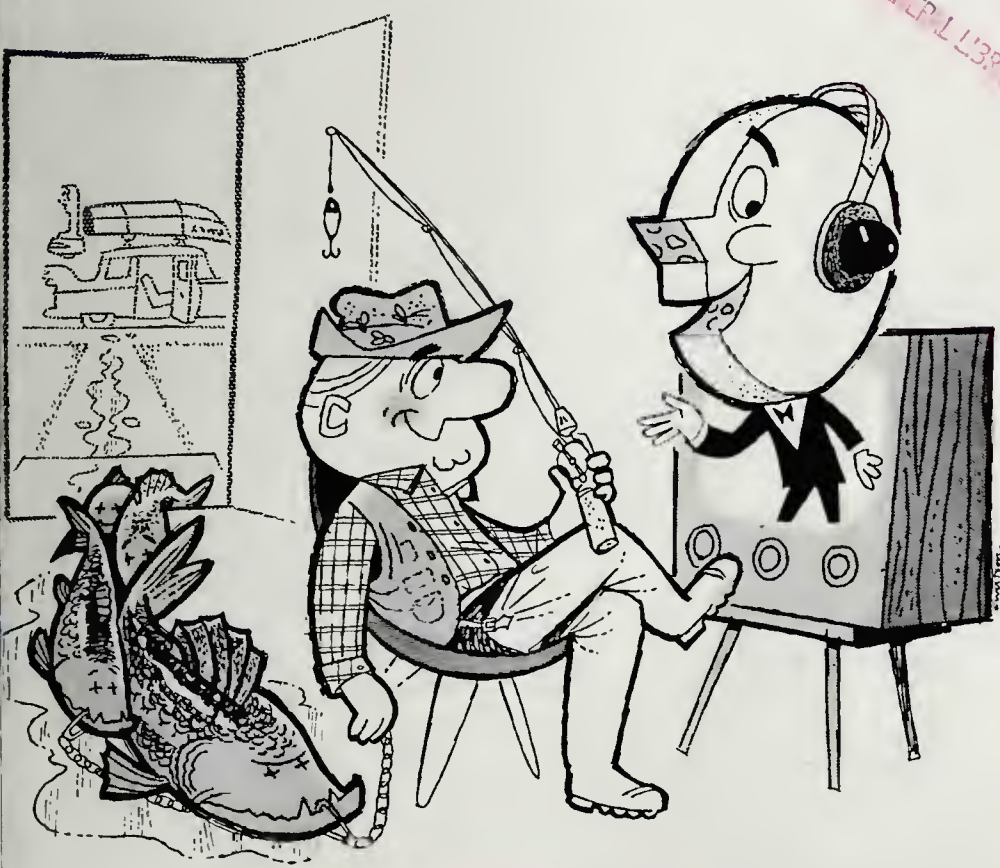


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

IN THE LAND OF THE **BIG CHEESE** . . . IT'S
WEAU-TV 92%!
(EVEN WHEN THE FISH ARE BITING . . .)

RECEIVED
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WEAU-TV
EAU CLAIRE, WISC.

Reaching $\frac{3}{4}$ million people and 2 million cows
with the best of ABC, NBC and CBS

**THE AGENCY
MEDIA DEPT.
IN 1966**

Mediamen view their future in such areas as research, status, and automation impact

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How spot radio works for 8 big clients

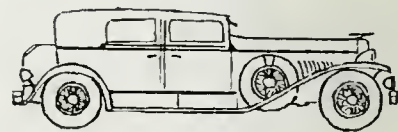
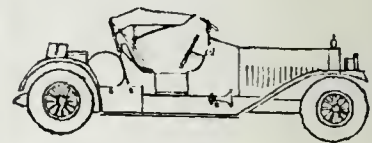
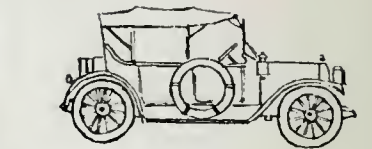
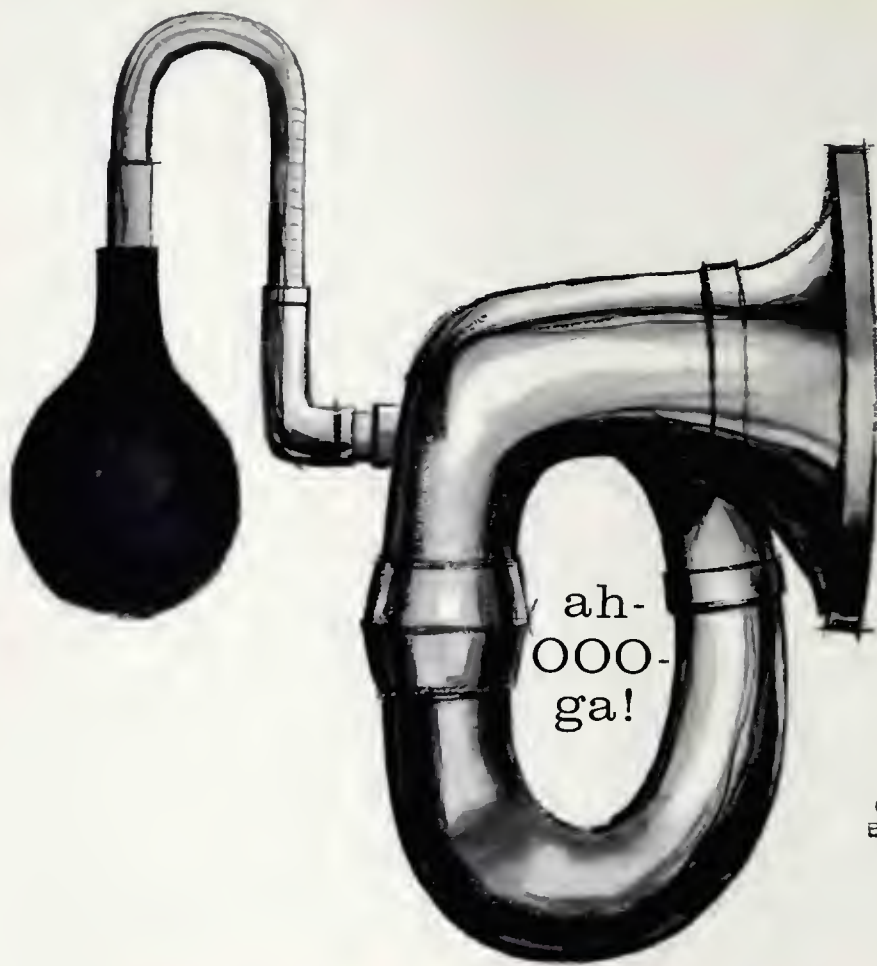
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**1956-1961—
wha' happened in radio/tv?**

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Network tv studies tag customers

Page 34



What's first with Hoosiers ... is first with WFBM-TV

3rd Annual Antique Auto Tour—This Hoosier love for old motor cars just comes naturally. Indiana happens to be the birthplace of today's automobile. That's why WFBM-TV included Kokomo and honored the "Haynes" on its first tour. So successful were preceding tours that this

year's caravan included 125 cars and extended nearly three miles. Each year it has been more fun for those who went—and even more exciting to goggle-eyed thousands in cities around Indianapolis who watched it. These Mid-Indiana viewers prefer WFBM-TV, too. Ask your KATZ man!

Represented Nationally by The KATZ Agency



A TIME-LIFE STATION

WPEN

**FAMOUS IN
PHILADELPHIA**

FOR

**EXCLUSIVE
HELICOPTER
Traffic Reports**

**INTERESTING
VIGNETTES
25 DAILY**

**FIGHTING
EDITORIALS**

**MELODIC
MUSIC**

**AWARD WINNING
NEWS**

**FRIENDLY
PERSONALITIES**

WPEN
950 ON YOUR DIAL

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

Represented Nationally By GIL-PERNA

OVERWHELMINGLY
THE LEADER* IN THE
SYRACUSE MARKET

WSYR-TV

DELIVERS 42%*
MORE HOMES THAN
ITS COMPETITOR



WSYR-TV
NBC
Affiliate
Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 10 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RICHTER & PARSONS

HE'S NOT HANDSOME
HE'S NOT A SMOOTHIE
but . . .
HE'S THE MOST
AUTHORITATIVE
HAP GLAUDI
SPORTS

At last, the New Orleans television market has a sports editor who knows the facts and presents them. HAP GLAUDI fills this need more than 12 times per week! For that big PLUS in New Orleans . . . buy HAP GLAUDI SPORTS!

Represented nationally by Katz

WWL-TV
© NEW ORLEANS



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Officers: editor and publisher, *Norman R. Glenn*; executive vice president, *Bernard Platt*; vice president and assistant publisher, *Arnold Alpert*; secretary-treasurer, *Elaine Couper Glenn*.

Editorial: executive editor, *John E. McMillin*; news editor, *Ben Bodec*; managing editor, *Alfred J. Jaffe*; senior editor, *Jo Ranson*; midwest editor, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Jack Lindrup*, *Ben Seff*, *Ruth Schlanger*, *Lauren Libow*; columnist, *Joe Csida*; art editor, *Maurry Kurtz*; production editor, *Phyllis Trieb*; editorial research, *Carol Ferster*; reader service, *Gail Rubenstein*.

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Now Herb gets the "Oscar"!



WHO Radio Farm Director Herb Plambeck (right) receives first broadcast-industry "Oscar in Agriculture" award from Thomas H. Roberts, Sr., President, DeKalb Agricultural Association, for "outstanding service to American agriculture."

WHO's Herb Plambeck Wins Second Major 1961 Farm Service Award—"Oscar in Agriculture". For the second time this year, WHO is proud to announce that Farm Director Herb Plambeck has received *another* of America's top farm service awards. And again, the award is from an organization that *sponsors* one of Herb's farm programs!

This time it is the first annual "Oscars in Agriculture" award for the one broadcast personality judged to be most helpful to the farming industry. The award will be presented annually by the DeKalb Agricultural Association, Inc., through a panel of independent agricultural experts.

Earlier in the year Herb received the coveted American Feed Manufacturers Association "Animal Agricultural Award" for outstanding service to livestock and poultry farmers. Now *both* these top awards are added to the tremendous string of 45 other state, national, and international citations Herb has received in the past 25 years.

Herb Plambeck is known as "Mr. Agriculture" throughout the large WHO coverage area — America's 14th largest radio market. He and his expert WHO staff are on the air sixty times per week with farm programs.

Ask your PGW Colonel for availabilities.

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

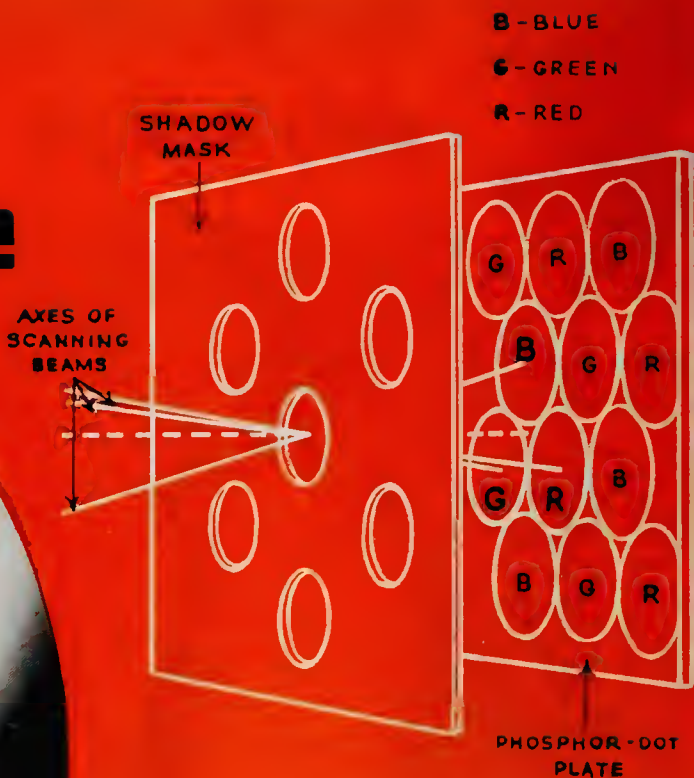
NBC Affiliate

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



Peters, Griffin, Woodward, Inc.
National Representatives

Pioneer in public service



Dr. Alfred N. Goldsmith: His inventions include important techniques with respect to the shadow-mask color tube, three-gun color television systems, and ultrasonic receiver-control equipment.

WGAL · WGAL-FM · WGAL-TV have pioneered in the development of mass communications. Established in 1922, 1944, and 1949, respectively, these stations have been and are dedicated to serving all listeners in the cities and communities throughout their coverage areas.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

23 October 1961

SPONSOR-WEEK

FOOD JUST EATS UP TV

Three separate '61 studies of food brokers and supermarket men show 68, 78, 97% prefer tv as ad medium

In three separate studies, all current and conducted during 1961, the overwhelming preference of food brokers and supermarket people is for tv as the medium they regarded as doing the most effective job.

One study was done by TvB. A second was done by an advertising agency for a soap giant and a national food that has asked that its name not be mentioned. The third study was done by CBS TV.

In all three studies more than two-thirds of trade people selected tv as the medium they prefer to have working for them.

The TvB study was prepared to urge a national canner who had dropped out to return to tv.

Fifty-three food brokers in 33 states were interviewed. They were asked which medium they considered most effective in selling retail trade—especially supermarkets.

Thirty-eight named tv exclusively, four named newspapers exclusively and one named radio exclusively. Seven favored newspapers combined with tv and three didn't respond.

Of those answering 76% preferred tv exclusively, 14% newspapers combined with tv, 8% newspapers only, and 2% radio only.

A second study was done in the midwest to see what media food brokers felt would be the "most helpful in getting grocery retailers to support new product introduc-

tions." Thirty-three brokers were interviewed for 30 to 45 minutes.

Thirty-two of the 33 named tv as the "most helpful" selling medium and one named newspapers.

The third study (see SPONSOR-SCOPE, 25 September, p. 21) conducted by CBS TV among 2,800 supermarket managers was on housewife appeal and managers were asked to select among daytime tv, newspapers, women's service magazines, radio, Sunday supplements, and billboards.

They were asked which media they thought helped national advertisers most and, also, how they would divide a \$1 million budget among the six media.

On effectiveness the media were voted as follows: tv 68%, newspapers 22%, magazines 4%, radio 4%, supplements 4%, and billboards 1%.

Media allocations were voted to be divided as follows: tv 44%, newspapers 24%, radio 14%, magazines 10%, supplements 5%, and billboards 3%.

ABC Int'l into Manila

ABC International has signed a programing, engineering, and sales agreement with a new station in Manila, the Philippines.

The station, DZBB-TV, (Republic Broadcasting) starts shortly.

Animation comeback for Laurel & Hardy, Marx Bros. on tv

Great Hollywood comedy teams of the past are being revived for tv by means of animated cartoons.

NBC TV is first to announce a specific show of this type. Laurel and Hardy, a half-hour prime time series set for 1962-63. The voices will be simulated. Hardy died in 1957.

Laurel and Hardy is to be produced by Larry Harmon and released through Jayark.

Screen Gems is working on a series to turn the Marx Brothers into an animated series filmed from dolls with simulated voices. Chico Marx died earlier this month.

SYLVANIA'S 4 RADIO NETS FOR RECORD FLASH DRIVE

Network radio is being used in what's probably the heaviest advertising campaign ever launched for photographic flashbulbs.

Sylvania is using NBC, CBS, Mutual, and ABC. On 1,000 network stations, more than 600 spots are expected to produce 1 billion consumer impressions.

William A. Cummings, ad manager said the advertising campaign is the largest one ever staged by his company and is probably the biggest ever in the flashbulb industry.

Programs to be used include Mutual News, NBC News on the Hour, CBS News, and Don McNeil on ABC.

KELLIHER IS WNEW MIDWEST MANAGER

Although Metromedia has not set up a rep firm for itself at this time, it has bolstered its midwest sales staff for WNEW Radio, New York, through the appointment of Richard J. Kelliher as mid-west sales manager.

Kelliher was national sales manager in New York for RKO General stations KHJ, Los Angeles, and KRFC, San Francisco.



Richard J. Kelliher

From 1954 to 1960 he was a manager in the San Francisco, Chicago, and New York offices of Adam Young radio and tv representatives.

He has been in radio sales since 1948. He attended the University of Chicago and the University of Michigan and was in the Marine Corps during World War II.

PGW 'cost yardstick' for tv spot up-dated

PGW has brought up-to-date its "cost yardstick"—an estimating device—covering 84 markets for approximately 91% of all U. S. tv homes.

Five rate categories are incorporated: nighttime half hours and twenties, five day and five fringe night minutes, and a 10/12 plan.

Another feature is the month-by-month temperature table of 80 markets so seasonal advertisers can readily assign start dates.

The PGW "cost yardstick" contains market-by-market data. Pertinent figures are added to obtain estimates for particular spot tv campaigns.

Rates given are selected as follows:

Five day participation rates are based on 260 time frequency discount or on 5 or 6 Plan rates. Fringe night minutes are for before 6:30 p.m. or after 11 p.m. Eastern time. Nighttime twenties are prime time breaks—the most expensive rates for this type. Half-hours are between 7-11 p.m. but not in the highest rate prime time classification.

BALABAN ON ROBERTSON ON CANADIAN PAY-TV

Barney Balaban, Paramount Pictures president, has replied to charges made by Norman S. Robertson as a parting blast when he resigned from the board of Famous Players Canadian Corporation.

Paramount owns 51% of Famous Players which ran a Telemeter pay test in Toronto.

Balaban referred to the Etobicoke operation and a research and development one very fruitful in producing basic information—one that shouldn't be judged by straight profit and loss.

Balaban made his views known in a letter to John J. Fitzgibbons Sr., Famous Players president.

He denied Robertson's allegation that the pay-tv experiment lost \$11,000 a week. Balaban said the loss weekly was \$3,500 without counting depreciation and \$7,500 including such amortization. He pointed out that back in 1950 the tv industry lost \$25 million, and asserted that pay-tv losses will go even higher in its experimental phases.

Balaban also denied Robertson's charge that Paramount dominated the affairs of Famous Players.

Helbros' Xmas spot effort

Helbros Watch (S. Jay Reiner) will make its heaviest use of radio/tv this Christmas with 10-second spots in 40 radio stations.

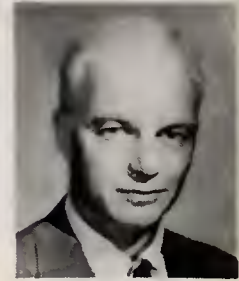
Purpose of the spots is to back up a magazine campaign handled by E. A. Korchnoy, Ltd.

ESTY STOWELL NAMED OBM PRESIDENT

Esty Stowell has been elected president of Ogilvy, Benson & Mather, announced former president David Ogilvy, who will become chairman.

Stowell joined the agency five years ago as executive v.p. Before that he was at Benton & Bowles from 1934 to 1956—22 years. He started as an apprentice and rose to the post of executive vice president.

Stowell's appointment has been expected for some time. It has been known that Ogilvy wanted to relieve himself of some management chores.



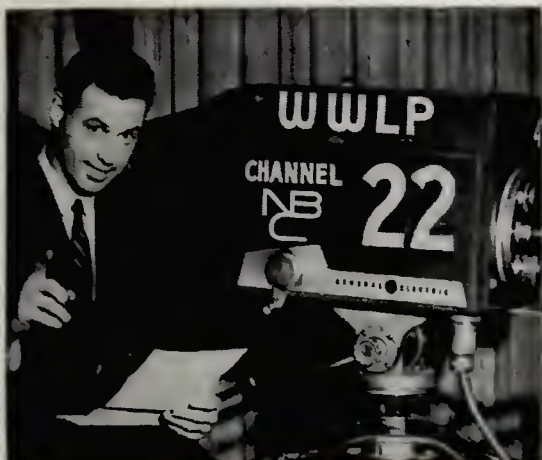
Esty Stowell

Broadcast spot costs \$30 million to do

It costs broadcasting \$30 million a year to buy, sell, and process radio and tv spot, according to a study made by Arthur Young and the Bank of America and Broadcast Clearing House. Young is BCH's accounting firm.

BCH estimates that under its automated system "substantial percentages—more than 50 per cent in most cases" could be saved by agencies, representatives, and stations.

For the following four items, it is estimated the three groups—agencies, representatives, and stations—would effect the following savings, respectively: Operational and procedural steps, 33.3%, 51.5%, and 57.2%; Comparison and check points, 66.6%, 66.6% and 66.6%; Internal handling time, 62.1%, 70.4%, and 29.1%; Material, space, and equipment costs, 58.5%, 27.5%, and 41.3%.



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

We hear rumblings of unhappiness among broadcasters regarding the strong talk and actions of the FCC under the new leadership of Newton Minow. We also hear noises to the effect that maybe even Governor Collins has been too critical of our industry.

We have no sympathy with the rumblers. It is our opinion that the broadcasting industry needs very strong and enlightened leadership. We need leaders with a little bit more sense of the future and our responsibilities to the nation than many of our intra-industry politicians have exhibited in the past. We believe that Governor Collins is this sort of person.

However, if we cannot raise our standards and overall integrity by the Governor's prodding from within, then Newton Minow is just the guy we ought to have breathing on us in the interests of the public. We find ourselves feeling continually grateful that his term has seven years yet to run. Our industry needs strong men, and it looks like we have got them.

