. He'll have the facts why agencies recommend this vital medium to marketers who have to sell every day, all day.

APPROVED OUTDOOR is the smart money answer to today's tough marketing situations and is represented nationally only by

Outdoor Advertising Incorporated

360 Lexington Avenue, New York 17, New York. MU 2-2800

RADIO RESULTS

HOME IMPROVEMENTS

SPONSOR: Struck & Irwin Co.

AGENCY: Direct

Capsule case history: To sum up in the word of the general manager of the Struck & Irwin Co., Madison, Wisc., "We are sold out." This, in a few words, tells the successful sales story of their blacktop paving advertising campaign on WKOW Radio, Madison. The company bought the five-minute 7:45 a.m. *Jack Davis Weather Show*, for three days a week, Monday, Wednesday, and Friday, starting 3 April and ending 29 September. The campaign offers Struck & Irwin's blacktop paving of driveways service. Now, even though the campaign was recently completed, the company is unable to accept more contracts because of the amount of business their radio advertising has brought them. Struck & Irwin's general manager also had this to say about advertising on WKOW: "With only a nominal expenditure on this station, our blacktop division volume will be in excess of \$200,000. An excellent return for the dollar spent." The approximate cost of the campaign on the show was \$1,000.

WKOW, Madison, Wisconsin

Program

CLOTHING

SPONSOR: Robert Hall Clothes AGENCY: Arkwright Advertising

Capsule case history: Robert Hall Clothes recently received the largest and most successful response it has ever had for a radio write-in promotion. Robert Hall bought schedule on WCBS using the *Jack Sterling Show* (6:00-10:00 a.m.) to promote a special contest. Sterling awarded a Robert Hall wardrobe to a listener and his entire family whose postcard was selected from those sent in. Within five days, and after only a handful of 30-second announcements had been broadcast, 23,278 cards were received. Robert Hall Clothes, which has concentrated a large part of its advertising budget on radio over the years, was impressed by Sterling's results. Jerry Bess, exec. v.p. at Arkwright Adv., said: "We are most enthusiastic about the show, and we look forward to a continued campaign for the account using both straight commercials and contest promotions. Sterling, with his tremendous personal magnetism, has the ability to not only reach people, but sell products as well."

WCBS, New York

Announcement

MUSIC STORES

SPONSOR: Music Box

AGENCY: Direct

Capsule case history: The Music Box, with its two locations, one in Langley Park, Maryland, and one in Washington, D. C., has advertised exclusively on WMAL, Washington's, *Felix Grant Show* for the past seven years. This show, which features good jazz, is on the air from 8 p.m. to midnight, Monday through Friday. The Music Box has scheduled 12 one-minute announcements per week. Two years ago the Music Box started featuring an Album-of-the-Week, and at this time the store manager kept 30 of the featured albums in stock for potential buyers. Now, two years later, the Music Box must have at least 75 to 100 albums on hand before an on-the-air offer can be made, due to the interest and response of the WMAL listeners. The manager of the Music Box says, "My association with the *Felix Grant Show* has been magnificent, and for my part the jazz show is the best buy in town." This evening show has effectively and continually reached potential new customers.

WMAL, Washington, D. C.

Announcements

BANK

SPONSOR: North Carolina National Savings Bank AGENCY: Direct

Capsule case history: When the North Carolina National Savings Bank, Winston-Salem, decided to go into radio advertising for the first time they turned the problem of setting up a campaign over to the sales staff of WSJS, Winston-Salem. WSJS set up a special news bulletin package, an unscheduled number of straight one-minute news bulletins to be used whenever the WSJS staff felt material was newsworthy enough. *Up to the Minute News*, as the bulletins are called, has done a tremendous job for the bank. According to Frank O'Sheen, bank vice president, *Up to the Minute News* was our very best radio buy. The new bulletin campaign on WSJS has been a great help in establishing our identity as well as being a perfect springboard for the telling of, and selling of, specific services." In addition, O'Sheen said, the WSJS news presentation has provided a number of favorable side effects in addition to getting the bank's specific public story across to customers.

WSJS, Winston Salem, N. C.

Announcement

TASBEM

What famous communicator said what? The letters above—TASBEM—do **not** stand for “Take A Shower Bath Each Month.” But as used by their originator, they **do** refer to taking the populace to the “cleaner’s”. Part of his success was achieved by rule of Thumb; part as a powerful proponent of the Scandinavian nightingale. Who was he—and what did he say? You’ll find the answer below.

On the subject of famous communicators, the letters WWDC have long spelled **radio leadership** in the rich, ever-expanding Washington, D.C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate **your** sales message.



WWDC

Radio Washington

... the station that keeps people in mind

Member of the Blair Group Plan . . . represented nationally by John Blair & Co.
And in growing Jacksonville, Fla., it's WWDC-owned WMBR

Phineas Barnum—"There's A Sucker Born Every Minute"

PORT OF
PITTSBURGH



Take TAE and see

how to get more
sales tonnage
in the port of
PITTSBURGH, PA.

According to the U. S. Army Engineers, the Port of Pittsburgh handled 6,872,194 tons last year. The greater Pittsburgh marketing area is even bigger when it comes to sales tonnage. Last year retail sales totaled \$2,883,162,000. How to tap that market? Buy WTAE. Need proof? Just look at the record. In the past year, 46 major local Pittsburgh advertisers have switched to WTAE. They know the market. They demand sales. You can get more sales for your clients' money on WTAE, too. See your KATZ representative for the story of the overwhelming local and national trend to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**

PAPER JUNGLE

(Continued from page 27)

clear billing discrepancies between stations and agency.

CMB, which will demonstrate its service on fully-programed electronic computers in about three months and will be in active operation in six, has worked out a system (using the facilities of C-E-I-R, Inc., which has a staff of over 350 and does \$8 million annually in data processing business) which includes these highlights:

1. Automatic "control" of discounts and efficiency evaluation (i.e., is the schedule being bought at the most advantageous rate?) of radio/tv spot buys.

2. Standardized CMB invoices to agencies, replacing "hundreds of station billing forms now used."

3. Single voucher checks for payment to stations, again replacing a multiplicity of present agency forms.

4. Clearance of discrepancies (between what was ordered and what was actually on the air).

5. Same-day transmission of earned-rate information to agencies, speeding up present reporting channels by as much as several weeks. And CMB will provide agencies with estimates and prompt costing of alternate media plans.

Broadcast Billing Co., subsidiary of long-established Standard Rate & Data Service, views the problem principally as one in which "tv stations and advertising agencies waste thousands of man-hours and dollars duplicating each other's efforts." The result, according to BBC, is "a climate of misunderstanding between buyer and seller, and a needless limitation on the attractiveness of spot broadcasting as advertising media."

Although two of the three new billing firms (CMB and Broadcast Clearing House) intend to use standardized forms, BBC won't. apart from internal processing. BBC's latest presentation puts it this way: "Broadcast Billing Co. recognizes that each client has form requirements and internal procedures peculiar to his own circumstances; the service company must tailor itself to the existing standards and paperwork."

One of the key elements in its spot tv service, according to BBC, will be in the area of reconciliation of records, putting "the control of expenditures on a daily basis and insuring an improved cash flow." Reports of

discrepancies "indicating failure to perform authorized announcements (will be) sent to the station and the representative daily to facilitate immediate renegotiation of these spots with advertisers."

BBC will also operate in the area of estimates. "For its client agencies, BBC is prepared to formulate the monthly expenditure estimates by account in a format and on dates as indicated by advertiser requirements." And, in the agency-of-record area, BBC plans to maintain "daily 'status boards' reflecting the total activity in year-to-date for multi-agency advertisers."

Broadcast Clearing House, which plans to start its service on a radio-now, tv-later formula, feels the paperwork problem is particularly acute in spot radio because "there's little standardization of forms and procedures," and agencies face a headache-producing mountain of bills, checks and affidavits for each individual station. Additionally, there are the problems of correcting discrepancies, endless correspondence, lack of safeguards and schedule-policing, and station reluctance to conform to a variety of agency procedures in billing and paying.

By using its own standardized forms and processing them at Bank of America's data center in San Francisco, BCH hopes to accelerate payment to the 25th of the month following the broadcast of spot radio schedules. This, BCH's Mehlig believes, will be a big improvement over the present situation. "The usual time lag on station payment in spot radio is 60-150 days."

Centralized billing procedures are in operation right now in some advertising areas. Outdoor advertising, for example, is billed through central channels, and an organization was recently set up to handle weekly newspapers on a similar basis. The Katz Agency for some time now has centralized its own spot billings (and has taken its commissions faster as a result), and Peters, Griffin, Woodward in 1957 launched a punch compiled system of computing and reporting station availabilities electronically.

Will the new plans to centralize spot radio/tv billing meet industry support from advertising agencies, reps and various industry organizations? There's considerable indica-

PORT OF PITTSBURGH PA

Take TAE and see
how to get more sales tonnage in the port of
PITTSBURGH, PA.

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**

BASIC ABC IN PITTSBURGH

 **THE KATZ AGENCY, INC.**
National Representatives



tion that the entire spot industry, weary of its paper load, is generally in support of the concept.

A typical summation of the agency-level problem can be found in the words of John Ennis, v.p. and media director of Fletcher D. Richards, who stated: "I haven't any accurate idea of how much it costs us in media billing, paying and estimating a spot campaign but I do know a goodly amount of man-hours is devoted to these functions."

THIS WE FIGHT FOR:

Two years ago, SPONSOR's Standard Spot Practices Committee developed a standardized form to ease manual billing paperwork in spot radio/tv. Backed by the Agency Financial Management Group, this form was later adopted by over 200 stations. On many occasions and in many stories, SPONSOR has advocated the centralization, standardization and simplification of the "paper jungle" in spot media.

NIGHT RADIO

(Continued from page 29)

"Increasingly good" is the word out of CBS Radio Spot Sales, in regard to nighttime sales. Reports Maurice Webster, v.p. and general manager of the rep firm "Life Magazine just purchased a series of nighttime newscasts on several of our stations, to reach more and different customers for their publication." He adds, "and Cinzano Vermouth is buying nighttime radio announcements." Their reason: "the atmosphere is best for extolling the virtues of their fine wine at a time when listeners are likely to be most interested in it."

"Fresh and attention-compelling programming," says Webster, is responsible for much of the advertiser attraction. "Features like KNX's (L.A.) *Kaleidoscope*, a nightly half-hour documentary on Southern California. Or KMOX's (St. Louis) *Sports Open Line* with local sports authorities and audience phone-in questions. Or KCBS' (San Francisco) *Viewpoint* where listeners call in with their opinions on the problem of the evening." Webster also calls attention to WCBS in New York City which

has been scoring heavily with nighttime sponsorship of its news and sports shows.