We are not sure that what is momentarily good for the broadcasters is good for the public we serve. But we are firmly convinced that what is bad for the public hurts us even more.

Represented nationally by **HOLLINGBERRY**

BAXTER OF STORER ON 'RESPONSIBILITY'

"Responsibility is the key to successful radio programming," stated Storer Broadcasting Company radio v.p. Lionel F. Baxter at the Alabama Broadcasters Association's annual fall meeting.



Lionel F. Baxter

"It matters little whether the format is music and news, top forty, beautiful music or all talk," stated Baxter. "It must be a responsible approach and one determined by management, not talent."

It is management's responsibility to determine what communities need as well as want and then to program accordingly, he asserted.

He pointed out how depth studies led to reprogramming of WIBG, Philadelphia as a modern music station and WGBS, Miami as a "Sound of Music with News in Depth" station.

NBC TV, WCBS-TV telling rating success stories

NBC TV is pointing with glee to the Nielsen NMA ratings for average audience for the three weeks 24 September-8 October.

Network 7:30-11 p.m. ratings ran between 17.0 and 19.5 for the three weeks and were 10 to 14% over CBS and 13 to 28% over ABC. In quarter-hour averages NBC says it was entirely in first or second place, never third.

WCBS-TV meanwhile is needling NBC's statement about averages by pointing out that the CBS flagship station had all ten of the top ten New York shows in the 8-14 October Arbitron. Eight were network shows, but in first and fourth place were its local Late News and Weather for Saturday, 32.6 and Wednesday, 24.3.

Here we go again

First known network casualty of the season is Roaring Twenties on ABC TV which will exit at the end of December.

Its replacements will be Yours For a Song, a quiz with Bert Parks, and Room For One More, situation comedy.

The Park's show is also to be a daytime strip.

TvB ANNOUNCES WINNERS OF RESEARCH COMPETITION

The winners of TvB's first competition for exceptional plans in tv research have been announced.

There are 18 awards in all. A prize of \$4,000 plus \$250 honorarium was awarded for study in tv's role in shaping adolescent behavior. Authors are Dr. Arthur J. Brobeck of Yale and Mrs. Dorothy B. Jones of Los Angeles.

A prize of \$1,500 in addition to the honorarium went to Drs. Karl U. Smith of Wisconsin and Wimmiam M. Smith of Dartmouth for a study of scientific television methods applied to analysis of perceptual feedback in behavior.

Other research plans for which awards were made include: Televised Communications and Income Tax Compliance, Rational vs. Emotional Communications, The Effects of Aggressive Content in Tv Programs upon the Aggressive Behavior of the Audience, Prominence and Audience Structure, Television in Inducing Action, Repetition in Communication, 'Individualizing' Televised Instruction, Personality and Television Advertising Messages, Taste Development, Family Structures and Viewing, The Logic of Politics, The Principle of Television Orientation, and Physician Education.

The competition was conducted by a group of social scientists headed by Dr. Mark A. May.

CRUTCHFIELD, RUPP ELEVATED AT ARB

Two changes in station sales assignments at ARB were announced this week by Roger Cooper, manager of station services.

J. Ralph Crutchfield has been named station sales supervisor to coordinate local market reports to stations. He'll handle sales and client services to J. Ralph Crutchfield the 375 tv station subscribers to local ARB services.



Jim Rupp has been named marketing director of station services

for all station activity other than the local market report. These include telephone coverages, incidentals, tv nationals, special surveys, studies, special tabulations and the new station management analysis report.



Jim Rupp

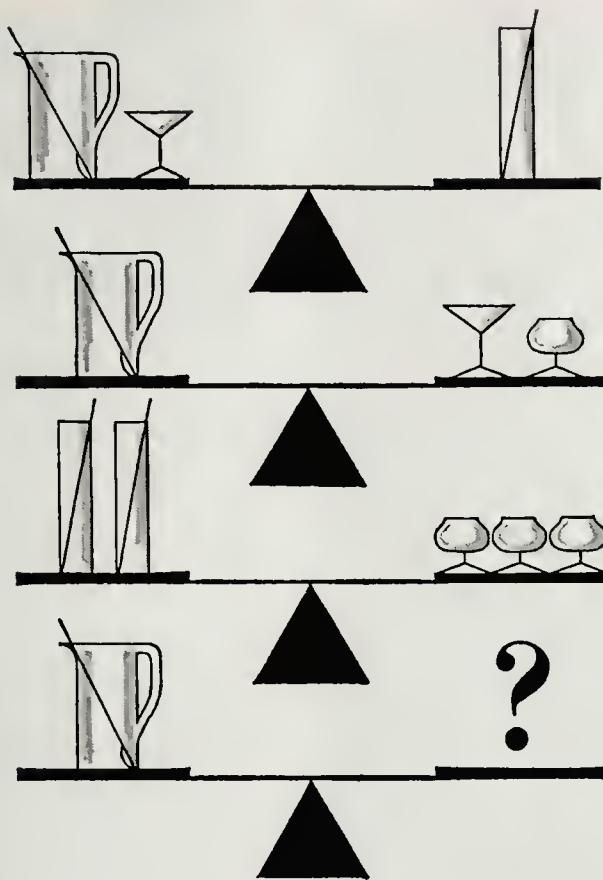
Crutchfield was formerly assistant sales manager and Rupp was southern regional sales manager.

Narva, Keenan named in L&N media appointments

Two appointments in the media department of Lennen & Newell this week were the naming of Martin Narva as associate media director and of Michael E. Keenan as assistant media director.

Keenan joined L&N from FC&B, where he has been a media buyer for the past 18 months. Previously he bought print at Compton.

Narva joined L&N as a trainee in 1955 and has been an assistant media director since 1959.



BALANCED PROGRAMMING

Agency X had a client who was a specialist. He specialized in a one-syllable word—NO! Hoping to increase his vocabulary, the agency invited him to a party. However, he hovered near the bar and fiddled with the bar equipment—in silence.

An adroit agency man, believing that actions speak louder than words, joined the fiddling. After a bit the agency genius pointed out that certain pieces exactly balanced others, as shown in the first three sketches. He asked the client to calculate the number of Martini glasses it would take to balance the julep cup. All Martini glasses being full except the one shown, the client was obliged to think.

Send us the answer* and win an exciting new prize. It may be round or rectangular, thick or thin, solid or liquid.

**If mathematics isn't your cup of tea, we suggest you demonstrate your capacity to achieve the necessary balance to the H-R man at your neighborhood bar.*

Source material Dover Publications, Inc.

wmal-tv

Washington, D. C.

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

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

Bob Kelly, are you listening?

Because Bob Kelly is so highly respected as a time buyer at Lemmen & Newell, we're proud to claim him as one of our biggest boosters. Bob is originally a Providence boy, and makes a point to keep up to date on the old home town.

And in Providence, how times have changed! WICE sure has grown-ups talking with its nice balance of music and news, spiked with a healthy shot of public service programming — the honest to goodness kind that really does serve the public.

If you know Bob Kelly, please give him a ring and pass along this new information. We're as proud of Providence as Bob is — and we want to make sure he's up to date on what's been happening here at the live-wire station.

wice
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

SELL THRU QUALITY RADIO

USE A
"JOE" RAHALL
STATION



N. Joe Rahall

WLCY— TAMPA-ST. PETERSBURG, FLA.
First in Hooper and Pulse
Sam Rahall, Manager

WKAP— ALLENTOWN, PENNA.
First in Hooper and Pulse
"Oggie" Davies, Manager

WWNR— BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR— NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

WQTY— JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Faulkner, Manager

RAHALL RADIO GROUP—Represented by
ADAM YOUNG

Commercial commentary

Notes on the Creativity Kick

During the last 12 months I've attended the fall meeting of the Association of National Advertisers at Hot Springs, the winter meeting of the Advertising Federation of America in Washington, the spring meeting of the American Association of Advertising Agencies at White Sulphur Springs, and 10 days ago, the 4A's Central Region Meeting in Chicago.



Such a peripatetic schedule leaves one a little limp and dazed with no very clear recollection of specific speeches, panels, and presentations at any of these industry conclaves.

However, a few vivid impressions do remain. And since I am leaving next week for Virginia to begin the whole cycle again, it may be worth while to try to report here what I've gathered during the past year.

Based on talks and discussions at the ANA, 4As, and AFA, I'd say that two sizeable subjects have almost completely dominated agency and advertiser thinking in this period.

They are, 1) the image of the advertising business and how to improve it, 2) creativity and how to stimulate it.

Of the two, the image-building problem has provoked the more specific though varied activities. The 4As have been deep in a Hill & Knowlton project, involving a research study among "thought leaders" and "opinion makers." The AFA has been putting together a massive "Advertising Recognition" program. The ANA has hired a new public relations v.p., Bill Heimlich, and will announce several important new projects shortly, and such industry consultants as Harry MacMahon have been preparing some very meaty pro-advertising presentations.

But creativity, that shadowy goddess before whose shrine increasing numbers of admen have been burning increasingly large pots of incense, remains a somewhat mysterious subject.

Despite all I've heard, I still think that advertising's current "creativity kick" is operating on a pretty confused basis.

For God, for country, for creativity

Why it is that an industry which, as recently as 1956, seemed hell-bent on embracing the "Modern Marketing Concept," on becoming scientific and research-minded as all getout, has done this sudden flip-flop in favor of God, country, and creativity?

What is the meaning of all the pro-creative oratory you hear at advertising meetings? How sincere is it? How realistic?

Perhaps the most obvious explanation of the industry's preoccupation with creativity is that it is just another fad in a business that has a built-in weakness for faddish enthusiasms.

"One year it's motivational research, the next it's corporate im-

(Please turn to page 45)

the good guy always wins!

WYATT EARP

6 P.M. WEEK DAYS

Exactly the better-type feature you'd expect WWJ-TV to come up with for fall and winter spot advertising!

Praised in Washington as a "good" successful action-adventure series, and boasting a fast track record, "Wyatt Earp" is first run off network—slotted across the board for maximum exposure to WWJ-TV's big family-hour audience.

Ride with the good guy and win important sales gains in the brawny Detroit-Southeastern Michigan market. Your PGW Colonel has complete details. Phone him today!

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.

Associate AM-FM Station WWJ

Owned and Operated by The Detroit News

Suddenly
in Rhode Island

the sound of

Beautiful Music

... Captures over 10% of the
Southern New England 'Money Belt' Market!
It happened in just 4 months!

Never, in the dynamic history of
radio has a station caught-on so fast ...
captivated so many attentive listeners!

Yes, captivated ... a prime-purchasing
2½ billion dollar- ½ million family market ...

thrilled, enthralled and enchanted
by the WLKW connoisseurs' listening blend:

the hypnotically habit-forming
sound of Beautiful Music,

with factual clear-cut newscasts,
in depth, throughout the day ...

on the hour and the half hour.

WLKW delivers your selling message

with 10-times more power

to prosperous Southern New England ...

and not just with power ... with
happily captivating charm!

**WLKW • 990, RHODE ISLAND'S FIRST
AND ONLY 50,000 WATT RADIO STATION**

NOW!
Your Best
Radio Buy
in Providence

WLKW — 990 • 50,000 watts, Providence, R. I.

National Representative: Daren F. McGavren Co., Inc. • New England Representative: Foster and Creed, Inc.

555/5th

Congratulations on Negro issue, but . . .

I want to congratulate you on the Negro edition of SPONSOR, which came in this morning.

Knowing that you are always interested in making sure that your magazine is correct in its copy, I would like to call the following to your attention:

1. On page 34 in your list of Negro Station Programing, under 100% Negro Appeal Programing in the State of New York, you list WWRL. For your information, WWRL does not program 100% Negro on a 7 day per week basis. The station copied the WLIB format in broadcasting to the Negro community in New York City only 100% on a Monday thru Friday basis.

2. On page 40 in Negro Station Profiles, you again will find that your information is incorrect. You list WWRL as a 100% Negro operation, which they are not. By calling the station it can easily be verified that their week end programs are devoted to foreign languages.

I am calling this to your attention in just thumbing through the pages of the new edition. which I received this morning.

Harry Novik
general manager
WLIB
N. Y. C.

• WWRL converted to Negro appeal programing 24 hours a day, Monday through Friday (weekends they are bi-lingual), but after SPONSOR's questionnaires for the Negro issue had been returned, WWRL then sent a corrected questionnaire. In the ensuing changes, the second questionnaire was incorrectly revised. SPONSOR is sorry about the mix-up.

Almost identical approaches

I noted with considerable interest the article titled "Improved Research Ahead For Radio and Tv," as published in your 20 August issue, as well as your editorial comment under "Sponsor Speaks," indicating that this holds promise of a refreshing and creative new approach to radio measurements.

While I am certainly in full agree-

(Please turn to page 42)

SPONSOR • 23 OCTOBER 1961

VIDEO
TAPE
is the shape of
QUALITY
TV commercials
TODAY!

FOR THAT "LIVE" LOOK, TAPE IT... on SCOTCH® BRAND Live-Action Video Tape!

"Real-life" presence is the new TV look achieved by today's commercials using "SCOTCH" BRAND Video Tape. Until now, the home-viewer's picture has been an ingenious compromise—an optical medium shown on an electronic screen.

Not so with tape! "SCOTCH" BRAND Video Tape offers complete compatibility of picture source and picture—both electronic—with a greatly expanded gray scale for gradual transitions from absolute black to absolute white. In addition, tape eliminates jitter, provides excellent sound quality and an "unlimited" number of special effects. It all adds up to cleaner, crisper originals of unsurpassed quality... with exceptional Video Tape duplicates and kines from master tapes.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

Tape has many advantages—for advertiser, agency, producer. Playback is immediate, serious goofs can be remedied at once by retakes. Special effects are made instantaneously... no lab work and waiting. Costs are competitive, savings gratifying.

Tape is easy to work with, no mystery... talented specialists are available to help you. *Prove it to yourself!* Send your next TV storyboard to your local tape producer for an estimate that will surprise you—at no cost or obligation.

Write for the new brochure, "The Show is on Video Tape"—a case history of six commercial tapings. Enclose 25¢ to: 3M Co., Box 3500, St Paul 6, Minn.



Magnetic Products Division **3M**
COMPANY

Bob Rich, Seven Arts Vice President and General Sales Manager, after person-to-person talks with seven representative station executives, states:

"No motion pictures ever released to television have generated as high a commercial return for stations as Warner's 'Films of the 50's.'

"In such important markets as Denver, Chicago, Amarillo, Dallas, New York, Asheville, N. C. and Minneapolis 'Films of the 50's' have clearly demonstrated their overwhelming acceptance by local and national advertisers. Here's what they reported at mid-September."



IN DENVER

KLZ-TV debuts "THE 10:30 MOVIE," a new Monday through Saturday feature film showcase primarily scheduled with Warner Bros. "Films of the 50's." Says Jack Tipton, Manager and Director of Sales, "Three weeks prior to the premiere, this new show was 80% sold out to such blue chip national advertisers as Coca-Cola, Avon Products, Wrigley Chewing Gum and Vick Chemical in addition to such local advertisers as Meadow Gold Dairy, Ford Dealers, Dupler's Furriers, Nides Electric Appliances and the Paradise Pet Shop. By premiere date September 8th 'The 10:30 Movie' was 100% sold out."



CLOSED-CIRCUIT REPORT

of stations' commercial success with Seven Arts' "Films of the 50's"





IN NEW YORK

Peter Affe, Station Manager, WNBC-TV says,

☞☞ That the Seven Arts product is accepted by time buyers as top quality TV entertainment is attested by the fact that we premiered our new Saturday night Movie Four on September 23rd with all available minutes and 10 second ID's sold out.☞☞



IN DALLAS

says KTVT's Program Manager, Arno Mueller,

☞☞ Selling is made somewhat easier when you have the best feature films to schedule. To wit: our Friday night show, 'Films of the 50's,' was sold out before its September 8th premiere.☞☞



IN CHICAGO

Jim O'Rourke, Western Division Sales Manager, WGN-TV, reports:

☞☞ WGN-TV was 100% sold out a week before its new feature strip unveiled 'Films of the 50's' on September 11th, Mondays through Fridays at 10:15 P.M.☞☞



ASHEVILLE, GREENVILLE, SPARTANBURG

Theodore Eiland, WLOS-TV's Vice President and General Manager, says:

☞☞ To develop not only audiences, but dollars you've got to deliver top product. When you tell TV buyers you've signed up for Seven Arts, they instantly connect the name with the most outstanding movies on TV today. Result, we entered Fall with a sold out situation.☞☞



IN AMARILLO

we hear from Charlie Keys, General Manager, KVII-TV,

☞☞ KVII-TV debuted its weekly presentation of 'Films of the 50's' on Sunday, September 17th at 10:00 P.M. Two weeks before starting time this ABC network affiliate was 75% sold out to two local sponsors, Amarillo National Bank and Fedway Department Stores. By starting date KVII was 100% sold out.☞☞



IN MINNEAPOLIS-ST. PAUL

says Don Swartz, President and General Manager, KMSP-TV,

☞☞ Advertisers are quick to sense the strong audience appeal of these Seven Arts feature films. Three weeks after buying Volume II, we were over 80% sold out on 'Picture of the Week,' which we initiated September 8th on Friday evenings at 10:30 P.M.☞☞

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—"Roman Spring of Mrs. Stone"...
Theatre—"Gone with the Wind" in preparation...
Television—Distribution of films for T.V., Warner's "Films of the 50's"...
Literary Properties—"Disenchanted" by Budd Schulberg...
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)



We take our comedy seriously.

We believe in it, we mean.

We believe in the kind of good humor you find in "Ozzie & Harriet," for instance.

And we believe in its effectiveness as a medium for advertisers.

The audience that has followed this series into its eleventh year gives weight to our belief by once again putting it in first place in its time period.*

The audience has also chosen to *keep* their dial on ABC-TV. Three comedies that follow "Ozzie & Harriet" on Thursday

nights are also first in their time periods.* They are "My Three Sons," in its second season, "Donna Reed," in its third, and "The Real McCoys," in its fourth.

You can't laugh off success like this. So if you're serious about selling, get your laughs from the comedies on ABC-TV.

ABC Television

*Source: Nielsen 24 Market TV Report, Average Audience, Week Ending Oct. 8, 1961

SPONSOR-SCOPE

23 OCTOBER 1961

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SPONSOR

PUBLICATIONS INC.

If you as a seller of tv are looking for an inkling on how the business shapes up for the first quarter of 1962, you might take note of what the forecasters at NBC are telling their cohorts.

In essence, here's what they're saying: judging from the general outlook of the economy, the network's near sellout nighttime situation should carry over into the first part of the coming year.

The big fly in the ointment, however: networking has become so flexible and accommodating for advertisers that it can have sharp repercussions on network profits. Advertisers moored to lower-rated shows may want out in quick time from the lower-rated stock and lodgement in reasonably good replacements.

A marked trend of this sort would entail millions of dollars in network program commitments.

Lending substance to the likelihood of the first 1962 quarter being even stronger than the last 1961 quarter for tv is the fact that much shopping is going on at this point for network availabilities come 1 January.

Among those looking are Kraft (JWT), Nestle, both of which have staked out more tv money for 1962, and Menley & James's Contac (FCB), a new, delayed-action decongestant, which recently made its debut in the medium as a customer of both spot and network.

Ogilvy, Benson & Mather proved the hot agency of the past week in dishing out new spot tv business for the last quarter.

OBM's availability quest was in behalf of Helena Rubinstein, night minutes; and Lever's Vim and Lucky Whip, day minutes mostly.

Other spot tv action out of New York: DuLuxe Reading toys (Zlow), minutes in kid shows, pre-Christmas; Block Drug's Polident (Grey), late night minutes; Phillips' Van Heusen shirts, night minutes and 20's, pre-Christmas; Marshmallow Fluff, Old London cheese and Ipsy Doodles (Manoff), five weeks, in kid shows.

Out of Chicago: Peter Pan peanut butter (McCann-Erickson); Staley's Stay Puff rinse (EWRR).

Wrigley Gum (Meyerhoff) is going on a minute commercial kick and the Chicago spot trade's puzzled by the advertiser's sacrifice of tv chain-break franchises for this new strategy.

What Wrigley's whole revamped approach adds up to is this: (1) the minutes are to be stripped, wherever possible, with 6-6:30 p.m. the most favored period; (2) some chain-break units will be retained, but 70% of the tv spot money will go to minutes.

As Meyerhoff explains the switch: we've got a new institutional platform—no pushing of any flavor, but the Wrigley name and spear trademark stressed—and we think that minutes best serve the purpose.

The agency did some looking at 40-second breaks, but the availability calls so far have been confirmed to minutes.

From the seller's viewpoint, the request comes at a somewhat sticky moment—what with fringe minutes at night tighter this fall than they've been in years.

Incidental note for stations: Wrigley's December layoff this year will be two weeks instead of four.

With this issue SPONSOR-SCOPE completes its fifth year of publication, and the fact serves as good an excuse as any to do a quick look-back at some of the more or less important events, turning points, milestones or whathaveyou of the business.

If you're of a cynical bent, you might quip—and be pretty accurate—that anyone who's been away these five years wouldn't know it: the problems are virtually the same, only they've taken on different names and situations.

Be that as it may, a back-panorama would have to include these significant incidents and transitions:

- **The emergence of ABC TV** as a third network given to breaking precedents.
- **The FCC scandals** involving quiz shows and station-grant practices.
- **ABC TV innovating the spot carrier concept for tv networks** to the point where today an observer may find it difficult to draw the flexibility line between network and selective spot.
- **The reduction of the exclusively sponsored nighttime tv program** to the point where its ratio of all network time is less than 20%.
- **The almost complete disappearance** of talk about sponsor identification.
- **Station group ownerships** in tv growing by leaps and bounds in strategic dollars to the point where most of them have elected to do their own national selling and thereby changed in no small measure the complexion of the station representation business.
- **The surge of national spot radio** as a competitive advertising tool, even though this medium at the moment can stand a little resparking via use concepts and fresh promotional fare.
- **The zoom in the popularity of entertainment specials** among advertisers, **with the bubble bursting after two or three seasons** for two reasons: (1) far fewer takers, (2) regular advertisers not liking the idea of two pre-emptions in mid-season.

R. J. Reynolds and Esty are working presently on spot plans for 1962, and one thing looks pretty certain: the account will remain in radio with all its overwhelming dominance of the spot medium.

Pall Mall, Lucky Strike and some of the Lorillard brands make heavy use of the same medium, but Reynolds stands out by itself because of its 52-week allegiance and tremendous station list.

And now P&G has definitely taken over the dentifrice brand leadership.

In round figures the relative market shares of the three on top of the toothpaste roost are: Crest, 30%; Colgate, 25%; Gleem, 20%.

Which brings up the fact that P&G is now No. One in nine different facets of the cleansing field. The other eight products and their areas: **liquid detergent**, Ivory; **soap bar**, Ivory; **cleanser**, Comet; **general purpose detergent**, Tide; **heavy duty cleanser**, Mr. Clean; **automatic washer detergent**, Dash; **dishwasher detergent**, Cascade; **shampoos**, Prell (liquid and concentrate).

If you think that spot tv schedules in the topmost markets aren't getting tight, witness the predicament that Gulden Industries (Compton) found itself in connection with its campaign for Liflite batteries.

As far back as last month stations in **nine top markets** submitted schedules for a post-Thanksgiving Day start, subject to 30-day confirmations.

But it wasn't until the account decided last week to advance the starting date to 13 November and make it a six-week instead of a four-week campaign that it learned that **much of the earlier designated spots had already been allocated elsewhere.**

Aftermath: Gulden sales executives themselves had to take to the road to talk stations into improving the spots that had been substituted.

They're probably fighting words, but ABC TV daytime sales chief Ed Bleier last week dropped a bit of advice for the spot fraternity.

Instead of bewailing the loss of accounts to networks, look around for new opportunities, as we have, he said.

Bleier gave this example: the surge of food accounts to daytime network tv the past year, with a goodly portion of this money coming from print.

A rich target for both network spot, said he, are the prepared foods and it's up to spot to search them out, big and small, and wean their budgets away from print, as his network has been doing in such cases as Campbell Soup-Pepperidge Farm, Golden Grain macaroni, Minute Maid, Dr. Pepper, Metrecal, Morton's frozen food and Fritos.

The place to look for new advertisers to tv are the network daytime rosters.

Here's how they stack up this season:

ABC TV: Chatham blankets, Union underwear, Smith-Corona typewriters, A. J. Sirus school supplies, Golden Grain macaroni, Calgon, Dynel fibers.

NBC: Deluxe Reading toys, Eldon Industries, General Insurance.

CBS TV: Father John's medicine, Xerox Corp.

Could ABC TV have put itself at a disadvantage this season by the late take-off of its new nighttime product?

Some agency people believe that it would have been prudent for that network to have terminated the contracts on its older series or re-runs **sometime in September**, instead of carrying them over until October, and thereby **preventing the opposition** from getting an earlier start on the new stuff.

The ABC TV policy that admen cite as creating this situation: the disinclination to cancel a program when pre-empted but **tacking it on** instead to the end of the contracted schedule.

For current dilemmas you probably won't find anything as brow-wrinkling as the one that NBC TV has with its daytime operation.

The NBC TV dilemma stems from the fact that the network has a lot of unsold daytime inventory.

And the problem, simply put, is this: how can it lessen the pricing of what it has to offer without lowering the quality and cost of its program, and, in the process, probably losing No. One position in ratings?

To soften the ledger situation NBC TV recently asked affiliates to waive compensation on programs put on the bonus rack. No definite response is yet at hand.

What might make a pretty good bet: ABC TV's romance with the 1920's has come to an end.

It all started off with the Untouchables—which proved a goldmine—reached out to the Roaring 20's, which is due for early replacement, and embraced Margie, whose future looks in question.

Whitehall's swing-away from ABC TV's Calvin & the Colonel after the first rating, according to Bates, was merely due to one of those brand requirement situations.

It seems that on second thought the brandmen involved decided that they ought to have their commercials stowed in a show **with more adult appeal**. To wit, older audiences.

To make up for its exit as an alternate week customer of Calvin, Whitehall bought an **equal number of minutes** in Ben Casey and a number of other one-hour programs.

Sundry tv stations are beginning to frown on what they deem to be the abuse of a practice thought to be common among agencies servicing the P&G account.

The practice: circulating in advance information on choice P&G spots that the notifying agency is about to cancel.

What disturbs these stations: a notifying agency using the information, not in P&G's behalf, which they hold okay, but to strengthen the schedules of another account in the same agency.

Often, say these stations, they have somebody in line waiting for improved positions and it's rather **difficult to turn down** under such circumstances an agency that carries the P&G banner.

Parenthetically, they raised this question: **is the practice ethical?**

Robert Eastman, who was identified with the innovation of the group plan idea while at Blair, is in process of setting up a similar confederation composed of his own 45 stations.

It will be called the **Eastman Network**. The ratecard, etc., will be made available to prospects this week.

Major theme of the pitch will be: **one bill**, one affidavit, attractive discounts.

In connection with that recent blind buy for Crisco Oil out of Compton, P&G has a policy on that type of buying that it tries to adhere to as closely as possible.

The rule: the brand substituted for such undercover buy **must be in the same category** so as to avoid any product protections problems for the station.

In the case of Crisco Oil, the brand cited for availabilities was Duncan Hines. The premise here was that **both had to do with food**.

The advantage of the blind gambit is obvious: P&G didn't want to take a chance on Wesson or some other competitor plunging into the market beforehand with a price pack or some other gimmick.

It will be recalled that Maxwell used the **regular coffee ruse** for buying in behalf of Maxwell instant and Yuban.

Nielsen has sped up the availability of its tv reports to subscribers on two fronts.

The 20-market report, which used to take eight days, is now received five days after the closing date. In other words, the week ending on a Sunday should be in the hands of a subscriber Friday of the same week.

The national report should be received two weeks after the last reported program, whereas the old interim of this pocketpiece used to be three weeks.

Norelco (LaRoche) was jobbed out of 100 million home impressions in the 2 October SPONSOR-SCOPE estimate of its tv impact for the Christmas trade.

The electric shaver was credited with using 110 markets, whereas the actual lineup is **around 200 markets** for the eight-week spot blitz. On that basis the estimate of home impressions should be 870 million.

If you're out Detroit way Friday 17 November and would like to see TvB's hour presentation to the automotive industry, arrange to be on hand for the morning session.

The presentation will hit all levels of what tv has and can do for car selling.

The TvB meeting itself will last three days.

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 72; and Film-Scope, page 56.



FARM GAL AT EVENING CHORES

... in the Land of Milk and ~~H~~^Money!

She's getting ready for a "Barn Dance", 1961 version, at her Country Club! Seriously, our people enjoy living at its best. And our Station reflects that better life with

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

In the Land of Milk and ~~H~~^Money!

WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc

2





HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First
in the Southeast with 651,300 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!


The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"! **

*Television Magazine—1966
**ARB 1960 Coverage Study—
Average Daily Total Homes Delivered

Compare these SE Markets!	
Charlotte	651,300
Miami	569,300
Atlanta	549,800
Louisville	423,800
New Orleans	379,400
Richmond	268,800

WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

4 QUESTIONS ON MEDIA DEPARTMENTS

1. Will they make inroads on programing function?

2. Will all-media personnel take over completely?

3. How much will automation affect media research?

4. What will happen to department's planning function?

Answers on page 27

MEDIA DEPARTMENTS—1966

Maximum of planning, minimum of paperwork, assumption of programing function, heightened stature envisioned five years hence

Today's agency mediemen envision their departments five years hence as virtually free from clerical bondage—unleashed to devote themselves to imaginative, creative planning, and buying.

The more sophisticated media department of tomorrow may be headed by men on whom rest not only media responsibilities as we know them today, but the agency program-

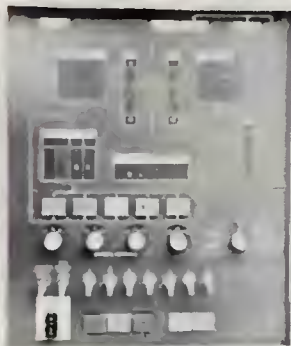
ing function ("or, what's left of it," said one tight-lipped adman) as well. This prediction is based on conjecture that with network tv sold more and more on a participation basis, the resulting magazine-like approach to tv can't help but push programing totally into media's bailiwick.

It'll be a department with increased stature in the overall agency set-up, its planning function more

closely integrated than ever with the marketing function.

There is widespread agreement that more "all media" personnel will be needed in tomorrow's department. As for whether timebuyers will or should take on the all-media stripe, however, unanimity is not to be found among today's mediemen. Some feel that increased complexity can be anticipated in the handling

How automation fits into media picture



"CONSOLE" of IBM 1401 electronic computer shown here is one type of advanced automatic data processing equipment currently being utilized by SRDS Data, Inc., to develop techniques to aid in media selection and to reduce burdens of repetitive clerical and administrative media department operations. Some of the anticipated accomplishments to which this and other machines are expected to contribute.

1. Automate specific media planning and buying functions
2. Examine more buying alternatives and perform more exhaustive media comparisons
3. Allocate more time for creative media planning by eliminating repetitive clerical and administrative operations
4. Sharply reduce departmental operating costs and at the same time dispense with clerical error
5. Develop new techniques to aid in media selection through modern mathematical and computer methods, including linear programming and operations research
6. Provide a means of storing pertinent information in machine language for maximum accessibility at any point in time

of each medium, and will require specialization at least at the buyer level.

But all-media or not all-media, the timebuyer of tomorrow will be operating a lot differently than he does today. Facts will be pouring out of the machines—facts he and his assistants now spend countless hours assembling with the limited powers of the human brain. Client and agency will have every right, therefore, to expect a lot more imaginative, incisive decisions than today's paperwork-laden buyers can produce.

This creativity escalation appears imminent, provided over-reliance on computers does not crop up—a fear voiced by one media director. He visualizes a danger that the newly-supplied mountains of facts may tend

to overpower media people, distracting them from the creative, imaginative side of the field.

A few media departments already have their feet wet in automation at the basic tabulation level. And there are instances of somewhat more advanced explorations along mechanical lines. Example: feeding Nielsen comparative media audience data, the client's sought-after audience composition, and the amount of money available into an electronic computer which coughs up the logical media combinations in seconds, instead of the hours required if it were done by hand, i.e., by head. But this is just the beginning of more and more complex operations machines will be expected to perform.

It's generally agreed that with an

ever increasing volume of progressively more sophisticated data on its way to aid media departments in performing their functions more effectively, more sophisticated analysts and researchers will be needed, and that segment of the department will take on greater stature. The department will be depending on them to handle the high-powered materials. They may be expected to know how to program machines for the questions the department wants answered.

On the other hand, a sharp depletion in the number of media department clerical personnel is anticipated to result from automation. Compton media senior v.p. Frank Kemp sees this development as necessitating a new approach to training departmental beginners, since the clerical unit has served as training ground. A more formalized training program will be needed, Kemp feels.

Increased stature is anticipated for the paperwork-free media department of 1966, where the planning function will have top priority. As Frank Gromer, v.p. media director at Foote, Cone & Belding sees media planning five years from now, it will be more integrated with other ad agency functions. He looks to an even closer relationship between media and market research, for instance, so that media planning will be done in full recognition of all marketing factors.

Additionally, Gromer foresees a growth in all-media responsibilities, in response to a growing need for this kind of versatility. Yet both he and Kemp feel the media buying specialist will remain very important due to increased complexities such as addition of new media within the old categories (i.e. more stations, magazines, etc.), possible introduction of new categories (space in paperback books is a new one), and a greater proliferation of reference material to work with vis a vis each medium.

Representative of the viewpoint that all mediamen need all-media know-how is Cunningham & Walsh media v.p. Edward T. Baczewski. At his agency they believe in starting at the lowest decision level to build a well-rounded, creative mediaman, one eventually ready to rise to the

upper echelons of planning. As for the handling of the increasingly complex problems and statistics expected to crop up with each medium as time goes on, Baczewski feels that specialization in the research area ought to serve as the solution.

In elaborating on his concept of the creative mediaman, Baczewski defines him as one who knows and appreciates all the tools (media and materials) that he uses. He feels that media more and more will be considered a marketing service, as opposed to a mere analyzer of audience data, so that media practitioners will need broader education, knowledge, imagination in order to act effectively.

"Media and marketing are synony-

mous," states Baczewski. "An advertising medium is a market place, a distribution method. And with more scientific data to be available more quickly in the future, with statistical relationships determinable by the push of a button, there will result a hastening of the marketing maturity which mediemen should achieve."

Among the media leaders surveyed by SPONSOR, the opinion that media departments of the future will be assuming agency programing responsibilities, should the galloping trend toward sale of network programing on a participation basis continue, was very much in evidence. In the words of William E. Matthews, v.p.-director, Dept. of Media Relations & Planning at Young & Rubicam: "Due

to the changing situation in network tv, agencies are having less and less control over the selection, purchase and production of programs. The network purchase is turning principally from sponsorship into participations, and it seems the programing function in agencies consequently is contracting. If this continues, the two operations, media and programing, will merge. A likely first step is the Benton & Bowles arrangement whereby the media director added leadership of the programing department to his responsibilities."

The ultimate in magazine-like selling of network tv was advocated recently by Fairfax M. Cone, chairman of the executive committee at Foote, Cone & Belding (SPONSOR-

MEDIAMEN REPLY TO 4 QUESTIONS ABOUT THE FUTURE

1 DIRECTOR: Will have to be knowledgeable in programing, which function is likely to be entirely assumed by media in the near future, based on galloping trend in the direction of buying and selling network programing via a magazine-like, participation basis

2 TIMEBUYER: Unleashed from most of the paperwork that now steals away his time, tomorrow's buyer will be called on for creative, imaginative planning. Some feel his responsibilities will embrace all-media; others say increased complexity of his duties will call for specialization

3 RESEARCH-ANALYSIS: This section's importance will be in the ascendant, with the department depending on it for evaluation of the mountains of material forthcoming from electronic computers, as well as other improved statistical tools. It may be called on to program the computers

4 PLANNING FUNCTION: Greater integration with other ad agency functions is anticipated for this top priority aspect of media work. Vis a vis marketing research there will be a closer working relationship, with media planning done in full recognition of all marketing factors

WEEK, 16 October 1961). He told the Broadcast Advertising Club in Chicago that tv advertisers should be rotated like magazine advertisers through all shows except specials. He proposed this as a means of paving the way for better balanced programming at all hours, since advertisers could not seek out the same type of show at the same time, as now is the case.

At present this proposal is looked on as "blue sky" by most since it presupposes relinquishment by advertisers of their preferred positions within certain top-rated shows. Should it be adopted, however, there would be virtually no need for separate departments.

Meanwhile, there's nothing blue sky about the advent of electronic computers as an integral part of media department operation. The feeling is unanimous among the panel surveyed by SPONSOR.

SRDS Data, Inc., has spelled out several areas in which its automated systems can be of help. Among these is examination of more buying alternatives and performance of more exhaustive media comparisons than the normal pressures of time permit.

Development of new techniques to aid in media selection through modern mathematical and computer methods is another cause for which SRDS Data asserts its usefulness. And assistance in provision of a means of storing pertinent information in machine language for maximum accessibility also is offered.

In addition, the company's Advertising & Media Service Div. proffers assistance in elimination of repetitive clerical and administrative operations, thereby allowing the agency media department more time for creative planning.

In pointing up changes that can be expected when automation gets into full swing in media departments, Kenneth Schonberg, president of the automated spot buy clearing house Central Media Bureau, states that a survey by his company shows 54% of timebuyers' time goes to paperwork. "A very different timebuyer is coming," he says. "Thanks to automation, he'll be able to exercise the true function of creative strategist." ▼

HOW RADIO WORKS FOR 8 BIG CLIENTS

- ▼ Reps point to increased campaigns and activity by major automotive companies as significant development
- ▼ Agencies and advertisers sound off on how spot radio serves them best and why radio business is slow

Though reps have voiced the view for years that makers of autos and auto accessories often overlook spot radio's impact, these radio sellers are touting auto and auto accessory campaigns this season as among the more interesting examples of current tactics in the medium.

Perhaps significantly, three different campaigns out of General Motors were among those cited. One of the three GM clients is so bent on getting mileage out of radio, it has dropped outdoor and newspapers in order to double its radio schedule.

Robert H. Teter, vice-president and director of radio at PGW, says "One interesting pattern which has emerged is a budget increase on the part of automotive companies. New model

introductions this year have been accompanied by some of the most potent spot radio campaigns in recent years."

Interestingly, no more than a month ago SRA voted to launch a cooperative sales venture to combat Detroit's habit of dragging its feet in spot radio.

A review of current radio campaigns indicates that some of radio's largest and oldest advertisers are betting on spot. Here is a rundown of eight clients—what they're doing and how they're doing it.

The client doubling its radio schedule is GM's Harrison Radiator Division, which makes automotive air-conditioning units. This year the company eliminated outdoor and used newspapers and radio in 63 markets,

Ad manager steers anti-freeze battle



W. W. CARTY, du Pont's advertising manager in charge of the Zerex permanent anti-freeze campaign, has been described as the "driving force" in this year's planning. Zerex is using a saturation schedule covering 950 stations in some 300 markets in its target to overtake Prestone. The commercials are hard-sell, and are scheduled to break just prior to the freeze periods in each market.

Winston, Oldsmobile and Zerex tailor spot radio to fit tactics



"WINSTON tastes good" is too good for the Reynolds people and their agency, William Esty, to let go. But not to overdo it and wear the listener out, the company uses "waves of saturation" for all its cigaret products, each "wave" lasting about two months. Winston's turn again will begin 1 November and go until 1 January. Winston wants people to be aware when its commercials begin and stop, but the separate product campaigns are not a "campaign" in the usual sense. They're just a part of the over-all plan of scheduling and the company has designed for total saturation.

OLDSMOBILE wanted added impact to introduce the new 1962 models, and turned to a three-week campaign on spot radio to serve the purpose. It involved 55 markets, three-four stations per market. An Olds spokesman labeled spot radio "as the main endeavor of the year." The company also just renewed exclusive sponsorship of CBS radio network Lowell Thomas' news. Another use is "token schedules" on spot basis.



ZEREX, du Pont's permanent anti-freeze, is utilizing radio to the fullest this year with its largest ever radio budget. A variety of commercials—jingles with commentary and commentary only—are scheduled mostly at the primary driving times, 7-8 a.m. and 3:30-7 p.m., depending on areas and labor let-out times. "Don't ask for trouble, ask for du Pont anti-freeze" is the clinch line. The name, Zerex, is not used in this case because studies show du Pont's name gives a "Tiffany feeling, and connotes reliable research." The company expects firm results to be known by mid-November.

most south of the Mason-Dixon line, in eight-week flights. As for next year, plans are already set to drop newspapers and put the money released into spot radio, according to Jack Walsh, broadcast-media supervisor at D. P. Brother & Co., Detroit, Harrison's agency. Starting in January, 98 markets (with three to four stations per market) will hear 10 commercials a week for 10 weeks. Last year's spots featured Jaye P. Morgan and Roberta Sherwood, but 1962 talent plans are not yet definite.

Another Brother client, Oldsmobile, used spot radio as added impact to introduce the new models and "undoubtedly" will use much more spot

during next spring's sales push.

Olds has another spot radio campaign in tow as a weapon in small problem markets, "problem" meaning where there's a hole in network coverage or a weak newspaper. After a dealer survey, Olds found that if it placed token schedules in small areas that the local dealers were more prone to tie-in with programs of their own. They found local activity amiss in areas where the agency or advertiser does nothing.

For the coming anti-freeze battle, BBDO has developed the largest radio campaign ever for du Pont's Zerex.

"Du Pont Zerex for cars left out at night or in unheated garages," is the

commercial theme aimed to hit drivers in general, and male buyers in particular. Some 950 stations will carry the spots for six to eight weeks at the beginning of the freeze period for each of du Pont's markets.

The spots are both commentary and jingle, rotated during the peak driving periods of each area. W. W. Carty, ad manager of anti-freezes, expects strong indicators of results to be in by mid-November or a little later.

Purolator oil filter, a product of Purolator Products Inc., Rahway, N. J., entered spot radio for the first time last spring, and after nine weeks

(Please turn to page 39)

1956-1961—WHA' HAPPENED?