AM Radio Sales' W. H. Losee told SPONSOR that Pepsi-Cola purchased a 45-minute portion of KMPC's (Los Angeles) nighttime schedule last month. The purchase, not a parent company buy, is a daily, six-days a week, 52-week schedule. It involves the 9:30 to 11 p.m. segment.

H-R v.p. James M. Alspaugh who says "it's a rule of thumb among H-R salesmen to pitch nighttime availabilities as part of most every saturation campaign" points to the success of WMAL, Washington, and KWK, St. Louis in nighttime sponsorship.

Alspaugh says "we know that there is a large important segment of radio listeners that can only be reached at night therefore each advertiser should take advantage of this for maximum selling of his product."

H-R's radio research manager, Mary Ann Richardson backs this up with this nighttime listening date. In New Haven, WELI's nighttime circulation in their home county is 61% as great as their daytime circulation: KGB, San Diego, nighttime circulation 65% of their daytime circulation: WJAX, Jacksonville, Fla. nighttime circulation, 74% of its daytime circulation.

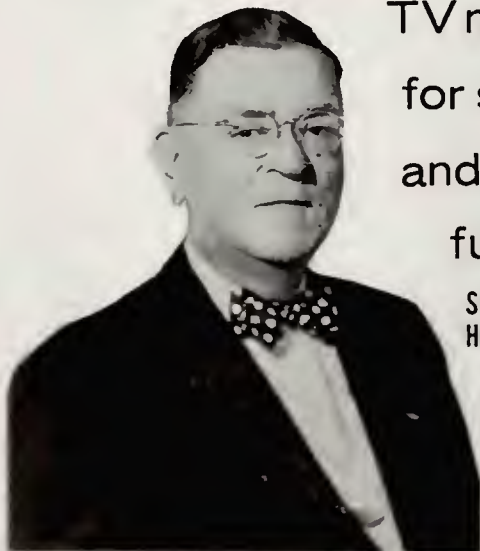
G. William Bolling, president, radio division. The Bolling Co. cites KRNO, San Bernardino, Calif., WBRY, Waterbury, Conn., and KTRN, Wichita Falls, Texas, as experiencing increases in nighttime sales. Bob Holczer, general manager of WBRY says the station is "sold out every night of the week." The Waterbury Savings Bank, says Holczer, buys an evening music cavalcade from 8:30 to 11 p.m. every night of the week.

According to Bolling, KTRN's revenue, "from 9 to 10 p.m. is as great as it is from 4 to 5 p.m. or 9 to 10 a.m."

Ben H. Holmes, v.p. in charge of Petry's radio division lists the following advertisers currently on Petry-repped stations: A. J. Sirris & Co.; Canada Dry Beverages; Encore Cigarettes; Esso Standard Oil; Foods Plus; General Motors Acceptance Corp.; General Motors-Fisher Body; Kiplinger Magazine; Minute Rub (Bristol-Myers) Minute Maid Orange Juice; Model Tobacco; Monroe Auto

"Look South for new economic strength... look at the Jackson

TV market area for solid growth and a sound future."



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

TOM Q. ELLIS

Clerk, Supreme Court of Mississippi

WLBT Hollingbery **3**

WJTV Katz **12**

Serving the Jackson, Miss., Television Area

C - E - I - R ^{*}**ARB** **INC.**

***R**esearch is the key word which links the objectives of the leading audience measurement service and the world's largest independent data processing firm.

To ARB clients, this alliance of objectives and resources promises an expansion of research services to meet every television audience measurement need of the '60's...and beyond.




AMERICAN RESEARCH BUREAU
DIVISION OF C-E-I-R INC.
Washington • New York • Chicago • Los Angeles

Equipe; Mun; Noxzema Cover Girl; Owens Yacht Club; Profit Research; Raeford Worsted.; Remington Arms; Reynolds Tobacco; Sally Hansen Cosmetics; Shulton Bronze Tan; Texaco; Twentieth Century Fox; Tyrex; Universal Pictures; and Welch's Apple & Grape Drink.

They use nighttime radio, says Holmes. "to reach a particular kind of person." According to Holmes "he's the fellow (58% of nighttime listeners are men) who can't be reached by broadcast means during working hours (except during the World Series or an Astronaut shot); who doesn't drive to the office (at least one-third of all men don't and therefore are unreachable during traffic hours); who has more money to spend (nighttime listeners earn more than those who don't listen); and who watches tv less (much more tv disenchantment among nighttime radio listeners than among non-listeners)."

Texaco, which had tried out an all night show (midnight to 6 a.m.) on KQV, Pittsburgh, recently renewed for another 13 weeks. According to Tom Dooley, Eastern sales

manager, Adam Young.

Winston-Salem, N. C. station WSJS reports increased advertiser interest in its Night Beat format which covers man-in-the-street interview shows, teen-age activities, music and other community events. 

RADIO MAN

(Continued from page 34)

telegram. "Yes, certainly," Hagerly remembered. I almost failed to get up the nerve to ask the next question. Could we use it for publicity? Hagerly said, "Surely, no objection at all." I thanked him and hung up. Within the next few minutes the whole station knew about it and within the next few days the whole eastern seaboard heard about it. Nobody will ever know how close I came to deciding it was a fake and throwing it in the waste basket.

A radio station manager's job keeps him close to the news, gives him a feeling of being in on great events and helping to keep millions informed. More interesting still, he frequently supplements his knowledge of news on the air by contacts with news on the hoof. Since WBT represents the great American area radio station, as a New York station represents the metropolitan type, we are frequently a first port of call for foreign radio officials visiting the United States under sponsorship of the State Department. Industry representatives from the United Arab Republic, Saudi Arabia, the Philippines, Japan, and West Germany have visited our station in the past few years. In each instance they have contributed to our understanding of the world. In addition they have given us some merry moments.

Two years ago we had as our guest for three days, Dr. Hans Bausch, Director of the West German Radio and Television Network. We were warned in advance that Dr. Bausch spoke no English and would be accompanied by an interpreter. Dr. Bausch and his interpreter arrived and I entered into a new experience in communications. I spoke to the interpreter, the interpreter spoke to Dr. Bausch. Dr. Bausch replied to the interpreter and the interpreter replied to me. Pretty soon I was so numbed by this quadruple conversational technique that I couldn't think of anything to say.

There was to be a small luncheon for Dr. Bausch the next day and it seemed imperative to me that we should have someone else at the table who could speak German other than the interpreter, someone who could tell Dr. Bausch about Charlotte and the Carolinas in his own tongue. Where to find someone? Charlotte is cosmopolitan as southern cities go but you don't hear fluent German on every street corner. The Chamber of Commerce was no help. The library had German books but no bodies. In desperation, I turned to the telephone directory. If I could find a Von something or a something-haus, I could track down my man. No Vons. No hauses. Then it jumped at me from among the 's'. "Dr. Reimer G. Stoll," obviously German and well educated. The "G" probably stood for "Gerhardt."

I had never heard his name but I called him. His English was lightly accented. He was suave, cordial, completely understanding. He would be glad to have lunch. The next day he appeared promptly at the private dining room in the City Club. I introduced myself, introduced him to the interpreter and the interpreter introduced him to Dr. Bausch. Peace. The German language flowed like the Rhine past Die Lorelei while the rest of us smiled benignly and conversed quietly in American. We knew we had been successful but had no idea how complete our triumph was until we later found that our visiting German and our Charlotte German had grown up in the same section of Stuttgart. Yet one surprise was left for us.

As we left the club I decided upon an experiment. I had studied a little German in college and had been yearning to try it out on the good doctor. So I asked him a question in German. I have forgotten what I asked, probably something like "How many fingers have you on your right hand?" To my amazement he answered in very good English and from that moment on he talked with us exclusively in English. His self-consciousness about his English apparently left him completely when he heard my German.

Interesting as such experiences are, they are no more satisfying than the day-to-day job of satisfying our audience and our advertisers. Serving the public is such a vast concept that it

Will success spoil

J. Walter Thompson?

We hope so. You see, J. Walter has been running automobile commercials on WICE, our sister station in Providence. We hope these commercials have been so successful that the agency is now spoiling to schedule them on WHIH, our brand new station here in the Tidewater. As "the new kid in town", perhaps we shouldn't act so cocky and brash. Nonetheless, our new format with its slam-bang interest in local affairs is making converts lickety-split. We want you agency people to know about this.

So — we naturally hope success in Providence has whetted J. Walter's appetite for more of the same in the Tidewater. Wouldn't you like to get in on this good thing, too?

WHIH

FORMERLY WLOW

TIDEWATER, VIRGINIA

AN ELLIOT STATION

Representatives: Avery-Knode


becomes vague. The public contains minorities and majorities, segments, sections and cliques; and it ultimately reduces to individuals.

One of the obvious and appealing minorities in any radio audience is the audience for classical music, classical drama, and discussion programs. Four years ago we did something that I am sure made our competitors think we had rocks in our head; we started a Monday through Friday, 3-9 p.m. show made up exclusively of this type of program material. It's still on the air and has actually become a little commercial.

We broadcast the swearing-in of new lawyers (they didn't call us, we called them), make an annual award to the outstanding clubwoman of Charlotte, produce and broadcast carefully scripted one-hour programs on the religious denominations in our section, and give an annual award of \$1000 to the most progressive small town in our "Community Pride Contest." Yet I believe the most satisfying achievement of all is to serve an individual—one person, one listener.

It is surprising that an individual

will feel so close to a station that he will confidently request a personal service. Let me assure you from personal experience that our listeners will. Any week we may receive calls asking us to help find a strayed cat or a lost dog, to locate a relative, to publicize a neighborhood benefit party. We always try. In mid-winter last year, I received a frantic call from a distraught mother. Her seriously ill child was asking continuously for a slice of watermelon. Watermelon in January! It seemed ridiculous, but we broadcast the appeal. Result: One slice of watermelon delivered to the home the same afternoon.

Sometimes I wish that when we are sending out bills to agencies for commercial services, we could attach an additional bill which would say, "For extra goodwill from locating one slice of watermelon in January—no charge." It might give them a better understanding of the extra services radio provides. The list is endless. I hope it will continue to prove endless because as radio serves it will prosper. And I like riding this cantankerous horse. 