➤ A lot has happened in the business during the past five years since SPONSOR changed format, went weekly

➤ There was quite a fuss about the 40-sec. breaks, a turmoil in oil, triple-spotting and a "vast wasteland"

It was just five years ago—on the 27th of October, to be exact—that SPONSOR went weekly. For SPONSOR it climaxed ten years: first as a monthly, and later, biweekly. Ten good years of dishing up to those in the trade the latest news and developments on the radio and tv advertising scene.

For the occasion, SPONSOR put on fresh makeup and even changed its

old red and white dress for something blue. Under the cover there were innovations also. For one thing the editorial format had been completely revamped and sharpened. For another a host of new features had been added. Among them SPONSOR-SCOPE, SPONSOR HEARS, and WASHINGTON WEEK.

Five years have passed since that

day when the first weekly issue rolled off the press. And good or bad they were, to say the least, eventful years. Especially in and around the business.

A number of men (and women too) rose to prominence, or otherwise made headlines during that half decade and the broadcast industry as a whole faced up to a number of crises.

There was much soul-searching, planning, and some new trends and while they were happening SPONSOR lived with all of them: watching closely and reporting. There were times when SPONSOR editorially led the way in trying to resolve a particular industry problem.

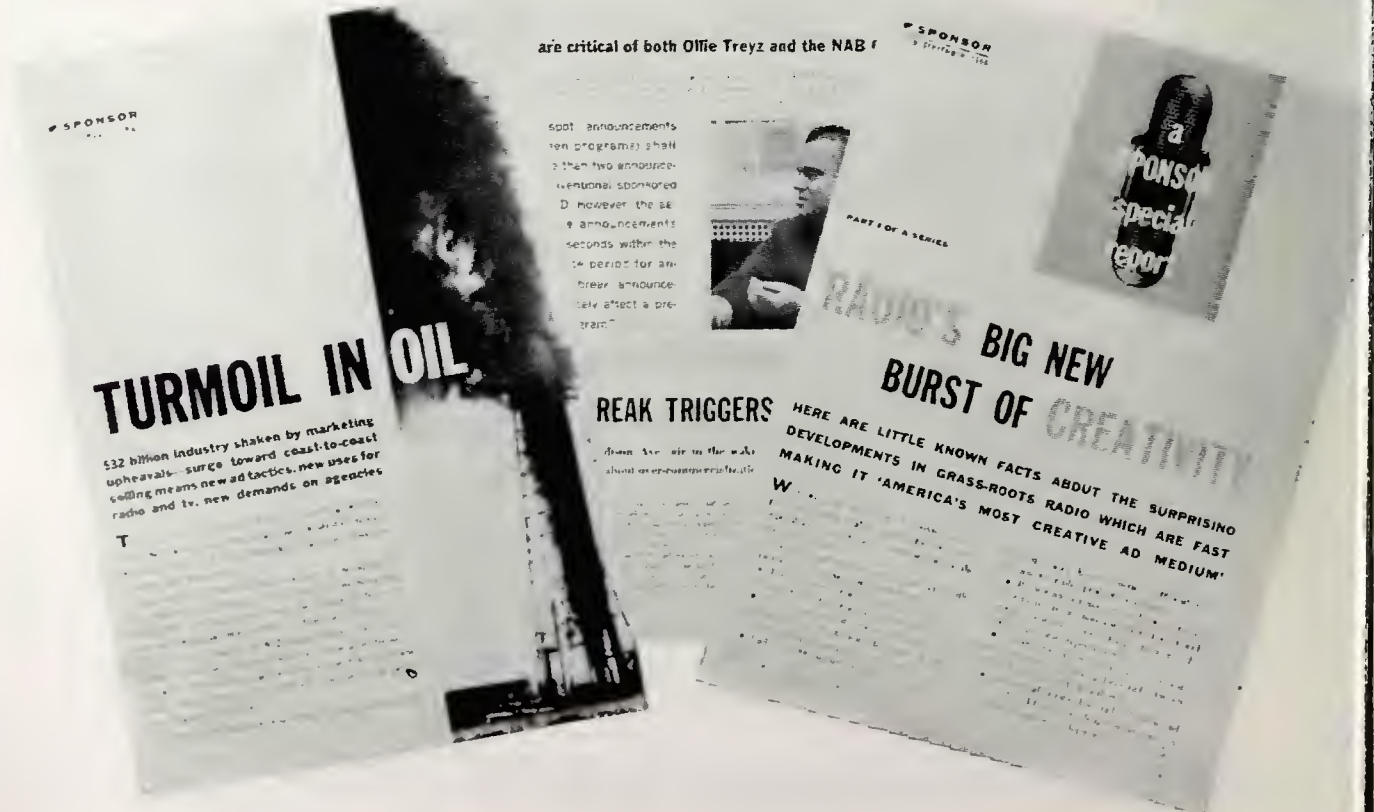
Back in 1957, for example, SPONSOR went to bat for solutions to the paper

Remember these stories? They appeared on the dates listed

15 May, 1961

22 August, 1960

5 September, 1957



Here are a few of the industry people . . .



James T. Aubrey, Jr.
president of CBS TV

When Louis Cowan unexpectedly tendered his resignation as CBS TV head in December, 1959, Jim Aubrey, then executive v.p. moved up to take over this top CBS post



Norman E. Cash
president, TvB, Inc.

It was in October, 1956, that Norman Cash was elected president of the Bureau. Under his leadership, TvB membership has grown to more than 260 with an income past \$1 million



LeRoy Collins
president, NAB

When Florida Governor Collins gave up the political whirl to take over as NAB head in January this year he had people wondering if he could cope with radio/tv complexities

and thorough-going report right from the core of the situation. Entitled *Turmoil in Oil*, the article which appeared in the 22 August, 1960 issue, brought out these facts:

- "Within the next two years at least two more of the big oil com-



Robert E. Eastman
president, Robert E. Eastman Co.

In July 1958, and after a year's hiatus, Bob Eastman returned to the station rep field. He went back to the business at that time with a lineup of eight radio stations

panies will become major national advertisers."

- "Network tv, hitherto almost useless to them because of their limited regional nature, should open up as an important ad medium."

- "As the new generation of mar-

keting executives takes in a new marketing era both spot and net tv should get a large share of oil and gas appropriations."

- "Spot radio, already high in favor among oil men, should continue to build and at the expense of newspapers."

- "Agencies serving oil accounts will be called on for more marketing savvy in the '60's and there will be some agency casualties."

When ABC TV shook up the industry with announcement of the proposed 40-second breaks, SPONSOR talked with people in the business and rounded up considerable comments on the subject. The story—*40-Second Break Triggers Trouble*. 15 May, 1961—brought sharp remarks from four agencies which handle P&G accounts. The spokesmen: Y&R's George Gribbin, Grey's A. L. Hollender, Compton's Frank Kemp, and B&B's Lee Rich.

Said Hollender: "the creativity of the commercial and of the program are both hurt by overdoing commercial time. And the future of the medium is involved in every move of this sort, that's why the agencies are so dead against the ABC TV move. "Commercials," he added, "should be good, properly spotted and compatible with the viewing enjoyment."

During the mid-summer season of 1961 when tv people began recognizing the potential of public service programming, SPONSOR sized up the situation in an article entitled *New \$25 Million Tv Trend*. It appeared in the 25 July, 1960 issue and reported, in part, "beginning in October, the three tv networks will have over 300% more advertiser-paid-for programs of an informational, educational, and public service nature than ever before in tv history."

The advertiser investments, in this type of network programming, reported SPONSOR, ranged from \$23 to \$25 million.

The reasons for the upswing of advertiser interest, according to the SPONSOR article:

- "More creative programming by network packagers."

- "More creative selling by network sales departments."

- "More creative buying, especially by top level executives in adver-

tiser and agency organizations.”

Back in 1959—at the beginning of the year—SPONSOR ran the first of a special series dealing with national spot radio. The series SPONSOR’s “\$500,000,000 Plan for Spot Radio” got off to a start on the 24 January, 1959 issue. It revolved around a new long-range business plan for the national spot radio industry.

“SPONSOR believes” said the article, “that spot radio can and should be a half-million dollar industry by 1963—even though this would mean nearly tripling the advertiser dollars spent in the medium in 1958.”

“We are convinced, however,” the story continues, “that national spot radio can never achieve its proper stature in the advertising world without more sound, clear-headed over-all business planning than the industry has seen to date.” The story went on to outline, step-by-step, a plan to build spot radio volume to the SPONSOR proposed goal.

These were just a few of the stories centering around eventful doings during that five-year span in the industry which SPONSOR brought to its readers. There were also a host of articles about agencies and its people.

For example, there is the story on Leo Burnett the Chicago ad agency, which appeared in two-part form first in the 28 February, 1959 issue. Entitled *The House That Leo Built* dealt first with the Burnett character—its personality and principles, and second, with the Burnett organization itself. The story traced the agency’s history—from its humble beginning on 5 August, 1935—to its impressive, present operation.


In late summer of this year SPONSOR began a series of articles covering the subject: “Have you thought of using radio?” The first article under the title: “When the budget is tight,” which appeared in the 21 August issue, the spotlight was focused on advertisers who have had outstanding success with the use of radio on limited budgets. Among them, the Mogul, Williams & Saylor account. Rayco Manufacturing.

“Rayco,” related the article, “uses more than 2500, one minute spot announcements over 90 stations every week, 52 weeks a year.”

The frequency range, according to Leslie L. Dunier, MW&S v.p. in charge of radio/tv, is 10 to 40 spots a week per station.

Dunier was quoted like this: “In the 70 markets in which Rayco employs radio extensively, the sales pat-

tern has risen substantially over a period of years.”

During the past five years a number of people have made “noise” in and around the trade. For a look at a few, see the photos on this and the preceding page. 

... who've made news in past five years



Robert E. Kintner
president, NBC

Veteran newspaper man Robert Kintner took over the presidency of NBC in July, 1958. A former president of ABC, Kintner came to NBC in 1957 as an executive vice president



Rosser Reeves
chairman, Ted Bates & Co.

Six months ago, the 51-year-old agency executive put out a book called 'Reality in Advertising' and caused an epidemic of raised eyebrows along Madison Avenue



Newton N. Minow
chairman, FCC

It was early in May this year when FCC head Minow got up before the NAB convention in Washington and rocked the industry when he exploded his "vast wasteland" charge



Robert W. Sarnoff
board chairman, NBC

Bob Sarnoff, an eloquent advocate of tv's accomplishments in the field of entertainment, news and documentary, took over as head of NBC in 1956

TV STUDIES TAG CUSTOMERS

- Increasing variety of data on web audiences are helping clients target prospects with more precision
- Most comprehensive syndicated service in this area is that of Pulse, now readying its fifth U. S. survey

Last week at the New York headquarters of The Pulse, Inc., located at the fashionable corner of 57th St. and 5th Ave., a crew of technicians were busily tooling up to gather what has become fashionable research.

The crew was preparing to launch the fifth in a series of marketing surveys of network television audiences. Comprising a vast array of detail, these surveys are enabling web tv advertisers to target potential

customers with more precision. Like many another research firm, Pulse has been undercutting what has long been an over-reliance on program ratings.

It's a cliché—and an old one at that—to point out that tv advertisers want prospects, not audience.

Yet it's only been fairly recently that information to guide the buyer's hand in snagging these prospects has appeared in any sizeable quantity.

Whether this lag has been due to research services dragging their feet or whether the cause is the constant behind-scenes jockeying between medium and buyer over who should pay for the more exotic audience facts is not easy to assay.

A number of research services have begun offering a greater variety of "qualitative" information during the past few years—much of which has aided the buyer in isolating the particular audience segment he wants to reach. ARB, the Market Research Corp. of America, Nielsen, Pulse and Trendex are among them.

Probably the most comprehensive syndicated service along these lines is Pulse's Marketing Survey of Network Television Programs. The surveys were initiated back in 1959. The prototype study was conducted during the July 1959-June 1960 period and covered only 22 major metro areas. Report No. Two was substantially enlarged to cover the entire U.S. and subsequent reports in the winter and spring of this year continued on that basis. The coming fall report will be out in January with field work to take place next month.

The heart of the Pulse Survey is the product usage information. For example, the second report had about 50 qualitative characteristics measured. More than 30 dealt with product usage, ownership, purchase or expenditures. Others dealt with demographic and socio-economic questions, such as age, sex, occupation, education, size of family, etc.

There is a dizzying amount of material in the Pulse studies. For each of the characteristics, Pulse lists every network show (except those whose audiences are too low to provide reliable rating estimates)—more than 200 of them. This means an analyst going over the material is dealing with 10,000 separate audience figures. One agency research executive said grimly: "It's almost too comprehensive to handle."

The format of the report is basically simple, however. Take, for example, a characteristic such as the number of teenage viewers. Under

Facts on Pulse's network tv studies

WHAT IT MEASURES: Primarily, the Pulse Marketing Survey of Network Tv Programs measures the number of families or individuals in all program audiences who use various products

NO. OF PRODUCTS MEASURED: Roughly 40 product usage questions are asked in each survey. However, there is some repetition; 75 different products were covered in the last three reports

BREADTH OF SURVEY: All network shows are measured for each product usage question. Sample is projectible to tv homes of entire U. S.

SAMPLE AND METHOD: Results are based upon the following number of personal, house-to-house interviews: weekday strips, 1,250 interviews; once-a-week shows, 1,750 interviews. The method is aided recall over a seven-day period with one-seventh of sample interviewed on each day

FREQUENCY OF SURVEY: Current plan is to put out three surveys a year—fall, winter and spring. The next survey will be out in January

OTHER FACTS: In addition to product usage there are also demographic facts about viewers. Data on total viewing individuals using product is supplemented by figures on viewers per 100 sets; data on total viewing families using product is supplemented by percent of viewing families who use product

Why you can't buy network television by ratings alone

1. HOMES REACHED DIFFER IN KEY CHARACTERISTICS

PROGRAM	Total homes	Homes with babies
HOUSE PARTY	3,363,000	554,000
LOVE OF LIFE	3,326,000	998,000
		Homes with 5 or more persons
PERRY MASON	17,186,000	3,722,000
77 SUNSET STRIP	17,345,000	6,283,000

2. PRODUCT OWNERSHIP OF VIEWERS DIFFERS

PROGRAM	Total homes	Males using electric razor
MAVERICK	12,329,000	5,254,000
HAWAIIAN EYE	12,382,000	4,145,000
		Clothes dryer ownership
GUESTWARD HO	5,386,000	2,297,000
WITNESS	5,304,000	1,086,000

3. LOWER-RATED SHOWS CAN DELIVER MORE PROSPECTS

PROGRAM	Total homes	Male viewers drinking regular coffee
TO TELL THE TRUTH	6,811,000	2,719,000
TWENTIETH CENTURY	5,861,000	3,538,000
		Female viewers who purchased lipstick
TALL MAN	7,366,000	2,376,000
TAB HUNTER	5,808,000	2,878,000

Pulse, 'Marketing Survey of Network Television Programs,' November-December 1960

this heading, there is a listing of all network shows in alphabetical order, the day and time period the show is aired, the network, the number of teenage viewers for each show and the number of teenage viewers per 100 sets. Pulse also provides the total population for each characteristic measured so the analyst can figure out what percent of the U. S. total he is reaching.

In measuring individuals, Pulse always provides the program viewers per 100 sets. In measuring families, the number is supplemented by the

percent of families in the program viewing audience to which the characteristic measured applies.

In gathering information for these studies Pulse was faced right off with a obvious economic hurdle. While Pulse's own personal interview method was an obvious choice because of the long questionnaire required, Pulse's usual method of asking respondents about their viewing habits during the preceding day and evening meant the cost of interviewing would be prohibitive.

Pulse could have chosen the diary,

of course, but didn't for a number of reasons, one of the more obvious being it would mean embracing a competitive method. Another reason: Pulse dislikes what it considers a serious lack of interviewer control over conventional diary entries.

Let's assume (said Pulse's technicians) that a sample size of 100 is desired for a program audience. If this program is viewed by 10% of the population, then 1,000 interviews would be required or 7,000 for the entire week.

(Please turn to page 49)

RADIO

Q. B. A. ADVERTISING BUREAU

A DIVISION OF QUALITY BAKERS OF AMERICA COOPERATIVE, INC.
120 WEST 42 STREET, NEW YORK 36, N.Y. • CHickering 4-8484

air date: member: Dreikorn 5/2/61
ordered by: SPOT #4 product: 30 Seconds

(VACATIONS)

MUSIC: HIGH, THEN FADE AND HOLD UNDER

ANNCR: Vacation time means good snapshots for DREIKORN'S Album of Good Living...a record of picnic fun on green New England hills and shores. Everywhere you enjoy good New England food...traditional DREIKORN'S ORANGE WRAP BREAD with Summertime suppers ...in picnic sandwiches...DREIKORN'S ROLLS make the berbecue. DREIKORN'S is sure to be fresh and good - for three generations the DREIKORN'S have always baked good breads for their New England neighbors...

MUSIC: OUT

ANNCR: DREIKORN'S is good bread...for today's good living...

Dreikorn's sales pitch appeals to local pride

DREIKORN RADIO COMMERCIALS (see sample above) deals mainly with recipes which evoke New England culinary pride and the beauty of the area's changing seasons. The commercial sell, subtly interwoven, emphasizes only the "goodness" of the product. The same is carried out in print and in tv

Dreikorn's

ALBUM OF GOOD LIVING IN NEW ENGLAND



BACK TO SCHOOL

From earliest Colonial days, New England has been famed for its culture and learning. And the New England county fair is synonymous with the best in neighborly good living.

DREIKORN'S HOMEY RADIO SELL

➤ New England bread-maker, fed up with noisy advertising claims, beefs up regional spot radio campaign and proves prestige sales pitch sells more loaves

Ask any baker and he'll tell you there are more ways than one to peddle a loaf of bread. Some do it with the look-ma-no-holes-in-this-loaf technique, while others manage to rack up sales with the tenderness test challenge.

Not so Otto E. Dreikorn, president of a venerable New England bread-maker — Dreikorn's Bakery — and a strong advocate of the broadcasting media. Dreikorn, whose grandfather started the Holyoke, Mass.-based bak-

ery back in 1888, takes a dim view of advertising "noises" and its hyperboles. He prefers, instead, to play it straight. He has, he says, a good loaf of bread and that's all he wants to say about it—simply, pleasingly, and in good taste.

This is the method which has worked like a charm for the company (an early and long time regional user of tv and radio) over the years. And it's the method Dreikorn will continue to stack his chips on.

As a matter of fact, early this year, and "fed up to the teeth" with high-decibel advertising, Dreikorn instigated the most extensive ad campaign (primarily on radio) in the company's history to prove that prestige and quality alone will sell (in New England, anyway). With the campaign still far from the wind-up stage, the company has scored a 10% sales increase, the largest percentage of increase in many years. Because of this success the campaign

will be repeated next year, said a company spokesman.

The Dreikorn campaign strategy was worked out by the baker's "agency," Quality Bakers of America Advertising Bureau. Dreikorn is one of 135 members of Quality Bakers of America, the country's leading independent wholesale bakers cooperative, which acts as ad advisor and executor for its members. The franchised trademark of QBA is Sunbeam bread, although 25 of its members carry their own brand. Dreikorn's is Orange Wrap bread. The Dreikorn campaign is under the active supervision of QBA account executive Ralph Usifer with QBA's advertising department head, Robert L. Schaus, as overall consultant.

Fourteen radio stations and two tv outlets were bought this year. Although Dreikorn has had radio and tv buys going on a year-round basis (with a reduced frequency during the last six weeks of the year) around the Western Massachusetts area at a rate of some 12 spots a

week, radio buys were beefed up in 1961 to average out to 25 or 30 spots a week, and tv to 25 spots.

On radio, 30 second adjacencies to news and weather were bought with 90% of the messages slotted during the 7 a.m. to 1 p.m. time period on weekdays. The theme—"Dreikorn's Album of Good Living in New England"—was designed to evoke emotional pride in the New England way of life. Both radio and tv commercials (the work of QBA's writer/producer Daye Engel) dwell upon the area's history, tradition and modern life. The commercials are tailored to suit the changing seasons and much of it is devoted to New England traditional recipes.

In order to capture as much regional flavor as possible, the tv commercials were produced locally at the Bay State Film Studios just outside of Springfield. Local New England talent was used throughout and scenic clips of New England were freely used to illustrate the grandeur of the countryside and to catch the homey,

familiar scenes at fishing wharves, local inns, fairs, etc. Only at the end does Dreikorn subtly mention its "good" bread—"good bread for today's living."

A well-known Boston radio announcer, Vernon Williams, provided a nostalgic atmosphere (voice-over) for the spots and integrated music helped set the mood.

The radio and tv campaign which was bolstered by newspaper ads and outdoor billboards, cost a SPONSOR-estimated \$200,000. The radio stations used: WSPR, WHYN and WMAS, Springfield; WTXL, West Springfield; W D E W, Westfield; WSBS, Great Barrington; WBRK, and WBEC, Pittsfield; WMNB, North Adams; WHAI, Greenfield; WHMP, Northampton; WREB, Holyoke; WARE, Ware; and WACE, Chicopee, all Massachusetts.

The tv stations: WHYN-TV and WWLP, both Springfield. The buys included minutes, 20's and I.D.'s.

In keeping with the well-circulated
(Please turn to page 51)



CONSIDERABLE RESEARCH is involved in digging up data on famous New England dishes and folklore for the Dreikorn campaign. Going over advertising ideas are Ralph Usifer, account exec., Quality Bakers Advertising Bureau and Marjorie Weisenburger, QBA's ass't art director

CAPITAL TYPES #11

**THE
HEAD
WAITER**

Belongs to
Not-so-secret Order
of the Itching Palm. Frightens
dignitaries and
tourists alike. Student of
horses. Carries private black
list of animals and people
he has lost money on.
Lavish only in praise of
WTOP Radio, the station
important to people
in the Greater Washington area.

**WTOP
RADIO**

Washington, D.C.

Represented by CBS Radio Spot Sales

**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY



(Continued from page 29)

of "tremendous success," signed for a schedule July through October on 110 stations in 83 markets in two-week flights.

A J. Walter Thompson spokesman said "A great part of Purolator's advertising dollar has gone into spot radio because we get the most from radio—particularly merchandising benefits."

Following through with Reynold's established policy of rotating product campaigns, Winston is scheduled to go on 1 November through 1 January. A Reynolds spokesman credited the company as one of the first major advertisers to return to radio four or five years ago. It figured out a different way to use radio as a selling tool which resulted in developing plans for total saturation.

Rather than sponsoring a once-a-week show as in the old days, Reynolds began buying all stations in all markets with concentration on early and late news periods.

The waves of saturation for each Reynolds cigaret is calculated not to wear out the listener, and make him aware when a new cycle begins.

Bristol Myer's Ipana shifted strategy this year, dropping tv, and by the end of this month, its agency, Doherty, Clifford, Steers & Shenfield, hopes to complete ad plans for 1962, based on the current radio program. Indicators point to more radio.

Competition with the new fluorides coming out has been rough. Ipana minute and 30-second commercials go into about 300 markets with more than 1,100 stations on the schedule. This includes all four networks.

An Ipana man said the reason for dropping tv was for "obvious reasons: radio frequency."

Another big strategy shift happened at Mennen's this year. It diverted most of the spot radio budget to the networks to get "a broader market base in relation to the cost-per-1,000."

The schedule now is some spot, thrown in as promotional support, but is primarily network radio which Mennen's has on a 52-week basis with all four nets (NBC was just signed in September).

"Network is easier to get, in terms
(Please turn to page 41)

Media Personalities
what they are doing
and saying

TIMEBUYERS' CORNER

Timebuyers' Corner, a new weekly SPONSOR department, features the personalities who make up the agency media business. Buyers and media directors alike—what they are doing and what they are saying is reported here. The present coverage will be expanded in the next few weeks, with a complete run-down on agency media people throughout the country.

NEW YORK: There's an opening at D-F-S, created by the departure of Frank Moriarty . . . Murray Roffis was made media director at NC&K . . . Kudner had to cable John Marsich to return from his European vacation, because of Fisher Body's earlier-than-usual campaign . . . Bob Kelly of L&N returned from Milwaukee after setting up a test for York cigarettes.



Murray Roffis of Norman, Craig & Kummel

A typist, applying for a job at K&E's media department, said: "I can answer phones. I worked for enough bookies." . . . Al and Gail Sessions, who were at Gumbinner, moved to Philadelphia where they joined the staff at Werman & Shore . . . Grey Adv. is looking for a buyer to replace Judy Meilman.

Joe Granda is back from his vacation in Nassau . . . Frank Dewey at B&B has been busy most of this month working on Post's new Oak Flakes campaign . . . Nick Imbornone of SSCB was given a party at Sardi's East by his friends. He marries WNEW's Dorothy Hayes 28 October . . . Jerry Golden of Doyle Daue Bernbach is honeymooning.



Nick Imbornone of SSCB

Jerry Sprague of C&W was lunching with a friend at a fashionable Third Ave. bistro which lists its menu on a large blackboard on the wall. His friend left early to keep an appointment, and Sprague found he had left his wallet in the office.

The manager assured Sprague that there was nothing to be concerned about, they simply would list his name and the amount on the blackboard.

"That would be embarrassing," Sprague protested. "Everyone would see it."

"Not at all," the manager said, "your coat will be hanging over it."

A messenger was quickly dispatched with the \$10.50.

A top-10 agency is considering a switch to all-media buyers, which would mean that a number of media people would be given notice . . . The buyers at a cigarette agency refer to the client as the Egyptian Curse . . . Joel Davis is now at Ted Bates, on the Boyle-Midway div. of American Home Products.

At Y&R, John Heugel, who was formerly on print for Lipton Tea
(Please turn to page 41)

SPONSOR ASKS:

WHAT MAKES A REP PRESENTATION OUTSTANDING TO BUYERS?

Those replying to this week's question are:

- **Joe Granda**, McCann-Erickson, New York
- **George Riedl**, Riedl and Freede, Inc., Clifton, N. J.
- **Mary Lou Benjamin**, Grey Advertising, New York
- **Marie V. Coleman**, Donahue & Coe, N. Y.

Joe Granda, timebuyer at McCann-Erickson, New York

So what's outstanding? Coverage map, program schedule, rate card and a list of availabilities—the uni-



Documented data that's presented in terms of client's product and market

formity is something that bears serious consideration. Why are presentations so much alike?

Because of the similarity of promotional material, it takes a professional salesman to make a presentation outstanding. My years of experience have taught me that there's a great difference between a representative and a salesman.

Here's an example of an effective presentation which was recently given me by a professional salesman:

A group of five radio stations in North Carolina recently had a 90 county survey taken to document superiority over competition. The results of the survey showed such complete dominance that the group of five stations, which combined delivers coverage of more than 4,000,000 people, found that they had an audience comparable to leading stations in the top five markets.

The promotional material this group turned out, coupled with the enthusiasm of the representative, lead to one of the most outstanding presentations I've recently witnessed.

This presentation had all the necessary ingredients—namely: (1) an interesting 'package' idea based upon the total market delivered by the five stations combined; (2) documentation to support audience claims, and illustrate exactly what was being offered; (3) a merchandising plan which promotes both the advertiser (building brand awareness), and the stations (building a larger audience for our commercials).

Another twist that made this presentation outstanding was the use of a tape playback—which enabled us to actually hear what we were buying. Taped sales presentations are extremely effective, they're nearly as good as a personal market visit.

The above presentation reflects teamwork by the station and the representative, and both were doing their job extremely well.

George Riedl, co-owner of Riedl and Freede, Inc., Clifton, New Jersey

We look on each representative as a potential partner in planning for the particular market which he represents. Presumably, the rep knows all the important factors about the market and how the station he reps can influence it.

Too often the representative adds little to what is readily available



A good one has clearly defined coverage, current and year-ago ratings

from SRDS and the rating services. The most important thing that any representative can bring to an agency is honesty—and, of course, knowledge of what he is trying to sell.

The written portion of the rep presentation should concentrate on the facts rather than the hard-sell language ballooning of claims. The aural presentation should concen-

trate on the various ramifications of the facts presented in the written presentation. To put these on paper would make an unnecessarily long and involved presentations. The written pitch should include:

1. Size of the market, population, income, percentage of major occupations (executive, white collar, heavy industry, etc.).

2. Station coverage, clearly outlining primary and secondary coverage.

3. Availabilities on the particular station, screened as to applicability to the type of product, including current ratings and a year-ago ratings with all the avails listed separately.

4. A clear outline of the station image created as a result of its programming.

5. Definitive audience viewing or listening patterns, realigning changes of ratings in relation to seasons for both daytime and nighttime programming.

6. Cumulative audience projections within the scheduled period indicating reach and frequency, etc.

7. Suggested medi-mix possibilities for the market wherever applicable.

8. Media merchandising services (clearly outlined in terms of quantity of the details) such as:

- a) in-store display plans
- b) letter to the trade
- c) mailings to the trade
- d) calls on the trade
- e) on-the-air tie-in spots, etc.

9. Any additional information such as success stories expressing concrete facts regarding products similar to those of the advertiser.

10. A candid expression of the pitfalls in the market and as applied to the use of the station itself.

Mary Lou Benjamin, timebuyer at Grey Advertising, Inc., New York

I would say the following:

A general profile of the market income levels, population, ethnic breakdown, vacation habits in resort

(Please turn to page 51)

8 CLIENTS

(Continued from page 39)

of efficiency, when we want it. The frequency is simply cheaper."

Meanwhile, another advertiser, Guardian Maintenance Corp., the service department of GM dealers, has used a 30-week schedule in 65 markets for three years in a real success story.

Now in a seven-week flight, a company spokesman said "radio has done a lot. There's a marked increase in the volume of service."

The goal is to indoctrinate listeners to take care of their cars, and especially by "educated" service dealers for GM products.

The figures are not available, but it's obvious radio gets substantial portion of Guardian's ad dollars.

Just how spot radio will fare in this fourth quarter won't really be known for some weeks. Schedules were increased during the spring and summer of 1961, and most radio men thought the trend would continue. Now they don't know, and it's a matter of grinding it out. It looked like spot radio was really going into full gear, but now it seems to be a question of making the grade and shift.

Last week SPONSOR-SCOPE reported several buys out of New York which could be an indication of better days.

Companies definitely feel the strength of an economy on the upswing and of consumers gradually ready to untie the purse strings.

Why isn't spot radio getting its share?

The reps were the most articulate and quick to say what they thought was holding down spot radio. One executive said it is simply the "cost of doing spot business compared with the efficiency of network deals where you've got one purchase, one contract, volume circulation, in one fell swoop."

He further said he'd heard agency men comparing notes on how much more spot cost than network radio, and it was often up to 25%.

Another rep said radio was in a seemingly bad situation because it is unknown which accounts are buying at the local level, and how much volume they are buying. However, another rep dismissed the rate structure problem, and bounced it back to economics and efficiency. ▀



TIMEBUYERS' CORNER

(Continued from page 39)

and Remington Rand, has been made tv buyer for Spic & Span. John Gailbriath worked on this account previously and has been transferred to Y&R's L.A. office where he is a senior buyer on Wessen-Snowdrift.

There's a secretary to a top media director who is liked by reps because of her courtesy and good naturedness. The other afternoon the m.d. was at Michael's Pub with some reps and remarked: "Mary is the most responsive, cooperative secretary I ever had—always laughing and cheerful to everyone who comes to the office. Of course, I've never had any one before who took scotch and soda breaks."



At the WWJ and PGW cocktail party given at the Stork Club, (l to r) Lee Vandenberg of PGW hosts Y&R buyers Ann Jackowitz, Peter Spengler, Don Foote

Don Dowd of D-F-S returned from his vacation in Illinois . . . Paul Fitzgerald, now at Gumbinner, had a boy . . . At Louis & Armand's, a buyer announced to this column: "Ted Bates will shortly place a bust of Fred Maltz in its lobby—he's the man who first put the cotton in pill bottles." . . . Eleanor Accles at C&W has been active the last few weeks placing additional November schedules for Jergens lotion.

The Stork Club has become a popular place for entertaining large numbers of media people: the cocktail party which WWJ of Detroit and PGW had, and the series of luncheons given by The Thom Radio Group of North Carolina and BTS . . . The disagreement between a rep and a media director at a major agency has reached major proportions. The old story: the rep pitched the client . . . After a number of problems, Bill Brett at B&B wrapped-up the Pepto Bismol schedules which start the end of the month . . . Jacques Van Sluy Mars left BBDO for NC&K.

Sally Reynolds of L&N, at Pavillon with station men, pointed out the good will many stations create at Christmas time with their gifts. Last year she received an expensive carving knife from a station she hadn't bought in two years. She added: "Not through the mail—through the window." ▀



WITH MEDIA SELECTION
 BECOMING INCREASINGLY MORE COMPLICATED
YOUR NO. 1 BUY IS STILL
KEWB

NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.

Here's still another slant on the right way to buy San Francisco. The top four radio stations are Independents, right? Right! (See Pulse or Hooper). By much? Wow!

Take KEWB and the other two in the top three. In Pulse,* these stations produce 49.8% of the audience, total rated time periods, while the three network stations total 18.4%. Hooper* says these same three top Indies deliver 52.8%, the nets 17.7%.

No 'whistling in the dark' - just KEWB's consistency . . . all year, every year!

*PULSE, July-Aug, '61 HOOPER, Aug-Sept, '61



A SOUND CITIZEN OF THE BAY AREA

110 ADVERTISERS SPONSOR COLOR TV

During the '60-'61 season, 110 major advertisers sponsored network Color Television programs. More and more sponsors are moving up to Color. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

555 5TH

(Continued from page 14)

ment with the overall necessity for improved research, and its real value to both the radio station and the advertiser, I would call your attention to the fact that the idea is not exactly new, W-GTO having had a very similar study produced in the late spring of 1960.

Actually, the study by William Wahl Associates, now an affiliate with the George Gallup organization, our basic approach was almost identical, except that we are an area station, geographically located at considerable distance from two metropolitan areas, and interested in more closely defining our audience within one of them, while the stations in question are geographically metropolitan, seeking to define their overall area audience.

One study item, of more interest to us than other sections of the country was listening habits as related to time of residence in the area. This was due to the extremely fast growth of the Florida population, over the past ten years, because of the influx from other states. You might be interested in knowing that this influx amounted to slightly better than 166,000 new residents per year over the past ten years.

We particularly noted that this type survey had very close correlation with previous mail pull response both as to quantity and quality of listenership, while the standard rating survey, though providing similar correlation at geographical close range, was always at wide divergence in such a metropolitan area.

G. Max Kimbrel
 manager
 W-GTO
 Cypress Gardens, Fla.

CORRECTION

On page 39 of the 10th Annual Negro Radio issue, Part Two of the 9 October 1961 SPONSOR, the list of McLendon Ebony stations should have read: WENN, Birmingham, Ala.; KOKY, Little Rock, Ark.; KOKA, Shreveport, La., and WOKJ, Jackson, Miss.

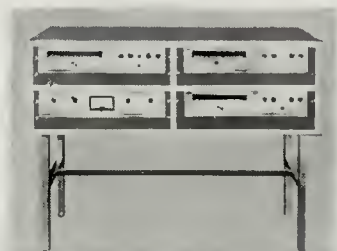
New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue!* This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotten until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design... Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. AD-264, Building 15-5, Camden, N. J.



Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.



The Most Trusted Name in Electronics
RADIO CORPORATION OF AMERICA



99 SQUEEZES . . .
That's a lot! But
just you watch as
multi-image after
multi-image
dissolves . . .



dissolves . . .
dissolves . . .
dissolves . . .
dissolves . . .



dissolves to multi-
image after multi-
image! Right, it's
a lot—but easy
when it's film
that's in the plot!

FILM does the unusual...

How to say "99 squeezes" (make every last squeeze count). How to say "soapy . . . soapier . . . soapiest!" How to do it all with such zest that the new Brillo Soap Pads sing out in the mazes of marts everywhere!

Answer: Do it in words and pictures. Put it to music. On film, of course! Because film gives you commercials, crisp, vivid, exciting—the way you want them—and when!

And that's not all! Film provides the optical effects you require for sharp, high-polish commercials; in addition, assures you the convenience, coverage and penetration market saturation requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Sonta Manico Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sale and distribution of
Eastman Professional Motion Picture
Films, Fart Lee, N.J., Chicago, Ill.,
Hollywood, Calif.

ADVERTISER:

Brillo Manufacturing Co., Inc.

AGENCY:

J. Walter Thompson Company

PRODUCER:

Elektra Film Productions

ages, the next agency compensation, the next creativity, and probably in 1965 we'll all be gaga over satellite ad messages," is the way one agency man expresses it.

Another theory, and one I find highly amusing, is that advertising thought goes through regular, rhythmic, cyclical swings like a gigantic pendulum—first emphasizing the scientific, then the artistic side of the business.

According to this theory, we're now in the midst of an art-type swing, and can look for an equally violent reaction toward statistics.

A third theory is that the emphasis on creativity represents a return to fundamentals, to the real nature of advertising itself.

But now let me throw in my own two cents worth, and suggest still another possibility. I think it is an unmistakable sign of the times.

It strikes me that today, in every strata and facet of our society, there has been building up a tremendous emotional hunger for what might be called with fair accuracy, "new truth."

Somehow the old truths—about government, politics, diplomacy, education, business, science, the family, the home, life itself and even tv programs—don't seem to be enough. We yearn for something wholly new, but also wholly true.

And the emphasis on creativity (which is by no means confined to the ad business) merely reflects this new-truth hunger.

But get it down to earth

All of which is a pretty fancy way of saying that I think advertising's creativity kick is socially understandable and no passing fad.

But creativity, as I have heard it discussed at the ANA, the AFA, and the 4As, needs to be hauled down out of the clouds and given an anchor in reality.

Despite all the rich, ripe, round-bottomed lip service they pay to the creative ideal, I think a lot of the boys are kidding themselves.

Creativity in the abstract has loads of emotional oomph. But there has never been a time in the history of the business when so many powerful forces were working against the creative spirit.

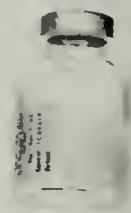
For instance, take Rosser Reeves and his Ted Bates operation. There has never been as big or as important an anti-creative agency as Bates, never as articulate an anti-creative spokesman as Reeves in his impressive book *Reality in Advertising*.

Or taking the "Marketing Concept" boys who dominate many agency managements. For them, overall marketing is everything; they aren't buying the importance of the creative man.

Or take Bingoism (I'm indebted to Draper Daniels for the term) the vicious "numbers game" which is played by both admen and media—newspapers, magazines, radio and tv stations and networks—and which bastardizes the importance of creativity by shrieking, in effect, "It doesn't make a damn bit of difference what you say or even how you say it. All that matters is how many people you tell it to and how much it costs."

These and many other more subtle enemies are working strenuously to destroy the creative concept. And despite all the noble speeches, all the high sounding panel and presentations at association meetings, I've seen little evidence that admen are really facing such realities.

Creativity? It's great. But it requires more than just talk. 



Ever hear about the time we gave

We agree with timebuyers: most pitches for television and radio stations are pretty boring. After you've heard the results of the latest sensational survey for the umpteenth time, you wish you could sneak downstairs for a quick icy coldie.

Well, we don't like to bore our media friends. They're our bread and butter. We like to make our pitches as painless as possible. That's why we gave the king salmon sodium pentothal.

You see, it started with the idea that we needed something different (and painless) for a big presentation party in Los Angeles for media people. Some wiseacre suggested we hold a salmon derby in Hollywood, of all places. Like most ideas that jell in Monday morning meetings, this one hadn't quite jelled. There was a loud chorus of huzzas and nobody gave a second thought as to how the heck you get the *live* fish there.

Tons of dollars and three weeks later, we had five drowsy 25-pound fish lollygagging in the pool at the flossy Sportsmen's Lodge.

About 350 timebuyers, account executives, network wheels, and assorted Hollywood celebrities had the time of their lives trying to land a fighting king salmon, a couple of which looked about as animated as that young lady you see in the Nite-All ads.

How did we get the salmon there? Well, we retained Clarence Pautzke, the country's leading expert on salmon (he must be — JFK just made him U. S. Game Commissioner). Clarence netted the salmon at the mouth of the Columbia River, rushed them to a waiting Flying Tiger plane, dumped the fish into custom-built tanks, and then nursemaided them all the way to L. A.

To keep the salmon quiet, Clarence administered the sodium pentothal. But that's only half the story. He had to supply them with oxygen on the 1,000-mile flight, too. Pretty narrow line between keeping salmon quiet and putting them to sleep for good.

When the plane door sprang open in Los



the king salmon sodium pentothal?

Angeles, out bounded Clarence Pautzke, bellowing, "I don't want to talk to reporters — where the heck are the fresh oxygen tanks?"



We tell this story not to illustrate the wonderful, wacky world of show business, but rather to make another point. The Crown Stations are not ordinary stations. We *sell* differently, just as we do things differently in our respective communities. Our audiences expect a Crown Station to go *all the way*, to show more ingenuity, to provide more entertainment, to dig deeper on news and public interest programs, than any other station. That's how we expect to win *constant viewer and listener loyalty*.

The record shows that we have done it. Most timebuyers, agency account men, and sales managers prefer to have their business on a Crown Station (all other things being equal).

And the beauty of it is, of course, that we cover the three key markets of the Pacific Northwest — Portland, Seattle, and Spokane. Crown Corner, U.S.A., is the *second largest lump of business in the entire West*.

Work out your problems in California, we always say, and then come north for the easy decision. The Crown Stations.

THE CROWN STATIONS

KGW, AM, TV, Portland
KING, AM, FM, TV, Seattle
KREM, AM, FM, TV, Spokane

If You Lived In West Texas



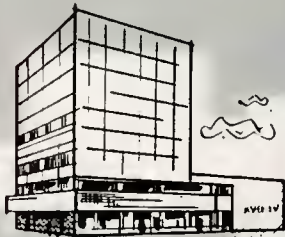
You'd look to the Trigg-Vaughn Stations for news. **TV** covers the news fast and in depth. Examples . . .

August 3, 1961 707 Hijack . . . on the air with live remote at 6:45 A.M. and fed the nation till FBI apprehended hijackers.



September 11, 1961 Hurricane Carla . . . covered on-the-spot for two days by **TV** News Director.

September 13, 1961 Within 36 hours of "Carla," **TV** audience had responded with almost \$300,000 in non-perishable foods and clothing for victims.



TV DOMINATES WEST TEXAS BECAUSE **TV** LEADS IN SERVICE AND ENTERTAINMENT. THE BOLLING COMPANY MAN HAS THE FULL STORY.