SAVVY VIDEO

(Continued from page 37)

man cracked. "Quality in commercial production comes from creative integrity, conscientious effort, and something Hollywood calls 'production values'—a blending of experience, realism and talent."

Sets, lighting, photography, direction, editing—these are the contributions that the film producer makes to the commercial the agency has written and conceived. Susman told SPONSOR. Start with a well-written, soundly conceived story board, and turn it over to an experienced, creative producer with the talent and the experience to realistically interpret the original concept, and the finished product, according to Susman, should spell quality.

Obviously, there are numerous examples of high quality commercials made by MPO Videotronics. Of the arsenal of outstanding achievements, Susman selected four as examples of excellent creative work on the part of ad agencies. Here are Susman's examples, chosen at random, he ex-

(Please turn to page 70)

WFLA-TV REACHES

More Homes*

...in the Land of Profitunity! 

AVERAGE QUARTER-HOUR HOMES REACHED SUMMARY MONDAY through FRIDAY

	WFLA-TV	STA. "A"	STA. "B"
SIGN-ON TO NOON	27,400	17,800	2,400
NOON TO 6 P. M.	28,400	25,900	7,600
6 P. M. TO MIDNIGHT	66,600	65,800	22,000

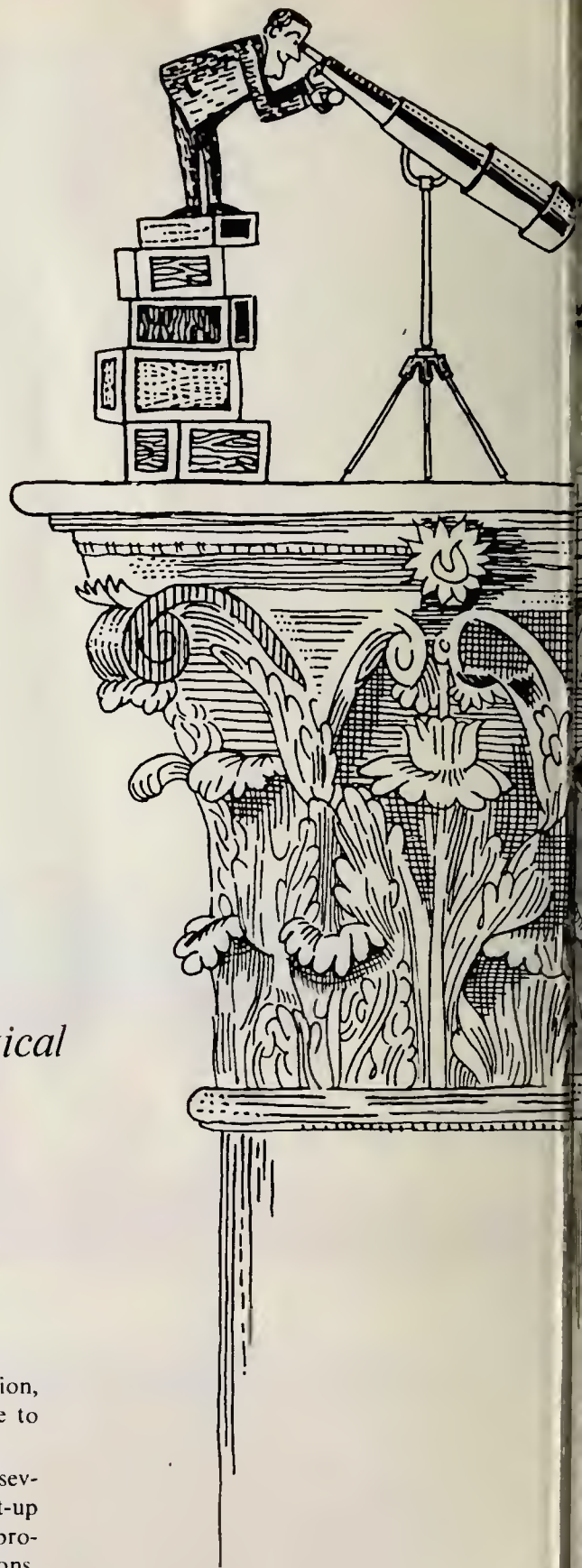
Again, ARB proves that, on Monday through Friday — when most people watch television — WFLA-TV reaches more homes from sign-on to midnight than any other station in West Coast Florida!

*Monday through Friday, ARB, June 1961

Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV 

wfla-tv 
TAMPA - ST. PETERSBURG



“People,” a practical man about Madison Avenue once remarked, “watch TV programs, not organizations.”

We have no basic quarrel with the quotation, but before it gets into Bartlett we'd like to make a point or two:

Corinthian, an organization of stations in several markets, believes that its group set-up provides impetus for the kind of local programming that ties communities to stations.

Indeed, people watch programs. Well-advised sponsors watch ownership.

Responsibility in Broadcasting

THE CORINTHIAN



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

Represented by H-R

STATIONS

they had been reading SPONSOR editor John McMillin's pieces on Minow and attributing John's sentiments to me.

Now I admire John as a writer and editor, but that does not mean that I necessarily agree with him on every issue. On the question of Newton Minow, I am just about in total disagreement with John insofar as his written opinions about the FCC head express his full views. Happily, I have no need to curry favor with either John or Newton Minow. My column does not necessarily reflect SPONSOR's editorial position. It represents nothing more nor less than my own opinions and observations, and I am happy to say that in more than five years of turning out these pieces neither Editor McMillin nor publisher Norman Glenn have ever killed a column because my opinion ran contrary to their's.

All of this, of course, is a long introduction to the simple statement that I was highly impressed with Newton Minow and the great potential good he can do broadcasting in the long run in May, and now after hearing his dissertation on the Children's Hour before the RTES I am even more highly impressed. While Minow did say that he was retracting not one single word of his May chastisement, I felt that the tone of his speech on 22 February was far friendlier, far more constructive, far more calculated to prove to the broadcasters that he was trying to help them do the best possible job.

Friendlier, more constructive

He still said that the Commission "will refuse to let the cry of censorship smokescreen our mutual efforts to improve broadcasting." And, even while telling the broadcasters that their judgment, based on a constant awareness of their responsibilities, must determine the course of programming, he warned "I assure you that we intend to take your responsibilities as seriously as we take our own." Repeatedly, he stressed that he and the FCC want nothing to do with programming, that this is purely the business of the broadcasters. And he even took a firm position as broadcasting's champion in an area where it has often been accused and attacked.

He said: "I don't accept the proposition advanced by some that tv itself causes juvenile delinquency. But shouldn't tv be a major cause of juvenile development? I am skeptical about the charge that the sex and violence on tv cause teenage immorality. But doesn't tv have the duty to contribute heavily to teenage responsibility?"

I think most serious broadcasters would feel pleased that Minow has not climbed the popular bandwagon of blaming tv for every youthful misguided, unfortunate who makes a headline.

As for the Chairman's proposal on children's shows, I believe it has tremendous merit. I believe that if I were a network president I would reject Minow's suggestion of alternating a prime hour with my two competitors. If it were at all feasible, and I had the faith I would like to have in my program people, I would come up with a children's show for the full five day strip on my own. And I would strain every effort to see that it was a better, more educational, constructive, inspiring and yes, entertaining show than either of my competitors could produce. And if it turned out quite a great show, and one or both of my competitors did even better, even then I wouldn't feel too badly. I would be thinking of the possible good it could be doing my kids, and other 69,999,998 children to who Minow was referring.



YOU MAY NEVER VISIT THE EARLIEST LIGHTHOUSE* —

BUT... WKZO-TV Can Light Your Sales Success In Kalamazoo-Grand Rapids!

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

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

WKZO-TV's 1000-foot tower can be your guide to greater sales activity in the rapidly growing Kalamazoo-Grand Rapids area.

Your commercials on WKZO-TV will reach an average of 80% more homes than on Station B, Sunday through Saturday, 6 p.m.-Midnight (NSI—Feb. 20-March 19, 1961). You'll be building for the future in a good market, too. Both Kalamazoo and Grand Rapids are among the 55 fastest-growing markets in America.

And if you want all the rest of outstate Michigan worth having, add WWTV, Cadillac-Traverse City, to your WKZO-TV schedule.

Sources: Sales Management Survey of Buying Power and Television Magazine.

*The earliest U.S. lighthouse was first lit September 14, 1716 on Little Brewster Island in Boston Harbor.



The Felzyer Stations
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTV — CADILLAC-TRAVERSE CITY
 KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV

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

WASHINGTON WEEK

16 OCTOBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The Supreme Court has refused to review the FCC-Appeals Court action taking Miami channel 10 away from Public Service Television, National Airlines subsidiary: The grounds were alleged improper approaches to former FCC commissioner Richard A. Mack.

The case can have only one more step to go, and if it is taken it will be little more than a formality. Public Service can ask the Supreme Court to reconsider its own action, but the highest court turns down such requests in an extremely routine manner.

This is the first FCC license cancellation in a generation, and the Supreme Court refusal to hear arguments must have an ominous sound for other "influence" cases which may follow. Eventually, it appears likely, there will be license cancellations for other reasons. Court disposition of the Miami channel 10 case, though it appears to strengthen the FCC regulatory hand, will not point the way toward treatment of cases involving, for instance, charges that programing did not live up to promises made.

In fact, the decision in this case isn't even a precedent. Mere refusal to hear a case doesn't mean the Supreme Court has passed on merits or legal matters involved. It does no more than permit a lower court decision to stand. However, the same Appeals Court which ruled that Miami channel 10 should be taken from Public Service and given to L. B. Wilson, following an FCC finding to that effect, will hear future "influence cases."

The FCC is in the courts on pay-tv, and this time in the Appeals Court: this case will also eventually go to the Supreme Court, whichever side wins.

Theatre owners are appealing FCC approval of RKO's Hartford on-the-air pay-tv experiment. They claimed FCC had no power to make a grant, since it would be a major change in the concept of broadcasting. That the projected rentals to be charged for decoders would violate the FCC's own dictate that subscribers should not be required to buy decoders. That the test will give the FCC no useful information as to whether pay-tv will work.

RKO and the FCC denied these charges, point by point. They said nothing in the law prevents the Commission from aiding in development of new uses for the broadcast spectrum. Other arguments were answered with a statement to the effect that these were matters the FCC was set up to decide.

The Food and Drug Administration-American Medical Association jointly sponsored National Congress on Medical Quackery heard some harsh words about radio and tv programs featuring "nutritional misinformation."

Dr. Frederick J. Stare, nutrition chairman of the Harvard School of Public Health, called on FCC chairman Newton Minow to yank the licenses of stations which "permit nutritional misinformation to be poured out to an unsuspecting public." He said he knew of at least 60 radio stations who permit individuals to "purr their melodious incantations of nutritional nonsense."

Dr. Stare described at length serious illnesses which would go untreated if listeners and viewers accepted what they heard at face value, plus the great amount of useless foods and vitamins they would buy. He offered to give Minow a list of offending broadcasters, and added

(Please turn to page 57)

FILM-SCOPE

16 OCTOBER 1961

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PUBLICATIONS INC.

There are flashes of light on the syndication horizon which portend the dawn of a syndication upturn after the first of the year.

Insiders hear of renewed activity for production of first-run half-hour syndicated shows by companies devoid of new product today.

First off, MGM-TV might well bring its Zero-One, a co-production with BBC, into syndication as its maiden entry should it fail to land a network deal.

Then there's talk that ABC Films will have a new show of some type other than action-adventure.

Also, CBS Films is understood to be readying distribution plans for an adventure series for early 1961.

Neither MCA, NBC Films, nor NTA, has plans now for new syndication product, but ITC, Screen Gems, and Ziv-UA (alphabetically) are now in first-run distribution, or never left it.

Even for those houses that are now primarily re-run shops, some occasional first-run product is helpful to brighten up the line.

There seems to be a Wolper documentary in almost every salesman's portfolio these days.

Actually Wolper is just continuing his Biography series of 39 half-hours for Official Films, with which he's had continuing dealings, while at the same time bringing out his The Story of — for Ziv-UA.

ABC Films has 15 Canadian markets sold for ABC TV's Ben Casey.

Colgate-Palmolive, Ltd. and Ford Motor of Canada are sharing eight markets, and stations in seven additional cities bought the rest.

Ziv-UA finds ample justification for its simultaneous release of three first-run series in the fact that they are now sold in five-sixths of the top 50 markets.

The three shows, Everglades, Ripcord, and King of Diamonds, achieved this sales coverage by small regionals and station sales, for the most part.

Add these to your list of feature film sales:

- MCA's pre-1948 Paramounts to nine more stations, KFVS-TV, Girardeau; WMUR-TV, Manchester; KGNS-TV, Laredo; KVOA-TV, Tucson; WHBF-TV, Rock Island; WSBT, South Bend; WCCB-TV, Montgomery; KSYD-TV, Wichita Falls, and WBTW, Florence.

- Seven Arts' Volume I and II of post-1950 Warners to W-TEN, Albany; KHOU-TV, Houston; Temple, Tulsa; KOLD-TV, Tucson; WDAU-TV, Scranton, and KGHL-TV, Billings

As an auxiliary to its \$8 million a year tv commercials and industrials business, MPO has branched off into the equipment field.

Its first device is an 18-pound 8 mm sound projector that can run up to 15 minutes and repeat. Intended for salesmen, it's called Videotronic 8.

Fred Niles expects his newly opened New York branch to top \$1 million in volume the first year and then to add on \$1 million more each year for the next five years.

His current volume from Chicago and Hollywood is around \$3 million, 60% of it in commercials and 10% in tv programs.

Niles is optimistic about **interchanging talent among his three studios as needed**—instead of picking up free lance people for each job.

Besides his commercials and industrials, Niles has a tv film series and a feature film to be made late in 1961 and released early next year.

WASHINGTON WEEK

(Continued from page 55)

that such stations aside from losing their licenses might well be indicted for practicing medicine without licenses.

The deadline for filing arguments for and against network option time came and went: filings were by the same few interests, and followed the same lines these interests have pursued through the years.

Network claimed the practice is "reasonably necessary" to conduct their business, a factor which makes restraints of trade legal under the anti-trust laws. They questioned a move by the FCC to reconsider a decision made only last year, preserving option time by a 4-3 vote, merely because Minow's vote now substitutes for that of King.

Station reps and KTTV agreed that networks can operate successfully without option time. KTTV said that in addition to banning option time, FCC should be vigilant in guarding against substitute means of accomplishing same end. It specifically cited CBS plan. Station said if any station devotes more than 75 percent of its air time to a single program supplier, that should be considered evidence that an illegal arrangement is in effect.

The networks said they are in competition with other national ad media, and if they are unable to guarantee station clearances the advertisers will choose a competitor. Justice Department didn't file. It declared, during the last administration, that option time is a "per se" violation of antitrust laws.

Oral argument is slated for 3 November on the proposal to ban option time on the grounds that it is against public interest, rather than on antitrust grounds. Justice may not testify in view of elimination of the antitrust law angle. It "advised" the FCC in last year's proceedings leading up to a cut of a half hour, but retention of the practice.

NAB's group of 15 small station-large station, radio-tv broadcasters appeared to have made little impression on the FCC at a meeting with respect to proposed new application forms and logging requirements.

FCC general counsel Kenneth Cox seemed quite agreeable to changes to make reporting easier. Minow and other commissioners agreed they didn't want to force broadcasters to hire extra people just to make out forms. But, aside from Hyde, the Commissioners appeared set on getting the information. Craven will likely vote with Hyde, but he expressed puzzlement over why broadcasters were now asking for changes on forms worked out in cooperation with an NAB committee. Commissioners Cross and Bartley were absent, but broadcasters can gain little comfort from that.

SPONSOR HEARS

16 OCTOBER 1961

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To tv reps Friday has come to have a special significance: its the day that Compton calls 'em up to cancel some P&G schedule.

It usually happens around 3 p.m. If anything, it fixes the rep up for a jolly weekend mood.

Looks like a major Madison Avenue agency is stuck with the \$75,000 bill for the pilot of a series for which it couldn't get time on any of the tv networks.

The client sees the investment as strictly the agency's responsibility.

One way the size of the gamble may be reduced: sale of the film to Revue or someone else for a summer replacement anthology.

BBDO is reported to be on the verge of adopting another innovation for its media department: a second vice-president.

The said-to-be recipient: Mike Donovan, the department's tv stalwart and quite influential in the planning stages with at least two of the agency's topflight accounts.

Cases where network radio properties, besides Amos 'n' Andy and Pepsodent, changed the course of a product or company:

Wayne King and Lady Esther: from the occupancy of a small Wacker Drive (Chicago) loft, the makers of the face cream in quick time were rolling in hefty national sales.

Jack Benny and Jell-O: an old product which the comedian made a must on grocery shelves and lifted to No. 1 among non-prepared desserts.

Bing Crosby (Music Hall) and Kraft: virtually drove out of existence regional and local cheese distributors and converted processed cheese into a household acceptance.

Fibber McGee & Molly and S. C. Johnson: The team can be credited with starting this company up the spiral to the bigtime among household cleansers.

Ma Perkins and Oxydol: The serial not only boosted the brand to tops in packaged soaps but changed P&G's entire thinking re advertising and merchandising.

An upper-rank agency is beginning to suspect that it's been taken in by the promises it got from an account it acquired a few months ago.

The account, a substantial spender in tv, turned over several new products to the agency with assurances it would be getting several million dollars to get them rolling in the medium.

Says the account manager, now the company hasn't any money to spare for new product promotion and he doesn't know when it will be forthcoming.

Leonard Goldenson and Ollie Treyz apparently are on a long range goodwill gathering plan. Two midwest advertisers reported to their New York agency that these two ABC TV chieftains had called on them with a preface which ran to this effect:

They were merely on a getting-acquainted tour, with the other intent being to let advertisers in on the network's general philosophy of service in programing and to the client.

Also, that Goldenson hopes to cover the leading 100 advertisers with these visits.



Buns look bunnier!

On Videotape* the tantalizing flavor of a hot biscuit, the sparkle of a soft shampoo-product appeal-comes into the home as it never can on film. You're invited to come to Videotape Center to see why! This is where the most appealing commercials on television are being created.

**Videotape Productions of New York Inc.
101 West 67 Street, New York • TR 3-5800**

SPONSOR WEEK WRAP-UP

Advertisers

Menly & James (FC&B), a subsidiary of Smith, Kline & French, will be cutting loose with a 13-

week spot tv campaign in 60 markets, with the schedules calling for from 12 announcements a day both day and nighttime.

The product: Contac, a new delayed action cold remedy.

Contac also on CBS TV for a flock of minute participations in entertainment series and news specials.

Texaco bought the all night show, Dial-A-Score, on KQV, Pittsburgh, in a 50-50 deal with local dealers in order to encourage them to stay open all night.

Originally a 13-week order, the buy was renewed for another 13 weeks last month. The show, as it gives away ball scores via the telephone, can be used to document from trunk line meters that people are awake and listening.



COMRADERIE—Gathered at the meeting of the Detroit Chapter of Station Representatives Association were (l-r) Robert Britton, v.p. dir. media & research, MacManus, John & Adams; Gail Smith dir. of adv. & mkt. research, G.M. Corp.; Sheldon Moyer, v.p., D. P. Brother; Carl Uren, asst. adv. mgr., Chevrolet Motor Div.; Harold Savage, media super. Chevrolet Motor Div.; Carl Georgi, Jr., v.p. C-E; Charles Fritz, v.p. John Blair Co., pres. SRA Detroit Chapter

EVERY am radio station in Michigan was purchased by Dick Frederick Ad Agy. to promote last month's State Fair. Thanking Frederick (seated) for purchase were (l-r) Wendell Parmelle, Brdcast. Time Sales; Arthur Underwood, Jr., Katz Agy; Dan Bowen, Gill-Perna; Larry Gentile, Bolling; Stuart Mackie, Avery-Knodel; Charles Sitta, Michigan Spot Sales; Chris Gentile, Larry Gentile Assoc.; James Brown, Venard, Rintoul & McConnell; Bernard Pearse, Pearse Sales



TWENTIETH anniversary party for both sponsor Burger Brewing Co. and sportscaster Waite Hoyt (at mike) with WKRC, Cincinnati. Ken Church (2nd l) sr. v.p. of Taft Brdcastg. Co. presented plaque



DEDICATORY telecast for KTAL, Shreveport, La., as an NBC affiliate had chairman of the board of NBC Robert W. Sarnoff as principal speaker. Station covers areas of Arkansas, Louisiana, and Texas



Mars, Inc., and president James R. Fleming were the recipients of a plaque from the National Confectioners Association in recognition of the firm's contribution of an elaborate tv commercial to the entire candy industry.

The commercial, to be sponsored by Mars on a nationwide tv network 19 October, is a promotion for all candy and it's woven into the format of a one-minute musical comedy number.