BUY **TV** to sell West Texans...

Get 34% of New Mexico to boot

KROD-TV
El Paso

KVII-TV
Amarillo

KOSA-TV
Odessa / Midland

3 Quality Stations/3 Quality Markets/1 National Representative

Jack C. Vaughn
Chairman of the Board

Cecil L. Trigg
President

George C. Collie
National Sales Manager



SPOT BUYS

RADIO BUYS

Florists' Telegraph Delivery Association, Inc., Detroit, Mich., has bought in about 200 markets for a promotion to run the week prior to Thanksgiving. There will be other pre-holiday campaigns but they will be bought individually. Time segments: minutes. This promotion will use two to three stations per market. Agency: Keyes, Madden, & Jones, Chicago. Buyer: Virginia Rusett.

American Tobacco, New York, has bought some 65 spots per week in a list of over 107 markets for its Pall Mall. Among the company's frequent flights this buy accounts for a two week flight scheduled to start 6 November. Time segments: Minutes. Agency: SSC&B, New York. Buyer: Mike Cambridge.

TV BUYS

Phillips-Van Heusen Corp., New York, will open a promotion on 4 November. The time segments to be used for this buy are night minutes and prime 20's. The schedule calls for a flight of five or six weeks depending upon the market involved. There will be more than 40 markets. Agency: Grey, New York. Buyer: Herb Gandel.

General Foods, White Plains, N. Y., will begin a promotion 23 October for its Gravy Train dog food. It will have a three week flight in some 50 to 60 markets. Time segments: prime breaks and fringe minutes. Agency: B&B, New York. Buyer: Bob Wilson. A second campaign scheduled is for Post cereal. There will be a three-week flight in more than 25 markets. Starting date is 30 October and time segments are fringe and kids minutes. Agency: B&B, New York. Buyer: George Simco.

Helena Rubenstein, New York, will promote a group of products with spot tv starting 23 October. This will use night minutes in over 30 markets and is set up for a three-week flight. Agency: OBM, New York. Buyer: Maxine Cohen.

Colgate Palmolive, New York, has spot campaigns coming for two products. The first is Colgate dental cream with a five week flight starting 16 October. There will be some 20 to 30 markets involved. Time segments: prime breaks. Agency: Ted Bates. Buyer: Florence Simons. The second promotion is for Ajax. The schedule calls for a run of 52 weeks starting 6 November. Time segments: fringe and prime minutes. Markets: over 40. Agency: Norman C&K, New York. Buyer: Al Silverman.

American Home Products Corp., New York, has scheduled a 13 week flight for its Sudden Beauty. Time segments will be minutes with a teenage audience. Starting date is 1 November. Agency: Ted Bates, New York. Buyer: Jack Scanlon.




WASHINGTON DRIVES TO WORK ON WRC

Washington drives to work and it drives early . . . staggered working hours, long distances and (gulp!) traffic. WRC is the capital's favorite companion during drowsy time in the morning. And, don't forget, Washington is the nation's tenth market.

FACTS: WRC lands in first place for every quarter hour between 7:00 and 8:30 A.M. (7:30, by the way, hits a nice, round 8.0.) Source: Pulse, July-August, 1961 (Mon.-Fri.)

Whatever you make—and you want to make sales—make sure WRC gets your message.

WRC-980 
NBC Radio in Washington
REPRESENTED BY NBC SPOT SALES

DREIKORN'S HOMEY SELL

(Continued from page 37)

theory that New Englanders are a special breed of people who do not hold with high pressure gimmicks, Dreikorn keeps his marketing tactics on the same lofty plane as his commercials.

No fanfare is made in stores and the stations involved in selling the Dreikorn staff-of-life do not engage in contests or similar attention-getters.

Dreikorn's only personal contact with the consumer is made through his affiliation with Welcome Wagon. Here, the Welcome Wagon hostess, making her rounds of welcoming newcomers will give the newcomer a loaf of Dreikorn bread and follow it up with a card which is redeemable for another loaf.

Dreikorn credits air media with the gradual growth of his company. For a regional bread advertiser with only half a state as the market, and, moreover, a family-owned independent, battling the big-budget giants of the industry on a small budget, there is nothing like it he says.

Radio especially has helped Dreikorn surmount the hurdle of a not-so-easy product name. Radio, he maintains, has helped his customers to walk into a store and unhesitatingly pronounce, correctly, the name Dreikorn (dry-corn). Without this aid, who knows, he shrugs; perhaps in frustration they would have turned to another easier-to-pronounce loaf.

Quality Bakers' account executive, Ralph Usifer, puts it this way: "Over the years, there is no question that the one advertising medium most responsible for the success of this company (Dreikorn's) has been radio. Aside from the obvious intimate nature of this medium—reaching the housewife in her home on a regular and a repetitive basis—there was another peculiar advantage to Dreikorn's; it gave the exact pronunciation to a difficult brand name. This label registered in the minds of some 700,000 customers because of the constant use of radio over the past 20 years."

This feeling is shared by Dreikorn's sales manager, James B. Dowd who says the medium has "demonstrated good selling power and kept sales at record level in the face of strong competition."

SPONSOR ASKS

(Continued from page 40)

areas, inflation of population by schools, army bases, and temporary installations, in relation to potential sales.

General information applicable to station in the market from the standpoint of acceptance, programming, type of audience, coverage and ratings.

General knowledge of the distri-



It includes market's income levels, population, and ethnic breakdown

bution and marketing problems of the product.

For examples, in a major market buy (Miami) made for one client, "must buy" stations, from the point of rating surveys used, were top 40 stations. One rep pointed out the segment of the audience, important to the client, that was being missed by not using his better music station. Because of his knowledgeable approach, both to the market and the product's consumer appeal, a schedule was placed with the station, although it was a complete deviation from the general buying pattern.

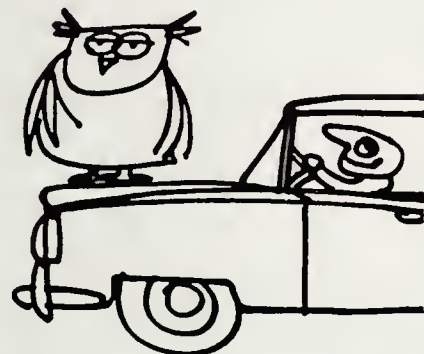
When the schedules were sent to the client, he was delighted with the addition of the station, since the rep enlisting the cooperation of the station, had the foresight and interest to cover him with the same presentation.

Marie V. Coleman, media buyer,
Donahue & Coe

Essentially, a rep presentation should offer sufficient facts to enable the buyer to make an informed decision concerning media selection with greatest savings of time. Good presentations consist of two parts: a review of basic data about the station and market, and the clear, concise presentation of specific information to meet a specialized buying problem, or to explain a new development that affects the salability of the station.

Basic information: While the basic information should be concise, it should not be a rehash of material

IN THE EVENING




WASHINGTON DRIVES HOME ON WRC

The latest Pulse report (July-August, 1961) (Mon.-Fri.) puts WRC in first place (or tied for first) in every quarter hour between 5:00 and 6:45 P.M. This means that during evening driving time we reach more listeners than any other station.

Not surprising! WRC's brand of unbeatable new coverage, music and weather attracts the kind of people that make the nation's tenth market so responsive. And it attracts more of them at the key driving hours.

In the evening, make Washingtonians aware of your brand.

WRC-980 
NBC Radio in Washington
REPRESENTED BY NBC SPOT SALES

New Pulse Audience Survey shows Baltimore Negroes prefer THE NEW WSID over nearest competitor 87½% of the time from 7 A.M. to 7 P.M., Monday through Friday.*

THE NEW WSID IS FIRST ^{IN THE} EXPANDING BALTIMORE NEGRO MARKET

Highest rated station 100% Negro programming in the Baltimore Market. Hooper Survey April-May, May-June, June-July, July-August, August-September '61. Baltimore's only clear channel station serving the expanding Baltimore Negro market.

**Baltimore's pioneer Negro station . . .
ever ready to aid your product sales
through WSID PLUS MERCHANDISING.**

A detailed Pulse Baltimore Negro market study is available on request. Call or write C. Carroll Larkin, General Manager or U B C Sales, Chicago, Ill.—Los Angeles — San Francisco — New York. Dora-Clayton, Atlanta.

WSID

ONE OH! ONE ON EVERYONE'S RADIO

910 North Charles Street • Baltimore, Maryland
SA 7-8250

**Pulse Negro Audience Survey Aug. '61.*

DISNEY: "COLOR TV GREATEST INNOVATION IN HOME ENTERTAINMENT"

With his new TV show, "The Wonderful World of Color," Disney, too, makes the big move to Color TV. What about you? Get the full Color picture today from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

readily gleaned from Standard Rate or other standard reference sources. It should contain sufficient depth information to give the buyer a clear picture of the station and its market.

To my mind, the presentation should cover the station's effective coverage area and the characteristics of its audience. I think it has become more and more important for the rep to provide considerable qualitative in-



*Presentation
concisely tells
how and why
station will sell
the product*

formation about the audience, such as income levels, ages, and if possible buying preferences and predilections.

Naturally there should be programming and rating information, with the ratings broken down in the most usable form to help shed maximum light on the problem at hand.

Market information should contain a definition of the area, its size by population and households; a breakdown of spendable income and retail sales, and an in-depth market analysis that should emphasize the unique aspects and idiosyncracies of the market in question.

Specialized information: It is difficult to talk about specialized presentations without resorting to specific examples which I recall as being outstanding. For example, KMSP-TV, Minneapolis, formerly an independent, was awarded the ABC affiliation. This made the outlet, to all intents and purposes, a new station, and all information about the size and character of its audience became obsolete. KMSP-TV's rep, I recall, issued a presentation which graphically and clearly showed what the affiliation switch did to the Minneapolis-St. Paul market, and enabled buyers to readily grasp the new audience picture there.

Another problem which a rep tackled effectively involved a new delineation of a television market. The station KNTV, San Jose, considers itself part of an overall market including Salinas-Monterey. The station's rep then issued a presentation which factually and logically explained the reasons why the concept was realistic in terms of media buying patterns.

when you think of Kansas City remember our **A.P.***



NOW 2,320,499 STRONG

From old Westport Landing in 1847 to the hub of a big, bold, booming 200-mile-wide trade area . . . that's the recorded growth of Kansas City.

AND NOW...

16th in Population
 15th in Manufacturing Employment
 14th in Number of Airline Operations
 in Retail Sales
 in Bank Deposits
 13th in Wholesale Sales
 11th in Bank Clearings
 6th in Apparel Industry
 3rd in Number of Railroads
 as a Cattle and Calf Market

2nd in Automobile Assembly
 in Feed Manufacturing
 1st in Rail Receipts of All Livestock
 in Vending Machine Production

KCMO-Radio—810 Kc.—50,000 watts, Kansas City's most powerful station and KCMO-TV—Channel 5—100,000 watts full power from tall tower television . . . give you all this at low cost-per-thousand.

Kansas City MO  **TV-Radio-FM**

* AREA POTENTIAL

E. K. HARTENBOWER, V. P. and Gen. Mgr., R. W. EVANS, Radio Sta. Mgr., SID TREMBLE, TV Sta. Mgr.

Represented Nationally by Katz Agency

A Meredith Station Affiliated with "Better Homes and Gardens" & "Successful Farming" Magazines.

the
TALL TOWER
at
Broadcasting
House





OVER HALF BILLION DOLLAR EXPANSION PLANNED IN THE **MARKET ON THE MOVE** — TAMPA-ST. PETERSBURG

Part of this development is a nine million dollar investment in Port Tampa. Here, on a 30-acre site, the National Gypsum Company is constructing a gigantic plant to provide overnight service of building supplies to Florida customers.

The motivation for many such new developments in the progressive Tampa-St. Petersburg area is aptly expressed in this statement by Mr. Melvin H. Baker, Chairman of the Board of National Gypsum. "We are more than ever convinced that the Tampa area is a dynamic center of commerce and industry and that Florida offers a glowing economic future."

REMINDER: Progress and Prosperity go hand-in-hand. Look to WTVT—the television station on the move—to dominate this vitally important market on the move!

The WKY Television System, Inc. WKY-TV/WKY-RADIO • Oklahoma City • Represented by the Katz Agency

SHARE OF AUDIENCE... 44.4%

Latest ARB 9:00 AM — Midnight

CHECK THE TOP 50 SHOWS!	ARB		NIELSEN	
	WTVT.		WTVT	
	.37		45	
Station B	13		5	
Station C	0		0	

A.R.B., Tampa-St. Petersburg Metro Area, June 1961, 4 week summary.
N.S.I., Tampa-St. Petersburg Metro Area, July, 1961, 4 week coverage.

STATION ON THE MOVE —

WTVT



Channel
13

TAMPA - ST. PETERSBURG

WASHINGTON WEEK

23 OCTOBER 1961

Copyright 1961

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PUBLICATIONS INC.

The Federal Trade Commission hasn't been as spectacular with its toughening up process as has been the Federal Communications Commission: it appears, however, that the end result will be the same.

Latest move over at FTC is appointment by chairman Paul Rand Dixon of career employee Cecil G. Miles to a totally new job, "program review officer." Idea is to have somebody responsible for getting the **biggest enforcement mileage out of available FTC manpower.**

Dixon explained. "Because the laws administered by the Federal Trade Commission are so broad in concept and provide such wide opportunity for constructive action, the Commission continually must choose the fields in which it can best serve the public interest."

The checking of broadcast advertising is only one part of FTC responsibilities over all advertising. Policing of so-called "false and misleading" claims is only a small part of the over-all FTC job. But the appointment of a single individual to check the over-all picture will **undoubtedly lead to a stricter eye on advertising.**

New chairman Dixon and the other commissioners, both new and old, all **profess great friendliness to advertising as an institution.** They say that it is the **unprincipled minority which must be checked.** And they are saying with near unanimity that the FTC will be more active in this field than ever.

Nearly 18 months ago, then-chairman Frederiek Ford also appointed an "expediter" over at the FCC: the new position at that agency had vested in it the same responsibility for seeing that Commission work didn't lag. There is no coincidence in the fact that the trend went toward tighter regulation.

In the general furore over the Minow "vast wasteland" speech, and the flow of personal publicity which shows no sign of ending, many tend to forget that there are six other commissioners. Forgotten, equally, is the fact that Fred Ford is still on the FCC and is still very influential.

The Ford position on any given matter is almost crucial. Without the backing of Ford, Minow would lose out a large part of the time. On matters involving general regulatory philosophy, Minow can count only on the almost invariable backing of Robert Bartley. T. A. M. Craven and Rosel Hyde will **provide the opposition on most non-unanimous votes.**

As things have been going, Robert E. Lee and John Cross have been swing votes. Ford has almost always been in the Minow corner, and he has generally managed to carry the two uncertain voters with him. If Ford had voted on the other side in several important cases, he would have carried at **least one of these two votes with him.**

Those who wish to know how far the FCC will go in putting teeth into its regulatory processes would actually be better off knowing how Ford stands than inquiring into the Minow intentions. Appointment of Minow, in most respects, amounted more to adding a vote to the Ford side than substituting a new regulatory philosophy.

Latest evidence that Ford hasn't changed his mind for political or any other reasons came at the NAB conference with the Commissioners on application forms and new logging requirements. **Minow was in an extremely conciliatory mood.** It was only Ford who spoke out against what he believed to be excesses by some broadcasters. It was Ford who started the ball rolling with a statement that the **FCC must be able to check up on what broadcasters are doing.**

(Please turn to page 57)

SPONSOR HEARS

23 OCTOBER 1961

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Lanolin Plus is reported to have a couple more company acquisitions in the works.

The pair: Lilly Dache hair and general cosmetics (BBDO) and Beauty Counselors, Inc., of Grosse Pointe, Mich. (Gumbinner). The acquisitions would be strictly stock propositions. Most recent takeover by Lanolin Plus was Hazel Bisbop.

Y&R chairman Sigurd Larmon took time out recently to assure his agency comrades—big and small—that the rumor about his plans to retire in the near future was the sheerest nonsense.

(Incidentally, nothing within an agency creates as ticklish a problem as a report about some upper key figure retiring.)

Time will tell who got the better part of the bargain on this one.

The saga has to do with ABC TV's refusal earlier in the year to buy Hazel, preferring to throw its lot with Margie.

P&G indicated an interest in Hazel for the Thursday franchise period it got from ABC TV, but ABC TV, it would seem, thought Margie the better property.

It might be noted that P&G at the moment isn't happy about the choice.

Don't be surprised if one of the talent offices finds itself the owner of a major block of stock in a leading tv film production firm.

Reports have it that commissions outstanding from the producer are now in the hundreds of thousands.

You might take this as pretty much a rule-of-thumb in agency media operations: the number of timebuyers vs. print buyers runs in about the same ratio as tv/radio billings vs. print billings. To cite a couple examples:

RATES: Tv/radio billings are around 95% of the whole and the buying setup is 188 for air media and seven for print.

COMPTON: Tv constitutes 61% of the agency's billings and the buyer ratio is 18 tv and 11 print.

Can you imagine Gimbel's congratulating Macy's for contributing something worthwhile in merchandising?

Your credulity may not stretch that far, but in tv such an exchange of plaudits has actually occurred: ABC TV congratulated CBS TV for contributing to the industry its study among 2,800 supermarket managers, which made several strong points in favor of tv.

(See 25 September SPONSOR-SCOPE, page 25, for resume of this study.)

Did you know the only class of employees in the tv networks that rides first class on airlines these days on company business are union people?

Their contracts require it.

As for the others—from top brass down—it's exclusively coach, as dictated by the treasurer's office.



NOT EVERY MAN'S A KING in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich* KSLA-TV market.



KSLA-TV SHREVEPORT, LOUISIANA

SPONSOR WEEK WRAP-UP

Advertisers

Campbell Soup's institutional marketing director, William P. MacFarland, told members of the Eastern Frosted Foods Association \$825,000,000 is spent for frozen foods in top 60 markets.

Speaking at the association's luncheon in New York last week, he said that this accounts for 61% of the total sales.

According to MacFarland, this figure represents a higher percentage of total food business than the quantity of frozen food bought by food

service industries.

Mattel, Inc., Hawthorne, Calif., toymaker, has a scheduled budget of more than \$4.5 million to support sales during the 1962 year.

This represents an increase of over 30% more than the previous years expenditures.

The budget will include an increased concentration of spot tv.

Campaigns:

- **Pez candy** (Daniel & Charles) will use both live presentation and film for a heavy schedule of spot tv. The promotion will start this month

POTOMAC RIVER boating party was held for third year by WMAL (radio and tv), Washington, D. C. Outing was aboard SS Mt. Vernon for press to preview station's fall programming



CHATting WITH SPONSORS of 'ABC Evening Report' is ABC v.p. in charge of news, special events, and public affairs, James Hagerty (c). The program sponsors are (l-r) Frederick Stock, v.p. in charge of mktg., E. R. Squibb & Sons; Arthur Stafford, v.p. of msdng., Olin Mathieson; George Squibb, dir. of sales, Squibb; J. J. Toohy, v.p. and gen. mgr., Squibb



WINNERS—John Sullivan and son (Strongsville, O.) won Series tickets in WJW-TV (Cleveland) contest. J. P. Dowling, Store sales prom. mgr., welcomed them to N. Y.



UN Gen'l Assembly programs are backed by AMF Intern'l on WRUL, Scituate, Mass. L-r Don Morrison, mkt. dir., AMF; Ralf Brent, WRUL pres.; John Hayes, v.p., EWR&R

in some 15 markets.

• **Peter Paul** has introduced a new ten cent candy bar, called Chifon. The company has planned a schedule of almost continuous tv spot campaigns and some network programming.

PEOPLE ON THE MOVE:

J. Ferris Brogan has been appointed director of advertising and promotion for the International division of Borden Foods Company. He is formerly the assistant marketing manager for milk based products at Borden . . . **H. D. Wakefield** to assistant advertising and merchandising director at S. C. Johnson & Co., Racine, Wis.

Kudos: **Lee H. Bristol**, chairman of the board, Bristol-Myers Company, and chairman of the Advertising Council, will receive the first Paul B. West Award. The award was established last year by the Association of National Advertisers to honor "the individual contributing the most to advertising and who best personifies the goals and standards of Paul B. West."

Agencies

James S. Bealle, v.p. and tv-radio director at **Kenyon & Eckhardt**, has appeared on a tv show entitled **The Tv Controversy In**

Other Countries, for the West German Tv Network.

The 45-minute filmed show, also including FCC Chairman Newton Minow and NAB president LeRoy Collins, will be seen in West Germany on 11 November and includes some K&E tv commercials as examples of U.S. creative work.

Agency appointments: Foremost Dairies (3.5 million) to **Guild, Bascomb & Bonfigli** from BBDO . . . Walt Disney's Buena Vista Film Distribution Company to **C. J. LaRoe** . . . Emge Packing Company, Indiana, to **Ruben Advertising**, Indianapolis . . . Lawrence of London Ltd., to



CHEERING UP patients at N. Y. Memorial Hospital monthly party were WCBS radio personalities, Martha Wright, Richard Hayes, and Jack Sterling's pianist Hank Jones in musical revue



ANNUAL PRESENTATION, shown for various agencies in N. Y. area, is exhibited here by San Francisco Radio Brdcstrs. Assn. at Ted Bates. At show were l-r, Norm Chester, media supr.; Homer Odum, v.p., gen. mgr. KABL, San Francisco; Tom Watson, brdcst. buyer; Bill Kennedy, v.p., assoc. media dir.; Maurie Webster, v.p., gen. mgr., CBS Radio Spot Sales; Bob Engelke, v.p., assoc. media dir.