After the network showing, the institutional commercial will be available to any candy firm, free of charge

through the NCA for local tv shows.

Campaigns:

- **Shulton** (Wesley Associates) will co-sponsor network tv programs and back them up with a separate spot tv saturation campaign in more than 80 markets. These efforts are the company's plans for the coming Christmas season.

- **Campbell Soup Company**, (Leo Burnett), is introducing a new line of deep dish frozen meat pies under the trade name of Swanson. A "Free Pie Offer" promotion will open

the item with saturation spot tv in selected markets.

Agencies

DX Sunray Oil, a heavy user of farm spot, has named Gardner to handle the firm's product and corporate advertising as of 1 January.

The account will be serviced from Gardner's St. Louis office with John H. Leach, v.p., serving as an account supervisor and J. R. McCollom as account executive.

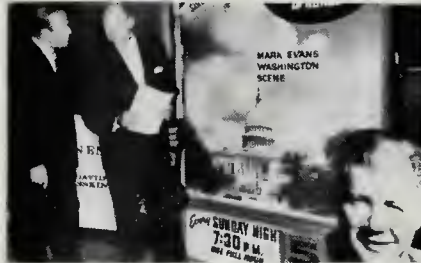


BREAKING UP—With obvious pleasure, Ted Mack axed up the old Video Tape Center in New York City prior to moving to new quarters. Looking on with approval is John Lanigan, v.p., gen. mgr. Video Tape Prdns.

PRACTICE BOMB carries WIP, Philadelphia message to dozens of national time-buyers. Benjamin Leighton (r), Campbell-Mithun, Inc., Minneapolis received missive from Harvey Glascock, v.p., gen. mgr. WIP



NEW SHOW—John W. Kluge (l) pres. and board chrm., Metromedia and Edward Carr, chm., Washington Convention and visitors Bureau look at poster for new Mark Evans show WTTG-TV, Washington, D. C.



PROCLAMATION for WABC (New York) week in honor of station's fortieth anniversary was given to v.p. gen. mgr. WABC Harold Neal, Jr. by Mayor Robert Wagner. Presentation was made at City Hall

SOFTBALL champs—1961 St. Louis Media League champs are shown with coach Al Meyer (ctr. r), H. W. Chesley, Jr., pres. D'Arcy Adv. Co. holding trophy. D'Arcy defeated KMOX (St. Louis, Mo.) radio 8 to 0



SHELTERED LIFE—Entering shelter as part of WHB, Kansas City, Mo. Civil Defense promotion are Chuck Boyles (c) WHB 'Night Beat' moderator; Herbert Dolgoff, gen. counsel, Storz Brcdstg.; George Armstrong, v.p., gen. mgr. WHB and Storz Brcdstg.; Don Loughnane, operation mgr., WHB



The account was formerly held by Potts-Woodbury, Kansas City.

Agency appointments: The Flaminaire Co. of France, Brittany originators and manufacturers of the humane lighter, to **North Advertising** . . . Monsanto Chemical's plastic division to **Tatham-Laird**, Chicago, from NL&B . . . The Bubble Up Corporation, Peoria, Ill., to **Cambell-Mithun** . . . Dwinell-Wright's White House premium quality coffee to **Cole Fischer & Rogow** . . . Bristol-Myers de Mexico for its Ipana tooth paste

and Bromo-Quinina to **Kenyon & Eckhardt** . . . Ampex Corp., Redwood city, Cal., manufacturer of magnetic recording devices, to **C&W**, in a move to consolidate all advertising with one agency . . . Durkee-Mower, Lynn, Mass., to **Manoff** . . . Federal Bake Shops, Davenport, Iowa, to **Irving J. Rosenbloom & Associates**.

PEOPLE ON THE MOVE: **Stanley Burger** to media department of Kudner, from senior buyer at DDB . . . **Gerald J. Weipert** and

Charles Sutherland to the creative staff of Comstock & Company, Buffalo . . . **Ferrill T. Robinson** to media group supervisor at Gardner . . . **James E. Shriner** to assistant account executive at Howard H. Monk & Associates, Rockford, Ill.

Agency mergers: **Speer Advertising Agency, L.A.**, and **Mays & Company** have merged under the name of **Speer & Mays, Inc.** The two organizations have complementary backgrounds, Speer primarily in the industrial and Mays primarily in the consumer field . . . The **Griswold-Eshleman Company**, Cleveland, will merge with **Stoetzel & Assoc.**

Stations on the Move

The Sunpapers of Baltimore took over operation of stations **WBOC (AM)** and **WBOC-TV**, Salisbury, Md.

E. K. Jett, v.p. and director of tv for the A. S. Abell Company which publishes the Baltimore papers and operates station **WMAR-TV** in that city, made the announcement of the purchase which includes the Peninsula Community Television Company, an antenna service subscribed to by 3,000 homes.

Operation of the Salisbury facilities will continue with largely the same personnel as before.

TOTAL STATIONS ON THE AIR
(as of 1 October 1961)

AM: 3,635

FM: 921

TV: 555

BOUGHT/SOLD/APPROVED

Sold: **KTIX**, Seattle, to Chem-Air Inc., and will involve changing the call letters to **KETO** for both the am and fm facilities. The price: \$247,500. Brokered by: **Edwin Tornherg & Company**, New York . . . **KFOX-AM-FM**, L.A., to California Broadcasting Co., Inc., from **Bing Crosby Enterprises**. The price: \$1,000,000. Brokered by: **Blackburn & Company**, Washington, D. C. . . **On air:** **KGIN-TV**, Grand Island, Neb., began broadcasting 1 October . . . **WNNJ-AM-FM**, Newton, N. J., began broadcasting on the fm dial as of 4 October.

An hours increase: **WBAL-FM**, Baltimore, is now broadcasting 48



TULSA'S *Finest* PUBLIC SERVICE PROGRAMMING

From on-the-spot coverage of the Conference On Peaceful Uses Of Space, to 4½ hours a week of education and information programs (more than the other Tulsa stations combined), **KVOO-TV** offers the finest public service programs in Eastern Oklahoma. Further proof that Channel 2 is Tulsa's finest station!



Represented by
Edward Petry & Co., Inc.

The Original Station Representative



hours per week from 7:25 am to mid-night.

Call letter change: Radio station WEEP, Pittsburgh, Pa., changed its call letters on 2 October to WYRE.

Associations

LeRoy Collins, speaking at the NAB Fall Conference in Dallas last Monday, said that the NAB is now on better terms with government representatives in all branches of the federal government than ever before.

These were some of the highlights emphasized in his recent speech:

- Collins does not believe that the FCC intends to try to coerce broadcasters anywhere at any time to put on the air specific programs or specific categories of programs because it may approve or desire such.

- He stood firm on the proposition that a responsible broadcaster has the right and responsibility to determine and control what he programs.

- Broadcasters, when Minow gave his "vast wasteland" speech, wanted him to declare war, but Collins said, "I would not do so, because, in the first place, there was justification for much of his criticism."

- The NAB president went on to say that whether broadcasters like it or not, Minow became in the public mind the "white knight"—the people's champion for improvement in tv programming, which is the broadcasters proper role.

New Jersey Broadcasters' Association, at its fall conference just concluded in Atlantic City, elected Glenn C. Jackson, v.p. and general manager of WTTM, Trenton, N. J., as its president for 1961-62.

Fred Wood, president and general manager of WMVB, Millville, was elected v.p.

Georgia Broadcasters will conduct an annual competition for four prestige awards to be given annually at their summer convention.

The four award categories are:

- 1) Broadcaster-Citizen of the Year—to be given to the GAB member who, in addition to being a good broadcaster, achieves notable recog-

MUSIC TO

SELL BY!

WDOK 1260 AM 102.1 FM

CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio


MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800



WOC-TV Channel 6 
 D. D. Palmer, President
 Raymond E. Guth, General Manager
 Pax Shaffer, Sales Manager
 Exclusive National Representatives
 Peters, Griffin, Woodward, Inc.

dition for his community service.

2) GAB Station of the Year—to the radio or tv station deemed outstanding in all respects for the year.

3) Radio-TV Promotion of the Year—an award for the best and most successful promotion, sales campaign or public relations effort by a GAB member.

4) Georgian of the Year—a prestige award to be given to a citizen of Georgia not a broadcaster, for outstanding achievement during the year.

The Radio and Television Executives Society, at its first meeting this week in New York, drew up a three-point watchdog plan on pending bills.

These will form the basic function for RTES' legislative committee and they amount to:

1) Careful watch and monitoring of state and federal legislation concerning radio and tv and to keep members informed thereof.

2) After analysing the pending legislation the committee will urge RTES members to take firm stands on issues that affect the industry.

3) The committee will function as a positive arm of the organization, even to suggesting new and amended legislation.

Tv Stations

TvB will give 18 awards this week for its tv research plans competition at a luncheon in the Waldorf-Astoria Hotel, New York.

The competition, announced last fall, was devised to enlist the participation of people on all basic fields of activity in producing exceptional research plans for any problem relating to tv and human behavior.

Taft Broadcasting Company has inaugurated a concept of reporting news for children.

At Taft stations in Cincinnati and Columbus, Ohio, and Birmingham, Ala., and Lexington, Ky., the coincidentally introduced *Young People's World* with a format follows a basic pattern with five minutes in early morning and/or evening time with an established children's personality presenting the news, accenting at least one important timely subject each day.

PEOPLE ON THE MOVE :
Murray Cross to director of advertising for Metromedia, Inc., from TvB . . . **Bob Zak** to assistant promotion manager at WJBK-TV, Detroit . . . **Dudley W. Faust** to account executive at WPIX-TV, New York, from CBS . . . **Gary B. Smart** to account executive at WAVY-TV, Norfolk, Va., from director of radio and tv continuity at the same station

Ideas at work:

- **WJRT**, Flint, Mich., used closed circuit tv at the Saginaw Fair for a fall preview of WJRT and ABC programming, and distributed a station-produced card game plus a four page tabloid newspaper promoting fall feature films. Some 40,000 games and "Telemovie Digests" were distributed during the event.

- **WFGA-TV**, Jacksonville, Fla., had over 1,000 entries when the station staged a Yogi Bear birthday party on its Popeye Playhouse. A 40 pound cake was donated by a local restaurant to Hope Haven Hospital for Children, some of the bear's most avid fans.

Financial report: **Wometeo Enterprises** declared a 10% stock dividend in addition to the regular cash dividend payable 15 January 1962 to stockholders as of record 2 January 1962. The regular quarterly cash dividend of 17½¢ on the Class A stock and 6½¢ on the Class B stock was declared payable 15 December 1961 to stockholders of record as of 1 December 1961.

Sports sales: **Hills Bros. coffee** (N. W. Ayer) has purchased one-quarter sponsorship of NFL pro-football games to be telecast over **KPIX**, San Francisco, this fall . . . **Duquense Brewing Company**, Pittsburgh, will sponsor 15 games of the American Hockey League to be telecast over **KDKA-TV**, Pittsburgh.

Real estate deal: **WTIC-AM-FM**, Hartford, Conn., has bought the Broadcast House as its new home. It was purchased by the Travelers Broadcasting Service Corp. for a price of \$2,045,000.

Sport sales: **Chevrolet Dealers of Southern California** will be a major sponsor of the 12 remaining Los

Angeles Lakers games to be telecast on KHJ-TV, Hollywood.

Radio Stations

Agency guests at Detroit's WWJ radio's cocktail party presentation in New York had a chance to participate at the event: a novel version of bingo.

This was the way it happened—at the Stork Club: Significant facts from the pitch had been printed on lap size boards in bingo style, and members of the audience placed disks bearing the WWJ call-letters on each "good business" fact which their board contained. The winner of each "good business" game was presented with a gift from the J. L. Hudson department store in Detroit.

The theme of the presentation: business is good and here's how it got that way. It told about the station's broad programming appeal.

The idea of underground emergency broadcasting facilities seems to be gaining momentum around the country.

Both WYDE, Birmingham, Ala., and WEAM, Washington, D. C., are already in the building stage of a radio station completely underground. The structures will include transmitter, tower, power generator and microwave relay equipment.

PEOPLE ON THE MOVE: Roch Demers to general manager at CJMS, Montreal . . . James G. Babb, Jr., to sales manager at WBT, Charlotte, N. C. . . . Steve Brown to v.p. of both KOIL, Omaha, and KISN, Portland, Ore. . . . Steve Shepard to executive v.p. and a member of the board of directors of KOIL, Omaha . . . David W. Salisbury to general manager of WROK, Rockford, Ill. . . . Grady Berry to WQXI, Atlanta, as an account executive . . . Jeanne Caskey to promotion and public relations director at WONE, Dayton, O. . . . Frank Craig to v.p. of Rand Broadcasting . . .

Ideas at work:

• KCBS, San Francisco, and local newspapers are running a joint \$12,000 football pool contest and are drawing double the number of entries pulled by a similar contest which the

OVERWHELMINGLY

THE LEADER* IN THE SYRACUSE MARKET!

WSYR-TV

DELIVERS 42%* MORE HOMES THAN ITS COMPETITOR!

*ARB MARKET REPORT
MARCH, 1961



WSYR • TV

NBC
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

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

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



WATCHcry! Fallout fall-remember when the only thing you had to do about it was kiss and make up, or buy a new bra or girdle, or succeed independently?

WATCH wtrf-tv
WATCHing Cleopatra go by! Caesar. "Gee, that Cleo is some number!" Antony "Man, you can say that again, I've checked and it adds up to XXXVI, XXII, XXXVI."

WATCH Wheeling
WATCHful Walter was walking in the woods and saw a grasshopper sitting on a log. Walter said, "Little Grasshopper, do you realize how famous you are? They've even named a drink after you!" The grasshopper's eye widened as he replied, "They've named a drink for me?" Then he became skeptical: "Naa, who'd call a drink Melvin?"

WATCH Seven
WATCH 'em run! Now we know why Russia's runners make a good showing in the Olympic games. During their training, real bullets are used in the starting guns!

WATCH wtrf-tv
WATCH your attitude! Bob Ferguson says he overheard this one: "Recessions don't bother me, I was a failure during the boom!"

WATCH Wheeling
WATCH that line! Football season . . . when you watch numbers on sweaters instead of in them. You know, football, the game where it takes a spectator four quarters to finish a fifth!

WATCH Seven
WATCH it! Seven is the big seller in this section of the country. The Wheeling-Steubenville Industrial Ohio Valley is rich country for advertisers and WTRF-TV does the big job from Wheeling. Ask George P. Hollingbery.

CHANNEL SEVEN



WHEELING, WEST VIRGINIA



THE LAND OF MILK & HONEY STATION WBAY GREEN BAY, WIS.

newspapers ran last year by themselves.

• **WCAO**, Baltimore, brought the local citizenry 75,000 strong out for ping-pong balls which the station dropped from the air—over 50,000 of them and numbered so that the catchers could enter contests for \$5,000 worth in prizes.

• **WABC**, New York, invited all its listeners for the station's 40th birthday party at Freedomland, a local amusement park. A birthday card will be the official ticket of admission and each person presenting a card at the gate will be admitted free. Regular admission price for adults is \$1.95.

• **KNUZ**, Houston, in a promotion for the fifth anniversary of the Gulfgate Shopping City, helped sell, via its dj's, 20,000 gold fish at two for five cents.

• **WKTC**, Charlotte, N. C. has given a dj a vacation in a fallout shelter for one week.

New quarters: The Gordon Group continues to be headquartered in San Francisco at 2655 Hyde Street. The suite office is available to visitors by night.

WSTC-AM-FM, Stamford, Conn. is taking the FCC Chairman's recent suggestion and has scheduled a weekly program for the younger set to be called **World News For Children**.

The timely report of national and international events is prepared for the eight to 14-year-old group and will go on the air Saturdays at 9 a.m. following the station's local and ABC world news.

School super Joseph Franchina has suggested that the program be the subject of current events for Monday morning classes.

Storer Broadcasting, on the day following the Broadcasters Promotion Association in New York, will have a get-together with its promotion men.

It's set for 9 November and it will be a rare occasion for the 12 plus people from across the country to look things over.

Since sports has rolled on to being such a big business, one can look back to 40 years ago this

month when the first play-by-play account of a baseball game was aired.

It happened at KDKA, Pittsburgh, in 1921 when the station covered the World Series between the Yankees and the Giants. KDKA had just gone on the air the previous November.

Fm

WCRB-AM-FM, Boston, demonstrated its new stereo-fm multiplex to a gathering of advertising and media people.

The specially prepared show featured monitored off-the-air stereo-fm programs and a "live" action demonstration of the station's role in bringing regular stereo broadcasts to New England in 1954.

The Greater Delaware Valley 1961 High Fidelity Music Show will open 29 October at the Ben Franklin Hotel in Philadelphia.

It will be based on the theme of multiplex broadcasting and reception.

Networks

Mutual affiliates, via their advisory committee, has suggested to the FCC that it probe the economic abilities of communities to support broadcast activities as one way to offset bad programing practices.

The recommendation was contained in an eight-point report voluntarily presented to the FCC as a result of a survey conducted among all MBS affiliates since last March.

CBS TV's Morning Minute Plan is enjoying an SRO status with a total of 28 different advertisers participating.

The plan, which started in February of this year, opens the Network's 10:00 a.m. to 12:00 noon, EDT, Monday through Friday period to low cost, rotating, minute-participation sponsorship.

PEOPLE ON THE MOVE: John J. Kelly to account executive at CBS Radio Network Sales Department from director of client relation for tv Spot Sales at CBS . . . G. Thaine Engle, manager of broadcast promotion at NBC, was re-

lected this week to the board of directors of Just One Break, Inc. For the past decade he has helped secure air time for public service announcements encouraging the employment of the physically handicapped.

Sports sales: Mennen, Sunbeam and Anheuser-Busch will sponsor the 1961-62 pro basketball broadcasts on NBC TV. During the coming season, 23 pro basketball games will be televised.

Specials: Yves Montand, in a program recreating hits of past Broadway shows, has been signed for a Timex special on ABC TV. 26 November from 10:00 to 11:00 p.m.

New affiliates: KGA, Spokane, Wash., has joined the CBS Radio network as its primary affiliate, replacing KNLY . . . KSIX, Corpus Christi, Texas, has resumed its affiliation with CBS Radio.

Kudos: Leonard H. Goldenson, President of American Broadcasting-Paramount Theaters, will be given the B'nai B'rith President's medal for humanitarianism at a dinner in his honor 14 November at the Waldorf.

Representatives

Representation in the U.S. mainland for Puerto Rico's first English-language radio network was announced by Intercontinental Services, Ltd., New York.

The Quality Broadcasting Network — stations WKYN, San Juan, WFQM, San Juan, and WORA-FM, Mayaguez — is affiliated with MBS.

Rep appointments: WRAW, Reading, Pa.; WFLI, Chattanooga, Tenn.; WKGN, Knoxville, Tenn.; WABY, Albany, N. Y.; WSLI, Jackson, Miss., all to Radio-TV Reps, Inc. . . . YND, Managua, Nicaragua, to Pan American Broadcasting Company.

PEOPLE ON THE MOVE: Lee A. Lahey to the board of directors at Robert E. Eastman . . . Thomas A. Dooley to eastern sales manager of Adam Young from account executive at the same firm . . . James W. Svehla, Jr., to Chicago radio sales staff of Edward Petry.

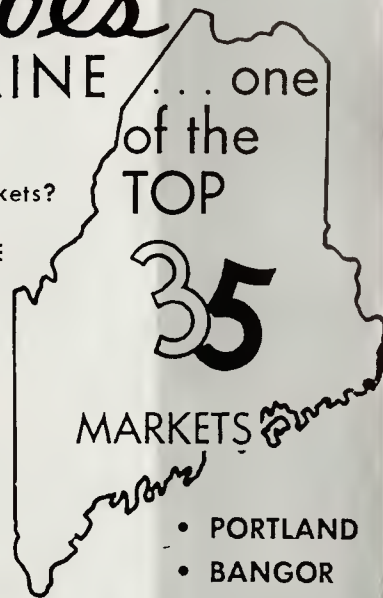


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LOBSTERADIO *serves* MAINE

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

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



1 RADIO ENTITY WITH
8 TRANSMITTERS

LOBSTERADIO
EXECUTIVE OFFICES:

Columbia Hotel,
Portland, Maine
TEL. 5PRuce 5-2336

MANAGER: MEL STONE

REPRESENTED BY:
Devney-O'Connell Co.

BOSTON
George Eckels & Co.