BEING OFF—WBAL, Baltimore held first annual golf tournament at U. S. Naval Academy golf course. Attending were, l-r, John Yanski, chief accountant; Robert Hance, acc't exec., WBAL-TV; Perry Andrews, announcer for WBAL; Thomas Carr, v.p., gen. mgr., WBAL



AT THE RACES—Electric Roadways Sports Car rally in Ideal Toy Corp. showrooms attracted N. Y. tv personalities who came to see sponsor's new products. Picking winning (?) cars are l-r Fred Scott, WNEW-TV; Sonny Fox, WNEW-TV; Jack McCarthy, WPIX (TV); Tom Gregory, WNEW-TV; Abe Kent, v.p. merchandising, and Mort Schneider, director of television promotion, Ideal Toys

Lambert & Feasley . . . Lufthansa Airlines has retained D'Arcy . . . Seaboard Finance to FC&B, L. A. . . . Dutch Masters Cigar Company to Papert Koenig, Lois from EWR&R . . . Mackel Development Company to Allenger Advertising, Boston . . . ABC Radio West to Albert Frank-Guenther Law.

PEOPLE ON THE MOVE:

F. Thomas Bertsche to account executive at MacFarland, Aveyard & Co., Chicago . . . **Byron Chandler** to media manager at Ketchum, MacLeod & Grove . . . **Frank L. Callahan** to account executive at EWR&R . . . **William B. Hyland** to account executive at Winius-Brandon, St. Louis . . . **Norman L. Peterzell** to v.p. on the Colgate Palmolive account at L&N . . . **Robert W. Wheeler** to v.p. of Y&R's Los Angeles office . . . **Bernice G. Preiseer** to director of consumer marketing at Ketchum, Mac & G . . . **James B. Gibson** to media assistant at N. W. Ayer, Chicago . . . **Walter Cooper** to tv-radio department at N. W. Ayer, New York . . . **Tyson L. Janncy** and **John W. Shepherd** to the plans and marketing department of N. W. Ayer, Philadelphia . . . **Donald R. Stimble** to account executive at Leo Burnett, Chicago . . . **Leo B. Pambrum** to account executive at Charles Bowes Advertising, L.A. . . . **Raymond R. Morgan** to v.p. at the Walker Saussv agency in Hollywood, from FRC&H . . . **Don Rose** to director of public relations for Herbert Baker Advertising, Chicago . . . **Donald W. McKeen** account executive at the Spokane office of the Pacific National Advertising agency . . . **Robert J. Wyllie** to account executive at Chirurg & Cairns, Boston . . . **Nor-**

man K. Carrier to chief tv and radio time analyst and buyer at MacFarland, Aveyard & Company, Chicago.

Elected v.p.'s: **Ronald McCulloch** and **Eugene A. Raven**, account supervisors at FC&B, New York, have been elected v.p.'s of the agency.

New quarters: **Alan M. Shapiro** agency in Philadelphia has opened new offices at 113 S. 21 Street.

Mergers: Two St. Louis agencies, Ridgeway-Hirsch Company and French Inc. have joined forces to become **Ridgeway, Hirsch & French**.

New Agency: A new agency to be known as **Reynolds & Foster** has been formed in Boston. It will be headed by Robert W. Reynolds and Gale P. Foster, v.p. They were both with the Sutherland-Ahbot agency in that city.

Stations on the Move

An agreement has been reached between **Loew's Theaters, Inc.**, and the **Storer Broadcasting Company** for the purchase of radio station **WMGM, New York**.

Arthur M. Tolchin, executive v.p. and director of the station, made the announcement and noted that further details cannot be released until filing with the FCC has been completed.

TOTAL STATIONS ON THE AIR
(as of 1 October 1961)
AM: 3,635
FM: 921
TV: 555

BOUGHT/SOLD/APPROVED

Approval: **Atlas Broadcasting Company**, San Francisco, has received permission from the FCC for the transfer of license of **KKHI**, San Francisco, from the **Gordon Broadcasting Company**. The purchase price for **KKHI** was reported as over \$700,000.

On the air: **KICU-TV**, San Francisco, will begin regular programming operations on 1 November. The station will operate on Channel 43 with its transmitter on mile-high Eshom Point in the Sierras.

Associations

The **West Virginia Broadcasters Association** has announced its new officers for the forthcoming year.

Mel Burka, WTIP, Charleston, has been elected president. **A. G. Ferrise**, WMMN, Fairmont, to v.p.; and **Don Hayes**, WKAZ, Charleston, to secretary-treasurer.

Alvin M. King, senior field representative for the **NAB**, was named to the new post of **NAB** field director.

The appointment was announced by **William Carlisle**, **NAB** v.p. for station services who supervises the field staff.

Tv Stations

An old feud has flared up again between **AFTRA** and **NBC TV's** Chicago stations—**WNBQ** and **WMAQ**, with the **FCC** in the middle.

As it did three years ago, **AFTRA** has filed a petition with the **FCC** raising the question of "public interest" in connection with the stations' applications for renewals of license.

The union again wants the Commission to define its concept of public service in relation to charges lodged by **AFTRA**. The basic gripe: the stations don't use enough local talent.

Sears, Roebuck introduced, last week, a new line of color tv sets in **100** major cities.

Under the company's brand name of **Silvertone**, the new color sets utilize a high fidelity American-made picture tube reported to give **50%** brighter picture than previous models.

COLOR PROGRAMMING 63% AHEAD OF LAST YEAR!

This year, there'll be 655 more hours of Color programming than last year. The big move to Color TV is on. Get the full Color picture today from: **W. E. Boss**, Director, Color Television Coordination, **RADIO CORPORATION OF AMERICA**, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

Ideas at work.

• **KDAL-TV**, Duluth, Minn., got together with the drug companies in its area for a campaign to counteract the recent negative image of the drug industry.

• **KTRK-TV**, Houston, has set up a bandstand in Herman Park, employed the top military hand in the southwest, and invited the public out on weekend afternoons to hear them and sing with them from time to time.

• **WABC-TV**, New York, v.p. and general manager Joseph Stanler has been named chairman for the New York radio and tv industry's campaign for B'nai B'rith youth services. Mortimer Weinbach, ABC v.p. and general counsel, was appointed chairman of the labor relations division and Howard W. Cosell, ABC radio and tv sports broadcaster was named chairman of the sports division of the campaign.

• **WLOS-TV**, Asheville, N. C., bombarded local towns with hundreds of balloons carrying a printed message for the premier of Ripcord and other fall shows.

• **WLWI**, Indianapolis, chartered an Indianapolis city bus, kept it on a regularly scheduled run and, invited the public to ride free. All this was for the Kick-off of ABC-TV's *Bus Stop*.

Kudos: **KRCA**, L.A., won three Golden Mike Awards from the Radio-Tv Association of Southern California

• **WHNB-TV**, West Hartford, Conn., received the public interest award from the National Safety Council for the sixth consecutive year . . . **WBKB**, Chicago, and its fm affiliate, **WENR-FM**, Chicago, has been awarded a Citation by the U.S. Air Force for their public service contributions.

PEOPLE ON THE MOVE:

Jack A. Scott to account executive at **WTVR-TV**, Columbus, from radio station **WTVN**, Columbus . . . **Jerome J. Klasman** to account executive at **WTOP-TV**, Washington, D. C. . . **J. Ralph Crutchfield** to station sales supervisor at **ARB** . . . **Warren S. Doremus** to director of news and public affairs at **WHEC** and **WHEC-TV**, Rochester, New York . . . **Donn Shelton** to promotion manager at **WITI-TV**, Milwaukee . . . **Jack**

Davies to account executive at **KING-TV**, Seattle . . . **Robert A. Fishman** to local sales staff of **WTTG-TV**, Washington, D. C., from commercial manager of **WAMS**, Wilmington, Del.

Offbeat sales: **KNXT**, L.A., has sold the Harwyn Publishing Company (Grant) an extensive schedule of spots to promote Art Linkletter's *Encyclopedia For Children*.

Birthday party: **KGUN-TV**, Tucson, celebrated the new tv year with a kind of New Year's eve party. Hollywood stars came out to Tucson for the two-hour live remote telecast.

Unveiling note: **WOC-TV's** new tower and transmitter got its dedication 5 October with local state and national figures attending a reception.

Radio Stations

The National Spanish Language Network has appointed a committee to study the rate pattern with a view towards possible revision.

At present a flat rate covers use of the **NSLN**, but under consideration are sectional rate patterns for accounts needing advertising help in certain specified areas.

Here's something novel in political campaigning: Sponsorship of a football game.

The Republican Town Committee of Wallingford, Conn., is picking up the tab on the broadcast of a high school football game to be broadcast by **WMMW**, Meriden.

RAB reported last week that its

prediction of last spring came true: For the July-September period of this year radio led tv in the number of people reached and the daily number of people exposed.

In exposure, radio exceeded tv at a daily rate of 6.9 million on the average.

The average number of people reached for the period was 7.9% greater than for the same period in 1960 when radio led tv for eight summer weeks.

An Under-Sheriff of a jail in Denver has forbid radio KTLN to be heard in the county jail.

The action was taken, so the station feels, so the prisoners could not hear the editorial comment and news stories about the scandal in the Denver Police department.

Ideas at work:

• **WITH**, Baltimore, dj and official Baltimore shelter-naut, broke the national endurance record of 240 hours and is continuing in the shelter.

• **WDAU**, Scranton, ran a spot campaign to sell a railroad car. The car, a former VIP special Pullman, sold for \$6,000.

• **Westinghouse Broadcasting Company** has sent around to the trade highlights from its retrospective series of 16 half-hour programs entitled *Memoirs of the Movies*. It was produced in cooperation with the Oral History Research Project of Columbia University and was four years in the making.

Kudos: **WMCR**, Oneida, N.Y., president Dick Mills has had a day in Oneida proclaimed in his name. Mills is leaving for Berlin where he will

FULL-LENGTH FEATURE FILMS ON COLOR TV

This season, "Saturday Night at the Movies" will bring to the Color Television screen such color film classics as "There's No Business Like Show Business" and "Halls of Montezuma." No wonder everybody's moving up to Color. What about you? Get the full Color picture from: W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900

broadcast direct, covering New York, Massachusetts, and Philadelphia . . . **WFBM**, Indianapolis, Marthabel Geisler was presented a plaque in that city by the American Women in Radio and Television "in honor of her 31 years of service to the broadcast industry" . . . **WNNJ**, Newton, N. J., general manager Ronald Hickman was reelected president of the New Jersey Associated Press Radio Association at its annual meeting in Atlantic City . . . In a letter to **WMCA**, New York, the Federation of the Handicapped praised the station for its outstanding work in securing jobs for handicapped workers.

PEOPLE ON THE MOVE :

David Green to director of advertising and promotion for **KMBC**, Kansas City . . . **Suzy Simpson** to promotion and merchandising director at **KFJZ**, Ft. Worth, Texas . . . **William Shela** to sales manager at **KAYO**, Seattle . . . **Mike Hauptman** to director of advertising and promotion at **WABC**, New York from program department at the same station . . . **John F. Crohan** to v.p. and general manager at **WCOP-AM-FM**, Boston

. . . **Ray Miller**, news director at **KPRC**, Houston, to assistant to the manager in charge of news . . . **Robert O'Brien** to administrative assistant at **KGMS**, Sacramento . . . **Richard B. Wheeler**, president and general manager at **KRIZ**, Phoenix, announced the resignation of two of the station's top executives . . . **Richard J. Kelliher** to mid-west manager of **WNEW**, New York national sales . . . **E. J. Hahn** to manager of **WABJ**, Adrian, Mich., from commercial manager of the same station . . . **George Palmer** to general manager of **WSAI-FM**, Cincinnati.

Happy anniversary: **Leon Racusin**, **WCFL**, Chicago, sales executive, celebrated his 20th year with the station last month.

New affiliation: The **QXR Network** has added four new affiliates during the month of October: **WTCX-FM**, Tampa; **KPFM**, Portland, Ore.; **KLSN-FM**, Seattle, and **WDTM-FM**, Detroit.

Program notes: **Storz Broadcasting Company** has bought a series of

"featurettes" entitled *Teen-Beat* and produced by **Sound Ideas**. It consists of 25 different tape recorded featurettes per week.

Offbeat sale: **WAVE**, Louisville, has sold to **General Electric** the complete season of the **Louisville Orchestra**. The schedule includes nine concerts.

Daffydil: **KOL**, Seattle, wants to break a world record for the greatest number of records played during a two week period. The station is giving \$1300 in prizes away to listeners who count the records and send their entry to the station by telegram.

Call letter change: **KQBY**, the **MBS** outlet in San Francisco, changed call letters 16 October to **KKHI**. The change was effected by the new owner, **Frank Atlass** who bought **KQBY** from the **Gordon** group.

Networks

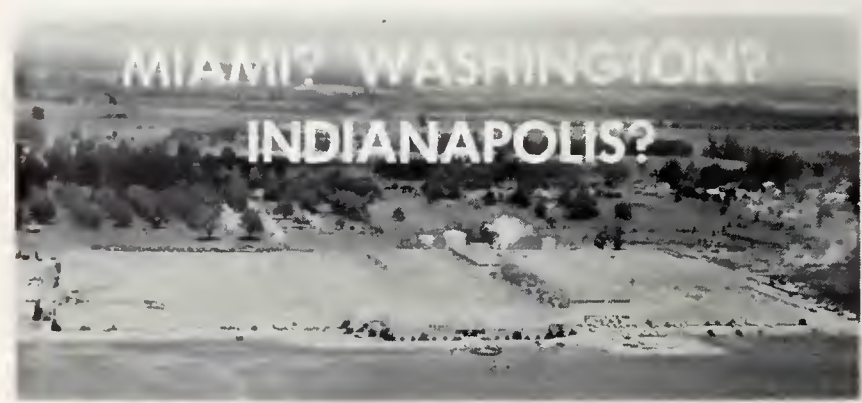
Jack Paar has signed a new contract with **NBC** and will begin a weekly series of prime-time programs next fall.

Paar will terminate his participation in the present *Jack Paar Show* on 30 March 1962. The **NBC TV** late evening program will continue Monday-through-Friday nights with another outstanding personality—as host.

New affiliate: A new radio station in **Syracuse, N. Y.**, **WQSR**, which began operating this week, has been signed as an affiliate of the **ABC Radio Network**. This brings to 385 the total number of station affiliated with **ABC**.

Kudos: **CBS** president, **Dr. Frank Stanton**, was awarded the **Cultural Leadership Award** of the **Sterling Silversmiths Guild of America** in ceremonies at the **Museum of Contemporary Crafts** in **New York City**.

PEOPLE ON THE MOVE: **Daniel P. Galogley** to manager of station clearance at **ABC Radio Network** from account service representative at the same network . . . **Alfred J. Harding** to director of sales planning at **CBS** news division from sales



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in **Monroe metropolitan trade area**.

KNOE-TV

Channel 8
Monroe, Louisiana

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

The only commercial TV station licensed to Monroe

Photo: Greenville Mill, Division of **Mohasco Industries, Inc.**, manufacturers of the finest carpets and rugs, **Greenville, Mississippi**.

manager for public affairs programs at the same network . . . **George P. Phillips** to account executive at ABC TV, Chicago sales staff from sales presentation and promotion writer at ABC.

Program note: ABC TV has sold the *Wide World of Sports* to Gillette (Maxon) and Liberty Mutual Insurance (BBDO) for sponsorship Sundays (5-6:30), starting 7 January; NBC TV will next season have a *Laurel & Hardy* cartoon series, in color, with the material suggested by the surviving member of the team, Stan Laurel, and Larry Harmon Pictures producing.

Representatives

H-R Television, Inc., has announced an innovation in billing-invoice systems which should reduce the paper work.

After several months of investigation by a management consultant firm, the conclusion was reached to establish a procedure for one inclusive sales order, contract, billing order and monthly invoice.

After one typing of this by H-R, the agency or station can reproduce as many copies as needed.

The form also carries a statement certifying that broadcasts have been made and logged.

As a result of a meeting 25 September, the Radio and Television Representatives Association of Atlanta announced officers and directors for the coming year.

New officers for the association are: President: Dick Hunter, Hollingery; v.p., Joe Sierer, Petry; secretary-treasurer: John Hicks. H-R Reps. Elected to the board of directors are: Frank Rice, "Dutch" Savage, Dick Walker, and Bill McRae (past president).

Appointments: WLBW-TV, the new tv station in Miami, to H-R Reps . . . **Bernard Howard & Co.**, which represents KGFJ, Hollywood, three major markets will also represent station in San Francisco . . . **WGM**, San Diego, to **National Time Sales** for the East and Midwest

PEOPLE ON THE MOVE: Arthur

J. Decoster to account executive at ABC TV National Station Sales, Chicago . . . **Bill Keup** to AM Radio Sales, Chicago, as an account executive . . . **Paul C. Holter** to account executive at NBC Radio Spot Sales in Chicago, from Avery-Knodel, San Francisco . . . **Claire R. Horn** to director of research and planning for Daren F. McGavren, New York . . . **Samuel Hall, Jr.** to radio sales manager at the St. Louis office of Petry . . . **David K. Williams** to tv sales executive and Seymour Gair and John R. Lego to radio sales executives, all at RKO General . . . **Richard J. Kelliher** to Midwestern manager WNEW Radio National Sales.

PEOPLE ON THE MOVE: **Samuel Hall, Jr.**, has been appointed radio sales manager for the St. Louis office of Petry. For the past 11 years he has been an account executive at KXOK, St. Louis.

Film

D. B. "Skip" Creaser, associated with Consolidated Film Industries for the past 10 years, has purchased **IdentiColor Laboratory**.

It will operate out of its new location in Hollywood. The seller was the H L Instrument Company of Pasadena.

Kudos: ZIV-UA's *Ripcord* and *Man and The Challenge* were recipients of an "outstanding public service award" from the United States Army "for presenting the vital and significant story of the Department of the Army to a major audience of the American people.

Sales: Warner Bros. *Films of the 50's* have been scheduled for telecasting in color by: WNBC-TV, New York; KQTV, Ft. Dodge, Iowa; WISH-TV, Indianapolis; WFLA-TV, Tampa; KOTV, Tulsa; WOR-TV, New York; KHJ-TV, L. A.; WGN-TV, Chicago; WSB-TV, Atlanta; KMJ-TV, San Francisco; KPRC-TV, Houston; WTMJ-TV, Milwaukee; KCRA-TV Sacramento, Calif.; WNEM-TV, Saginaw; WWLP, Springfield, Mass.; KOGO-TV, San Diego, Calif.; KTVU, San Francisco; KSLA-TV, Shreveport.

PEOPLE ON THE MOVE: **Ernest Motyl** to sales manager of MGM Telestudios from head of the New York office of MGM-TV . . . **Harold D. Tunis** to midwest division account executive for Seven Arts Associated . . . **Howard Christensen** to v.p. of Television Arts & Producers Corp. . . . **Daniel Wilson** to v.p. and administrative head of Jules Power Productions.

Trade Dates

The North Carolina Association of Broadcasters will hold their annual convention 6 and 7 November.

It's set for the Mid-Pines Club in Southern Pines. One of the speakers during the first session will be Commissioner Bob Bartley.

Other trade dates: The Middle Atlantic Regional Industrial Advertising Conference will be held 16 November at the Marriott Motor Hotel in Philadelphia . . . The Nebraska Broadcasters Association, 20 and 21 November at Grand Island . . . New York State Broadcasters

KRAFT BUYS COLOR TV FOR THE FIFTH STRAIGHT YEAR

Kraft knows from experience that Color commercials sell. What Color does for Kraft it could do for your product, too. Get the full Color TV story today. W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

ITA
Quality
HIGH
EFFICIENCY

5 kw AM
TRANSMITTER



AM's Best 5-KW Buy!

The unique PA circuit in ITA's 5 kw AM transmitter operates with about 90% efficiency. Only five tube types used and total tube complement is nine. Makes maintenance simple and economical. Check these advantages: • Solid State Rectifiers • Conelrad and Remote Control Provisions • Power Cutback to 1 kw • Automatic Recycling • Free Installation Supervision. It's value packed! For complete information write ITA Dept. BJ-1.

ITA

ITA Electronics Corporation
BROADCAST DIVISION
Lansdowne, Pennsylvania

Association 1962 Legislative Dinner, 6 March in Albany.

Equipment

TV Zoomar has made available new remote control lenses called the Super Universal Zoomar Model B.

The speed of zoom and focus can be controlled at any distance from the camera, with an overall zoom range of 2½ to 72 inches. Size of the lenses has been reduced but the weight remains the same.

Another feature: it mounts quickly and easily on all 3 and 4½ inch image orthicon cameras.

ITA has appointed Westrox as exclusive international distributor for ITA's complete line of broadcast equipment.

This offers ITA, as R. Paul Comstock, Jr., ITA v.p. and sales director pointed out, complete coverage of the worldwide market.

ITA will exhibit its full line of am and fm transmitters at the broadcasters convention in Mexico City this month.

A five percent price increase on equipment manufactured by RCA's broadcast and tv division goes into effect 1 November.