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

BIGGER than ALBANY-SCHENECTADY-TROY

One Buy Delivers IDAHO - MONTANA

plus 11 counties in Wyoming at lower cost per thousand

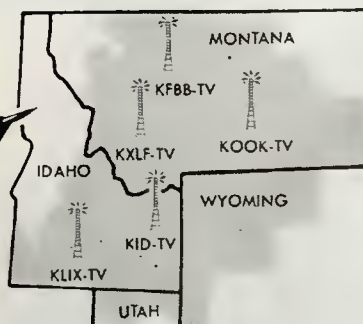
SKYLINE TV NETWORK delivers more TV homes than the highest rated station in Albany-Schenectady-Troy at approximately the same cost per 1,000. SKYLINE delivers 92,300* nighttime homes every quarter-hour Sunday through Saturday. Non-competitive coverage. One contract — one billing — one clearance. Over 254,480 unduplicated sets in 5 key markets. Interconnected with CBS-TV and ABC-TV.

IDAHO — KID-TV Idaho Falls
KLIX-TV Twin Falls

MONTANA — KXLF-TV Butte
KFBB-TV Great Falls
KOOK-TV Billings

Skyline
TV NETWORK

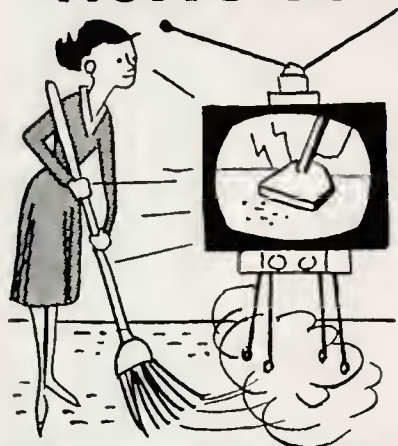
P. O. Box 2191 Idaho Falls, Idaho



*ARB average March, 1961

Call Mel Wright, phone JACKSON 3-4567 - TWX No. 1F 165
or your nearest Hollingbery office or Art Moore in the Northwest

What they see on WJAC-TV



THEY BUY!



When you advertise your product on WJAC-TV, you can be sure people see it . . . and they'll buy it, too! Both ARB and Nielsen show WJAC-TV to be the number one station in the Johnstown-Altoona market, but statistics don't buy products . . . people do! WJAC-TV clients know that WJAC-TV gets action, turning viewers into buyers. If you're after people . . . purchasing people . . . pick WJAC-TV!

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

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



Film

Metro-Goldwyn-Mayer Television in connection with the episode Holiday Weekend of the studio's new Dr. Kildare series, has joined up with the National Safety Council to push a national safety campaign.

The episode, which deals with holiday traffic fatalities, will be aired on NBC 16 November week before the Thanksgiving holiday.

The Hollywood Advertising Club will sponsor the second annual International Broadcasting Awards formal banquet, 13 February.

Over 40 IBA trophies will be presented to the world-wide winners in 25 categories of tv commercials and 15 classes of radio commercials.

Screen Gems' first tv show to be taped outside of the U. S. went into production in Toronto last week.

"By Pierre Berton" series is a five-minute show of personal commentary to be aired daily. Twenty segments were taped last week and syndicated throughout Canada.

PEOPLE ON THE MOVE: Crawford W. Hawkins, Jr., to project supervisor at On Film Inc. . . . Gerry Corwin to midwestern sales director at TEC . . . Robert E. Dressler to director of radio, tv and film activities for public relations department of Field Enterprises Educational Corp. . . . Leonard Feldman elected to the board of directors of Sterling Television.

Sales: Warner Bros. Films of the 50's have been sold during the past week in the following markets: KHOU-TV, Houston; KOTV, Tulsa; W-TEN, Albany; KOLD-TV, Tucson; WDAU-TV, Scranton, and KGHL-TV, Billings, Mont.

Public Service

Public service in action:

• KTTV, L.A., and 33 other West Coast tv stations are pre-empting three hours of prime time programing to give viewers complete coverage of the "Hollywood's Answer To Com-

munism" rally at the Hollywood Bowl. It's a follow-up of KTTV's public service telecasts of southern California anti-communist school at the sports arena several weeks ago.

• **WSIX-AM-FM-TV.** Nashville, Tenn., secured the exclusive telecast beeper story on the U.A.W.-Ford negotiations story. The station had the report on the air almost a full hour before the major news wire services had the story.

• **WCBS,** New York, will feature a Monday-through-Friday show, 8:15 to 9:00 p.m., which will give listeners a chance to air their views on current issues.

• **KORL,** Honolulu, has opened a new field of communications by establishing a system of notifying physicians when they are needed at local hospitals.

Kudos: WHK-AM-FM, Cleveland, received the United States Air Force 1961 Public Service Award. This came as a result of the station's efforts in distributing a complete recording of America's first space-man's ride to civic institutions throughout the Cleveland area.

FRESHEN UP ON YOUR FALL PROGRAMMING.

Premiere in your market with these brand new . . .

1-MINUTE RADIO FEATURES!

Individual Series

STARRING

OLEG CASSINI
Fashion Commentary

HY GARDNER
Show Biz Round-up

HENRY MORGAN
Comedy

★

For Complete Details and Sample Tapes
Write or Phone

**Chuck Prager Radio
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441 West End Ave.
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JOIN B P A .

JOIN B P A . JOIN B P A .



very
important
persons
will meet
on the
sidewalks
of New York
during the...

BROADCASTERS' PROMOTION ASSOCIATION

6th ANNUAL
CONVENTION

WALDORF ASTORIA

November 6-7-8

NEW YORK, N. Y.



JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A .

• B P A . JOIN B P A . • JOIN B P A . JOIN B P A . JOIN B P A . JOIN B P A .

Send today!

BROADCASTERS' PROMOTION ASSOCIATION
% P. O. Box 9736, Cleveland 40, Ohio

Please rush me more information about BPA

Name _____

Company _____

Address _____

City _____ State _____

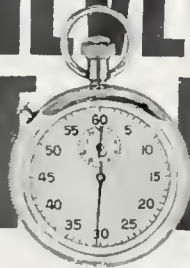
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MUTUAL RADIO NEWS WATCH NEVER STOPS



BILL COSTELLO

Current assignment—the Kennedy Family. That's Bill Costello originating from the White House with accurate, concise, authoritative newscasts on Mutual. He brings to you 30 years of news reporting—plus quality news beats that only an on-the-scene reporter can deliver. Want Washington? Bill Costello is there for Mutual Radio.

- Remember: Mutual wraps up 66% of its radio audience in the A and B markets—where the buying is biggest. Buy Mutual Radio—and you've got it covered at the point of sale.

MUTUAL RADIO

A Service to Independent Stations
Subsidiary of Minnesota Mining
& Manufacturing Company **3M**

SAVVY VIDEO

(Continued from page 51)

plained:

United Brewers, 90-second, live action (J. Walter Thompson). Here is a simple, but effective agency idea—"who says beer is a man's beverage?" and visualization—an actress receiving and rejecting gifts from hands reaching in from off-screen, got the extra ingredient of a creative performance. Hands were choreographed by Lee Sherman, Broadway choreographer. Viewers may not be conscious of why, but the commercial moves, attracts, is memorable, according to Susman; *Nestea*, 60-second, live action (McCann Erickson), Paul Petroff, MPO art director, in Susman's judgment, did a brilliant job of developing the sets in these lush commercials. Yet the elegance or the set design didn't destroy the realism the agency wanted. Although the set was of Hollywood caliber, its cost was remarkably low and well within a commercial budget, Susman pointed out; *Budweiser*, 60-second, live action (D'Arcy). Susman said that Bob Johnson, the agency producer-director, worked closely with Zoli Vidor, MPO director of photography. Together they created a tour de force in lighting and the finished commercial showed the results of using top flight talent; *Eastman Kodak*, 60-second, live action (J. Walter Thompson). Here Matt Harlih, agency producer, asked Marvin Rothenberg, MPO director, and Susman to meet with him, discuss the agency's concepts and make any suggestions they thought would help improve the commercials—before they were tied down on finished presentation boards. They made a number of suggestions that were incorporated in the boards."

Gone is the day of the simple commercial, Fred Raphael, general manager and vice president of Filmways, a major producer of tv commercials, told SPONSOR. The table top commercial is almost a thing of the past, in Raphael's opinion. "As agency people became aware of the techniques available to them in film production, it enlarged their creative visual thinking," Raphael declared.

Raphael chose the following five high-quality commercials made recently at Filmways: *Eastman Kodak*, two minutes, live action, color (J. Walter Thompson). This is a Christ-

mas theme with Santa Claus. The winter theme was done in New York in the middle of August with a set built atop of the studio roof; *Metrecal*, 60-second, live action (Kenyon & Eckhardt). This one comes across with such realism that it shocks the viewer, Raphael said; *Prell*, 60-second, live action (Benton & Bowles). Hair photography here is sensational, exciting; *Ford*, 60-second, (J. Walter Thompson); *Willy Jeep*, 60-second, color (Norman, Craig & Kummel). This stresses the power and mobility of vehicles with remarkable effectiveness, he said.

Both Alfred L. Mendelsohn, general sales, and Michael Elliot, one of the executive producers, of EUE Division of Screen Gems, agreed with their colleagues that humor in television commercials has increased.

Saluting agency producers for their creative talents, both Elliot and Mendelsohn picked these six as among recent notables: *Five Day Deodorant*, 60-second, black and white, live action (Doyle Dane Bernbach). EUE execs describe it as a commercial "with a fresh, clean look": *City Chevy*, 2½ minutes, color, live action (Campbell-Ewald). "Here's a warm, natural representation of the need of a city family to get away for a respite in the country. The casting of the family and the humanness of their reaction, makes this commercial real and compelling": *Piels*, 60-second, black and white, live action (Young and Rubicam). "Excitingly photographed, filled with surprises and quick visual changes. Unusual beer and bottle shots coupled with different faces expressing varied emotional reactions": *Praise Soap*, 60-second, black and white, live action (Reach, McClinton). "A unique situation in which a girl, supposedly unreal, engages in the daring exploits of a wood nymph. It is done in good taste and with an ethereal beauty throughout": *Allerest*, 60-second, black and white (Papert, Koenig, Lois). "As with Dilly Beans, which we also made, this is a humorous and sophisticated presentation of a new product. It delivers a serious message with a big laugh": *Scott Tissue*, 60-second, black and white, live action (J. Walter Thompson). This gave us an opportunity to paint a delicate and soft visual portrait of gentleness and sweetness through a little girl's innocence."

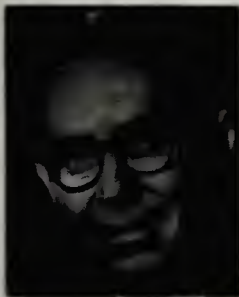
Tv and radio NEWSMAKERS



Jack F. A. Flynn has been appointed national sales and business manager of the WPIX-TV, New York, sales department. A veteran of broadcasting, he was formerly account executive on sales staff of WPIX-TV and served in this area for the last eight years. Flynn has been with the station since 1951. He has held executive posts in programming, production, and operations. Prior

to this he served on the radio and tv staff of WGN, Chicago, and was graduated from the University of Missouri.

Jack O'Mara has been named director of the western division of the Television Bureau of Advertising. He is presently v.p. in charge of promotion, merchandising and research at KTTV, L.A., and has received numerous national and local awards in these fields. His 23 year broadcasting career began at KVOE, now KWIZ, Santa Ana, Calif., and includes affiliations with ABC, CBS and Hooper. O'Mara earned his B.A. and M.A. degrees in journalism at the University of Missouri.



Pat Flaherty, news director emeritus of KPRC radio and tv, Houston, has assumed the additional duties of audience relations director. He will travel extensively throughout the stations' coverage area, maintaining a constant contact with individuals and groups in KPRC's audience. He began his career in 1921 as one of Texas' radio pioneers. During World War II he was an

NBC correspondent in New Guinea and the Philippines and made the first broadcast of the re-capture of Manila.

George R. Jensen has been named v.p. and midwestern manager for the new National Sales division of RKO General, it was announced by Donald J. Quinn, director of National Sales, RKO General. Prior to his present appointment, he was v.p. and midwest sales manager for WOR-AM-FM, New York. Jensen has been with the company for ten years. Previously, he was associated with the Crosley Broadcasting Company. He will make his headquarters in Chicago.



IN
PORTLAND
OREGON

they eye it



and Buy it



ON

KOIN-TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 33 county area, with highest ratings (see latest Nielsen).

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HARRINGTON, RIGHTER & PARSONS, INC.

The seller's viewpoint

Recently, J. Glen Taylor, president and general manager WAVY-TV, Norfolk, Va., took part in a three-station promotion in Norfolk. The results surprised him greatly, led him to revise his opinion on the attitude of agency people, and made him come up with the idea that selling methods should be changed. As Taylor puts it, "... one of the factors that helped us in getting the reaction we received was the simplicity of ... approach. ... We stuck mainly to facts. ... In our particular work and association with these people (timebuyers we have found an exceptionally gratifying response to our market stories."



New selling methods needed

Some of the startling remarks I keep hearing from various sources from time to time concern references to agency time buyers as skeptical or cynical. In our particular work and association with these people, we have found an exceptionally gratifying response to our market stories.

One definition of "salesmanship," I believe, is the ability to persuade the other person to believe as you believe. If one's material is good and the presentation well-planned, it has been my experience that interest, belief, acceptance and in many cases, gratitude for explanations and enlightenment are the results more often than not.

I think some of the most striking examples of this type of reaction by agency people has been seen in recent months during a series of market promotions the three stations in Norfolk, Va. (WAVY-TV, WTAR-TV and WVEC-TV) and their individual sales representatives have presented to agency time buyers, research and media experts and personnel of national advertising market and media groups.

Since the inception of our three-way market promotion, we have found that many of the people mentioned above, rather than treating our presentation with skepticism and/or cynicism, have displayed completely opposite emotions to our film presentation. The reactions, to underplay the results, have ranged from mildly enthusiastic to outright and vociferous approval on the part of these participants.

Whether or not the reason was because our film ran only fifteen minutes and encompassed the entire range of what we were trying to point out to the agency people, or whether the fact that three stations were telling the same story and not individual stories of their accomplishments is hard to say. When time buyers, in writing, tell us that

"this was the most illuminating market story I have ever seen," or write that "I have never before realized how rapidly the Norfolk area was expanding," or "in fifteen minutes you have changed my whole concept of that particular market" or that "this short, entertaining but complete story of your market's potential was educational and enlightening. I never before realized the closeness of the areas in that market," ... then perhaps it is time for a re-evaluation of our attempts to reach time buyers.

Perhaps we have found the key to reaching the people who I know are snowed in continually by the magnitude of their jobs. At least we know that we have received attention never before achieved in our long experience of contacting agency people.

I think one of the factors that helped us the most in getting the reaction we received was the simplicity of our three-station market approach. We did not present glowing reports featuring such superlatives as Greatest, Best, etc.

We stuck mainly to facts about our market. Facts that could be easily checked, but by the same taken could have been easily overlooked in individual presentations. We brought out the most important facts about the market from the standpoint of the agency time buyer. That it was a closely integrated market ... the geographical location of the cities comprising the market, Norfolk-Portsmouth, Hampton, Newport-News, were within a few miles of each other. That the military in Norfolk, rather than being just Navy, encompasses 37 different branches of the Armed Forces and that rather than being a weakness was actually a \$200 million bonus for advertisers.

We don't know how our unique market promotion will work out from the standpoint of increased sales dollars in the market, but we have received a degree of interest and attention from agency people and advertisers, far above any we have experienced on an individual basis.

"Charlotte's WSOC-TV... an important advertising entity in its area" — Bren Baldwin, K&E

"When a station has facilities, programming and promotion competently administered, it becomes an important advertising entity in its area. We know WSOC-TV is building its area coverage and audience on these basic factors, so we have scheduled Channel 9 for many of our clients."

BRENDAN J. BALDWIN
Vice President,
Kenyon & Eckhardt,
New York



WSOC-TV's modern facilities serve an area of nearly 3 million people with the Carolinas' finest programming. A continuing promotion and publicity program builds audience bonuses for both station and advertiser. In addition, WSOC-TV gives vigorous merchandising support that expands product distribution and multiplies sales. Schedule WSOC-TV. It is one of the great area stations of the nation.

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

SPONSOR SPEAKS

The Life of a Radio Man

In this issue (page 32) we're beginning a series of articles which will appear in SPONSOR from time to time on the "Life of a Radio Station Manager."

Our purpose with this series is to acquaint our agency and advertiser readers with what, we believe, has become one of the most fascinating and absorbing occupations in American life today.

And it is largely an untold story. No great novels or plays have ever been written about radio station men, comparable to those written about newspaper editors, lawyers, and doctors.

The glitter and glamor of network tv personalities command most printed space devoted to broadcasting.

But in terms of real drama, variety of experience, and closeness to people and community life, we doubt if there is any profession in the country which equals local radio management.

And, as Paul Marion points out, an awful lot of agency men and ad managers would love a station manager's job.

Vigorous objections by Corinthian

The vigorously worded document in which Corinthian Broadcasting recently expressed its objections to the FCC's proposed program logging forms, makes exciting, challenging reading.

Ordinarily few individual broadcasters care to register blunt and open criticism of Commission activities, though state and local broadcast associations sometimes do.

Corinthian, however, has not hesitated to state its opposition in the strongest possible terms "The proposed program form is objectionable in its overall implications and it is objectionable in certain of its specific questions."

"Corinthian believes that the Commission cannot, as a matter of law, and should not, as a matter of policy, control the quality and diversity of programing."

SPONSOR recommends to every one interested in the health and welfare of the broadcast industry, a careful study of the Corinthian arguments.

And we particularly want to congratulate Wrede Petersmeyer and members of Corinthian management for taking a courageous, forceful stand on fundamental principles. ■

10-SECOND SPOTS

Putting on the dog: Klavan and Finch have gone high hat. The WNEW, New York, morning personalities recently chastised their outfit's traffic department (K&F insist their reports on N. Y. traffic originate in the station's traffic department) for copy that read: "Traffic on the approaches to the George Washington Bridge is proceeding at a snail's pace." Insisted Klavan, or was it Finch. "Next time instead of snail say *escargot*."

Attention, tired execs: Leonard Key, producer of the forthcoming Broadway musical, "The Night They Raided Minsky's," is scouring the Madison Ave. and Wall St. areas these days, but his forays have nothing to do with advertising or stocks and bonds. Key seeks gentlemen with bald heads, red faces, fat necks, and pendulous jowls, in junction with his show, based on the heyday of burlesque. The "tired businessman" types (which abound on the two streets, Key claims), are desired to occupy an entire row at each performance of the musical, thereby lending authenticity, nostalgia, and flavor.

Free medical care: The ABC News team has high hopes of getting through the coming winter minus bouts with the common cold. When they had their proboscises featured in full-page newspaper ads under the heading of "25 noses for news," The Schering Corp. (Coriciden cold tablets, nose drops, etc.), sent packages of its products to each of them.

Another non-first: Groucho Marx takes issue with G.E.'s announcement that he'll play his first serious role, that of an attorney. "Some of my best comedy tries," quips Marx "turned out to be serious roles."

New gun in town: Hugh O'Brian, veteran rider of the tv Purple Sage (Wyatt Earp his handle), now is pursuing a Broadway legit stage career. One of his comments about life among the big city slickers: "Those horses sure look funny with policemen on 'em."

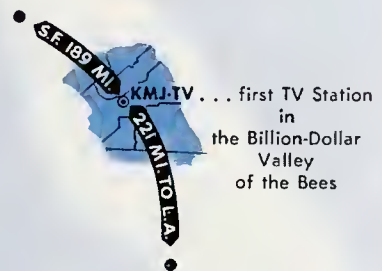


Go First Class with KMJ-TV — and with first class ratings as confirmed by the new Fresno ARB survey of July, 1961.

KMJ-TV has more quarter hour wins throughout the week . . . from sign-on to sign-off . . . than any other Fresno station. This is true both for the Metro Area and for total homes. And KMJ-TV leads consistently in the number of adult viewers.

KMJ-TV movies lead the field. The afternoon movies Monday through Friday are the top rated daytime movies with an average rating of 15.0. The Sunday Cinema Special from 4:00 to 7:00 p.m. has a 22.0 and the Friday night Fabulous Films has a 17.0 rating.

*July 1961 ARB, Fresno.



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IN **BUFFALO** GO ACTIVE WITH



WGR-TV

CHANNEL 2

Your Petry representative (or in Canada, Andy McDermott) has a whole bag full of neat sales tricks that will help you sell the Western New York and Southern Ontario market through Channel 2. Let them show you how WGR-TV's leadership in sports, movies, and local programming keeps viewers glued to 2. To sell Buffalo...get active with WGR-TV.



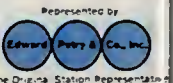
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WGR-AM, WGR-FM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,

KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

WDAF-TV, WDAF-AM, Kansas City, Mo.



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