Boost applies to transmitting, studio and relay equipment used in tv-radio and closed circuit industries.

Reason given for the hike: increased engineering and manufacturing costs "involved in turning out the more complex equipment required by current high standards of broadcasting performance."

Idea in action: Shure Bros., Evans-ton manufacturer of mike and stereo-

high fidelity components has just named the winners of its theatrical performers contest. First prize—a free recording session at a studio of their choice—was won by the Eligibles, an L.A. vocal quartet.

PEOPLE ON THE MOVE: Gerald H. Reese, named coordinator of sales promotion and public relations for Shure Bros.; Chris Bach, manager of service and rentals of Caldwell Equipment, Toronto.

Public Service

Public service in action:

• WREX-TV, Rockford, Ill., took a hand in promoting the patriotic "Freedom Week" as proclaimed by the City of Rockford. The week, which included rallies, civic functions, and store tie-ins, had as its purpose the contrast of communism with the American free enterprise system and to realistically assess the problems that face our country.

• WPRO-TV, Providence, R. I., was the assembly place last week for the entire Rhode Island Congressional delegation. Both Senators and Congressman appeared on a live telecast on the general subject of the achievements of the 87th Congress.

• KALL, Salt Lake City, launched a high school safe driving contest on its Bob Barnett Show as part of an extensive drive to train youths in the ways of safe driving. Prizes were offered for the best slogans sent in by Utah's high school populace.

• WLOF-TV, Orlando, Fla., has a daily program called Orbit as a public service project for Fire Prevention Week. Lowell Fenner, personality of the show, gave a demonstration of a jump into a rescue net for one program.

Q. Can BONDED service my transcriptions, slides and props?

A. Yes, this is part of BONDED's agency service.

BONDED
TV FILM
SERVICE

NEW YORK
 CHICAGO
 LOS ANGELES
 TORONTO



A Division of
 NOVO INDUSTRIAL CORP.

• **WFLA**, radio and tv, Tampa, Fla., presented, for the third straight year, a check for \$350 to the State of Florida Champion Dairy Judging team. This year's winner was sent to the national competition in Iowa where they finished third.

• **KFRC**, San Francisco, is currently running its second annual United Crusade Slogan Contest on behalf of the Crusade's 1961 fund drive for the community. Listeners are asked to send in what they think would be the best slogan for next year's United Crusade.

• **Herbert E. Evans**, president of Peoples Broadcasting Corp., who just returned from a world tour, was guest speaker at the annual dinner of the YMCA of greater New York. In his speech he mentioned that he had been surprised to see, wherever he traveled, so many young people showing an interest and taking part in matters related to the welfare of their country.

More on air shelter programs: **WFRV-TV**, Green Bay, has had a fall-out shelter test program in operation entitled Survival '61. The station's studios have been the meeting place of the people, representing the public in many walks of life, who are interested in implementing the test.

Kudos: **WSB**, Atlanta, has been cited by the American Cancer Society in recognition of "outstanding work done by the station in the 1961 Education-Funds Crusade" . . . **KLZ-TV**, Denver, was recipient of the Colorado Bar Association's first annual Justice Award. The award was made for the station's "outstanding efforts in bringing to the attention of the public the vital role of the law, the legal profession and the courts in American Life." . . . The **Louisiana and Texas Associations of Broadcasters** were awarded certificates at the respective annual meetings by the American National Red Cross for the efforts of the stations involved in broadcasting safety information prior to and during Carla.

PEOPLE ON THE MOVE: **Ken Malden** has been appointed public affairs and public service director for Miami radio station **WGBS** . . . **Jim Monroe** to director of public affairs at **KCMO (AM-FM-TV)**, Kansas City.



PRINCIPLE ... INTEGRITY

Thomas Jonathan Jackson, Lt. General C.S.A., remains one of the most colorful and studied personalities of the War Between the States. A brilliant soldier, this famous Virginian broke the rules of war to win. His place in history assured by his military genius, this man popularly known as "Stonewall" was also a man of great principle and integrity.

We at Shenandoah Life Stations believe devotion to high principles to be essential to the success of all phases of our broadcasting services.

WSLS - TV

ROANOKE, VIRGINIA

AM 61 · FM 99.1

NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC..



"THERE IS NO SUBSTITUTE FOR INTEGRITY"

ANOTHER COLOR TV PREMIERE

The Bullwinkle Show makes its Color debut this season. General Mills and Ideal Toys are the sponsors. Learn today why more and more shows and sponsors are moving up to Color. Contact W. E. Boss, Director, Color Television Coordination, RADIO CORPORATION OF AMERICA, 30 Rockefeller Plaza, New York 20, New York, Tel: CO 5-5900

order now for christmas

YOUR STATION CALL LETTERS WITH A sculptured in striking

the famous

'mike' pens

These handsome pens will win many friends everywhere for your station: Your call letters are beautifully sculptured in 3 Dimensions above the miniature mike and permanently mounted on these fine pens. On the TV pens your channel number also will appear below the miniature camera.

Each pen is masterfully hand-finished by skilled jewelry craftsmen to provide an impressive conversation piece. These superb pens—in gold or silver finish—are comparable to the finest made. They are mechanically foolproof and fully guaranteed.



RECIPROCAL TRADE
Considered

WINNING RAVES COAST TO COAST

"... 'Mike' pens—terrific for all our stations. . . ."
—Bill Morgan, KLIF Dallas

"... thank you for helping us create a true success story for KNX Radio. The impression that the KNX pens have made in Los Angeles is tremendous. . . ."
—KNX Los Angeles, Calif.

"... the 'Mike' pens have arrived and they really are great. . . ."
—WEAS Atlanta, Ga.

"... 'Mike' pens—the best promotion we ever had. . . ."
—WXYZ Detroit

"... excellent promotional pieces. . . ."
—KXLY Spokane, Wash.

"... our clients and listeners have been delighted with them. . . ."
—WRDW Augusta, Ga.

"... the hottest promotion item the station has ever had. . . ."
—KWAM Memphis, Tenn.

"... the finest quality I have ever seen. . . ."
—KTCS Fort Smith, Ark.

"... I think you have another winner. . . . Everyone comments on them and the quality of your pens is outstanding. . . ."
—WGR Buffalo, N. Y.

"... very attractive and very effective. . . ."
—WJTN Jamestown, N. Y.

AND DOZENS MORE LIKE THESE IN OUR FILES

**SPECIAL
SAMPLE
OFFER**
6 Sculptured
3-D 'Mike' Pens

\$15

Mike or Camera Design

No charge for models or dies on this special offer.

Prompt 2-week Delivery

CUT OUT AND MAIL TODAY!

Individual mailers and special Xmas boxes upon request at no extra charge

.NEW! EFFECTIVE! LASTING!

MINIATURE MIKE OR TV CAMERA

3 dimensions

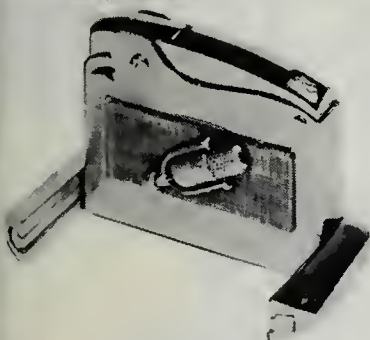


these handsome

lighters

Your logo, building, or trade mark is faithfully reproduced in sculptured 3 Dimensions and permanently mounted on both faces of these handsome lighters. You may have two different logos—one on each side of the lighter.

Each lighter is masterfully hand-finished by jewelry craftsmen to provide an impressive conversation piece. These superb lighters—in the convertible or windproof designs—are comparable to the finest made. They are mechanically foolproof and fully guaranteed. The lighters are individually packaged in attractive presentation boxes.



CONVERTIBLE LIGHTER

DUAL FUNCTION: Serves as a modern-style pocket lighter or as a handsome desk or table accessory. Provides a functional paperweight.



Windproof Lighter The ever-popular design, universally appreciated and used.

RECIPROCAL TRADE Considered

WIRE, PHONE, OR WRITE FOR DETAILS

G. T. H. ENTERPRISES, 136 West 22nd Street, New York 11, N. Y. BRyant 9-4725

SPECIAL SAMPLE OFFER
 Six lighters custom-made to display your own logos (reproducing your artwork). No charge for models or dies on this special offer! Prompt 2-week Delivery

6 #5 WINDPROOF LIGHTERS — \$30.
 6 #10 CONVERTIBLE LIGHTERS — \$36.

G. T. H. ENTERPRISES LTD., 136 West 22nd St., New York 11, N. Y.

- I am interested in Reciprocal Trade.
- I am interested in paying cash.
- Please send full details and price list at no obligation
- Kindly ship 6 pens lighters on your special offer

MIKE' PENS

- Mike camera design

Check herewith, ship prepaid

Bill my station

Enclosed is our artwork

Use your block letters

LIGHTERS

- 6 #5 Windproof Lighters \$30.
- 6 #10 Convertible Lighters \$36.

Call Letters Channel No.

Signed.....

Title.....

Station.....

Address.....

City.....Zone.....

State.....



THE TWO FACES OF



ADVERTISING

It's one of the enigmas of the human mind that most men who sell advertising do not "buy" their own philosophies. They have another face for this occasion.

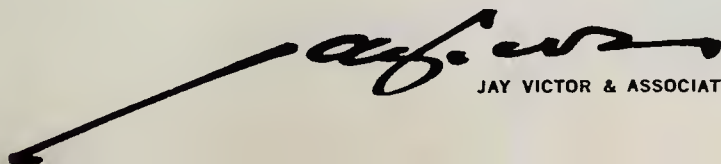
Tho there are exceptions, of course, (and we number some of them among our clients) the broadcast industry, as a whole, is a perfect case in point. Last year it "sold" over \$2,200,000,000 worth of radio and tv time. It "bought" an estimated 7-million dollars worth of trade paper advertising; an expenditure of about one-third of one percent of total sales. It may have matched that expenditure for local advertising—bringing the grand total up to two-thirds of one percent.

It advocates the concept that industry should allocate three to five percent for promotion but it "buys" about 20% of what it "sells".

We wonder what would happen to the broadcast industry, itself, if other industries used their ratio. Thank Heaven it's not likely.

But more important—we wonder why more broadcasters do not realize that if they can do so well with so little, what an enormous potential there actually is out there—and what successes might be achieved if the industry "really believed" in advertising and allocated the same budget for themselves that they so loudly proclaim for others.

The stakes are a piece of \$10,000,000,000 (ten-billion) more American dollars.



JAY VICTOR & ASSOCIATES, NEWARK, NEW JERSEY

YOU CAN'T MISS

**with the
"BIG CHEESE" in Wisconsin**

Not only 3/4 million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

DINING
at New York's elegant
MALMAISON
is a delightful experience

MALMAISON
RESTAURANT

10 East 52nd St., New York

LUNCHEON... COCKTAILS... DINNER

At the piano: Jules Kuti, 5 to 11 P.M.

PLaza 1-0845 • Closed Sundays

Tv and radio NEWSMAKERS



John F. Crohan has been named v.p. and general manager of WCOP-AM-FM, Boston. For the last five years he has served as v.p. and station manager at WICE, Providence, R. I., and has been associated with major Rhode Island radio properties for more than ten years. An Air Force veteran, he has attended Providence area schools. Crohan is an officer of the Rhode Island Broadcasters' Association and is chairman of the State Industry Advisory Committee, Conelrad.

Robert P. Schroeder has been appointed sales manager of KYW-TV, Cleveland. He is, at present, sales representative with TvAR in Chicago. He replaces Albert Krivin who recently became general manager of KMBC-TV, Kansas City, Mo. Schroeder began his broadcasting career in 1946 as a salesman for WCAE, Pittsburgh. Five years later he moved to the sales department of WDTV, Pittsburgh's first tv station, now known as KDKA-TV. In 1951, he joined CBS Network sales.



Sheldon Van Dolen has been made general manager of WBFM, the Muzak owned New York City FM outlet. He was formerly account executive at Blair Television Associates and Weed & Co. Prior to entering the representation field, Van Dolen was a sales presentation writer for American Broadcasting Company, and before that was an assistant account executive at McCann-Erickson Advertising agency. He will supervise the entire WBFM operations, including a revision of its program structure.

S. Campbell Ritchie has been appointed president and general manager of CKLW radio and tv. the RKO General station in Detroit. He has been with the station since 1936 and has served as announcer, vocalist, traffic manager, program director and operations manager. Ritchie came to the station from CHML, Hamilton, Ontario, 25 years ago where he was staff announcer. During World War II, he wrote, produced, and announced for BBC and was a major in the Canadian Army.



The seller's viewpoint

On September 26, 1961, Ward Dorrell research v.p., Blair Co., made a plea for qualitative research to the Louisiana Broadcasters' convention. This week's viewpoint is an excerpt from that speech in which Dorrell states that ". . . the best defense against automative buying is qualitative research." He contends that radio needs this type of research more than tv, and, also it is necessary in order to pin down the evaluation of ratings and keep selections error-free. He states: "If we use the right kind of fact getting . . . then we have basic, sound sales support that cannot be shaken by ratings . . ."



The need for qualitative research

Unquestionably, the best defense against automative buying is qualitative research and by the term "qualitative" I mean any sort of measurement of audience characteristics other than sheer number of bodies. You and I know, of course, that ratings are indispensable and in nothing that I say today do I wish to imply any derogation of their importance.

We all know that two identical cost-per-1,000 programing efforts can have widely varying sales-effectiveness. Too many factors enter the given situation to pin down the evaluation on ratings alone—and limited to automated ratings, buying selections would be shot full of error. But equipped with qualitative information—we can find out how to develop a payoff audience. If we use the right kind of fact-getting—the qualitative approach—then we have a basic, sound sales support that cannot be shaken by the ratings-only short-sightedness, or bright hunches and precedent, had habit, and the personal and emotional factors that effect the buyer-seller relation.

Four years ago one of the great stations we represent, WHDH in Boston, produced one of the first qualitative research studies that I know of. This study was done by the Pulse Inc. and attempted to determine the reasons causing people to turn on the radio, program preferences, awareness of network stations, extent of out-of-home radio audience, Boston station preferences and the station image.

Other qualitative reports for our stations followed in rapid succession and to date 36 Blair represented radio stations have ordered and utilized similar qualitative research.

After the production of a station image report, what can we do for an encore? Well, if we have a station image in our hands why not produce a station audience image? Such a report provides you with specific facts about your audience far and beyond the ordinary treatment of how many men, women, teen-agers and children. What kind of people listen to or watch your station programing? What do these listeners or viewers think of your station and what is much more important, are they people who are

capable of purchasing the product you advertise? Many of our stations who have purchased station image reports have followed them with audience image reports. A typical report of this nature would obtain information about such factors as these:

1. How much money did you (your wife, the lady of the house) spend for food and groceries in the past seven days?
2. Did the head of your family (or you—if the head is interviewed) take a trip during the last year (excluding weekends)?
 - a. Was this a business or vacation trip?
 - b. If you took a vacation trip, about how much did the entire trip cost (food, travel, hotel, etc.)?
3. Some big corporations pride themselves in knowing how many Americans own stock in a company. Do you, or the head of your family, own stocks or bonds or securities in any company?
4. Do you, or any member of your family own an automobile?
 - a. Was it bought new or used?
 - b. What year, model?
5. What kind of work does the head of your family do?
6. What is the total amount of your entire family income per year? That is, the salaries of all the working members and their income such as investment and business operations.
7. What was the last grade in school of the head of the family?

Armed with this kind of information you will find your prospective buyer, his supervisor, media directors and account executives eager to receive it. Broadcasting is way behind competitive media in the production of this kind of information.

It has been our experience that our radio stations need qualitative research to a greater extent than our tv stations. However, the time is rapidly approaching particularly with the threat of automated buying when tv stations will find this type of research invaluable. ▀

SPONSOR SPEAKS

Still-the Spot Radio Dilemma

Indications reaching SPONSOR this week are that spot radio's 4th quarter figure will be nothing to cheer about.

And this at a time when spot tv and network tv are moving ahead, when local radio continues its healthy climb, when even network radio shows signs of vigor.

It is a baffling, exasperating phenomenon, and it has been for a number of years.

SPONSOR has said it so many times we're sick of repeating it now—there is absolutely no reason for spot radio's poor showing in the national advertising picture—no reason inherent in radio as a medium, at any rate.

But something obviously is radically wrong—either in the way spot radio is sold or not sold or the way in which it is bought or not bought. Somewhere there is an answer to the problem, a solution to the dilemma.

We urge increasingly vigorous efforts by station management and by station representatives and by industry associations to root out the causes of Spot Radio's sub-par position and come up with practical answers.

Presenting Timebuyers' Corner

This week, we're proud to present (pages 39 and 41) a new SPONSOR feature which we predict will become one of the best-read sections of our book.

Timebuyers' Corner is designed to provide a kind of "personal column" for all those engaged in the actual purchase of radio and tv time, the highly influential agency media people whose decisions determine the broadcast placement of advertising funds.

Timebuyers' Corner, as you can see, will report on both personal and business doings, not only news of engagements, weddings, births and other special events, but job changes, new account assignments, and human interest stories.

In charge of *Timebuyers' Corner* is Associate Editor Jack Lindrup, who reports he is hungry for every item of time-buyer news you can supply.

He's particularly anxious for out of New York news, about timebuyers in Chicago, Detroit, St. Louis, San Francisco, Atlanta, Houston, Los Angeles and every other agency center. Send in an item today!

10-SECOND SPOTS

Great impersonation: Who's the guy going around impersonating a SPONSOR editor, sounding like comedian Shelley Berman, and pumping ad agencies for information on who's producing and/or appearing in certain tv commercials? If he's not Shelley Berman, he ought to call Art Poretz at Mogul, Williams & Saylor right away, because he sounds so much like Shelley Berman the agency may be able to use him in one spoof-type commercial or another.

And regardless of whether the guy is or not Shelley Berman, and does or does not work in a Mogul commercial, he ought to put Poretz out of his misery and tell him what's going on. Poretz hasn't been the same since the Bermanesque voice identified itself as Hy Kaplan of SPONSOR magazine and fired questions about the tv commercials. Suspicious from the start, Art fended off the questions, and finally asked if it wasn't Shelley Berman. "Yeah, you've got me dead to rights; I'm the guy who prances around on the *Paar* show," he replied.

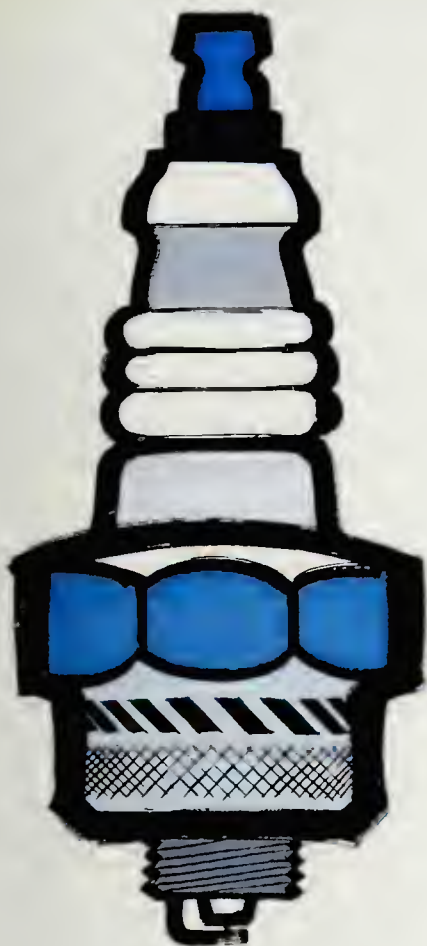
What's the next disaster?: When newsman Lee Tucker, of KPRC-TV, Houston, goes on vacation, Texans know a disaster will occur. This vacation, the first in two years, Tucker went to Washington state when hurricane Carla hit the Texas coast—one of the biggest news stories of the year. On previous vacation, Tucker was away when a maniac bombed Houston's Poe Elementary School. The station is thinking of offering Tucker's vacation schedule to the Civil Defense officials.

Pair of Jacks: One secretary at an ad agency congratulated another on getting "The Jackie Look."

"Oh, you've noticed that I look like Jackie Kennedy?"

"No," said the other. "*Like Jackie Gleason.*"

White House Rock: Speaking of Jackie (Mrs. JFK that is), she has a decorating problem with those famous White House rocking chairs. "A rocker is a rocker, and there isn't much you can do to make it look like anything else," she laments.



T because
 Toledo is
P different from
 Philadelphia...

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? Both WSPD-TV* and WSPD-RADIO† rate first in Toledo . . . WIBG dominates Philadelphia in all surveys! . . . Further evidence that Storer quality-controlled, local programming is liked, watched and listened to. Storer representatives have up-to-the-minute availabilities. *Important Stations in Important Markets.*

Nielsen—June 1961
Pulse—July-August 1961

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WVVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

"..PERSPECTIVE ON GREATNESS excellent!.."

"..exceptional prestige series for our client.."

"Congratulations!"

"..high caliber television.."

LOOK

WHAT THEY SAY

"..superb.."

"..impressed with concept.."

"..proud to show

them in prime time.."

"PERSPECTIVE ON GREATNESS outstanding!"

"..a truly

fresh documentary presentation.."

"..salable

commodity.....wide prospect appeal.."

"..a coup d'etat to have exclusive.."



PERSPECTIVE ON GREATNESS

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