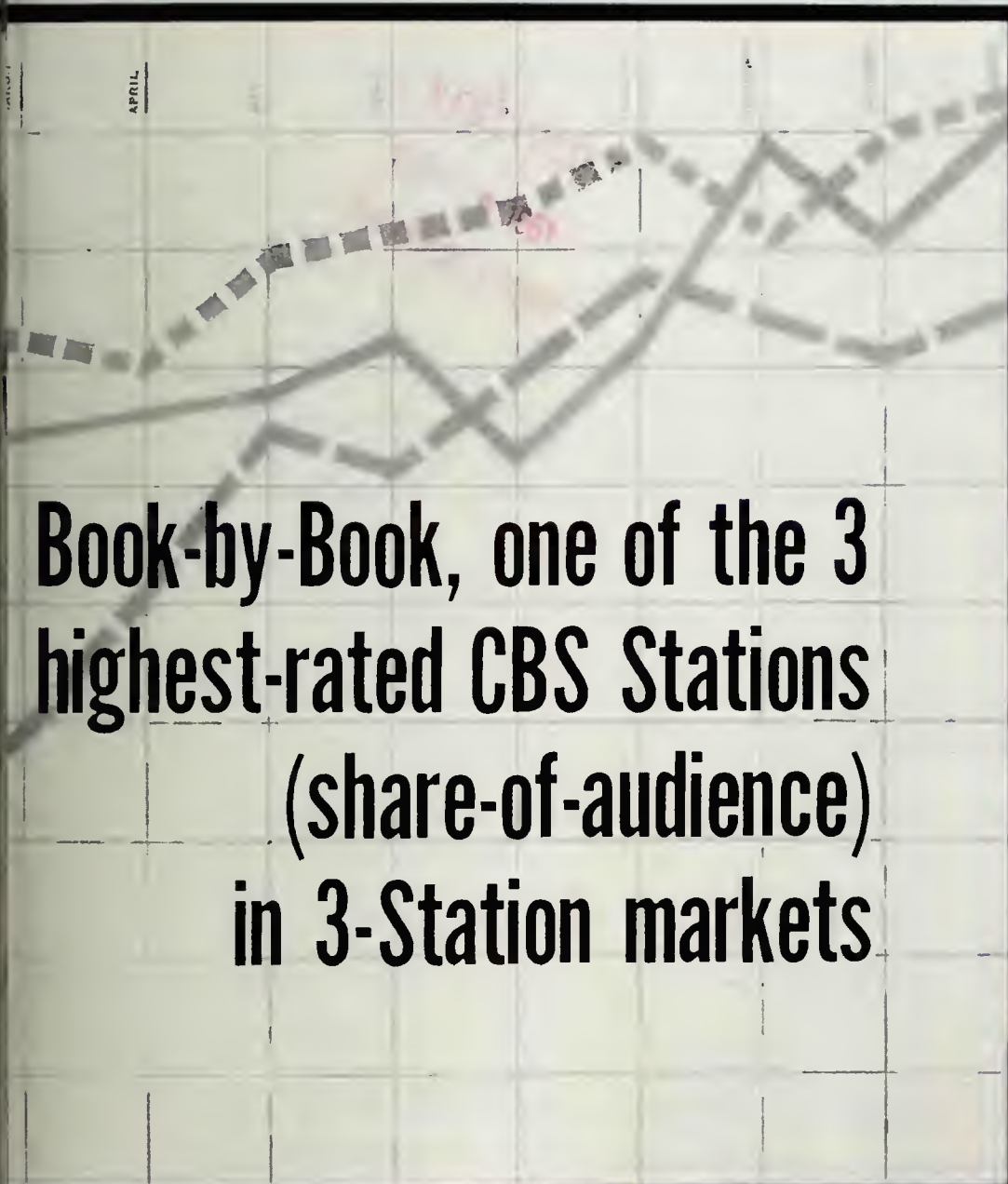


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



**Book-by-Book, one of the 3
highest-rated CBS Stations
(share-of-audience)
in 3-Station markets**

ANA UNVEILS HUSH-HUSH 'PROJECT X'

Agreement on defining ad goals is expected to have far-reaching effects on advertising

Page 27

Does spot radio need more sell?

Page 32

Why Grace McElveen just can't lose

Page 34

Will c-p-m be dumped for h-p-c?

Page 36

The Land of Milk and ~~X~~^Money!

WISCONSIN TV 2

GREEN BAY, WISCONSIN

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



DIGEST ON PAGE 36



Basic Fact: WCCO Television has a greater daily St. Paul-Minneapolis market, than any other television circulation is also greater than any other medium in penetration is further proved by the basic fact Television reaches 31% more homes than any other Basic Medium: WCCO Television, with its vast Northwest area, is the single medium you need Modern selling demands the advantages of WCCO television combines these with a big, on this Basic Medium call WCCO Television

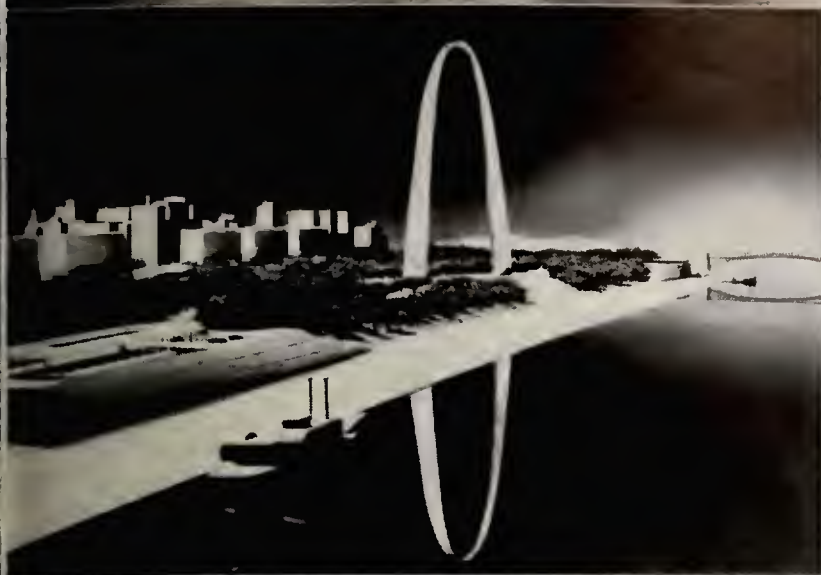
circulation in the 68 county television station in the area.* The the market. The extent of that in prime viewing time WCCO television station in the market range and acceptance throughout to sell your product in this great market sight, sound and motion advertising buying audience. For more Basic Fact or Peters, Griffin, Woodward, Inc.

*ARB 1960 Coverage study

†Nielsen, Nov. '60—Aug. '61 Ave

WCCO

BASIC MEDIUM



The NEW Spirit of St. Louis

The new Spirit of St. Louis might be called *One Billion Dollars in Action*. That is the approximate amount being spent to improve the business, industrial, civic, cultural, educational and economic profiles of this great city . . . the 9th largest metropolitan area in the U. S. and the nation's 10th major market.

Look to the *new* Spirit of St. Louis for an ever-expanding, lucrative market potential. Communicate *effectively* with this newly revitalized market via KTVI

— still your lowest cost
per thousand TV buy
In St. Louis.

Represented nationally by **BLAIR-TV**

K T V I 2 
CHANNEL
ST. LOUIS

OVERWHELMINGLY

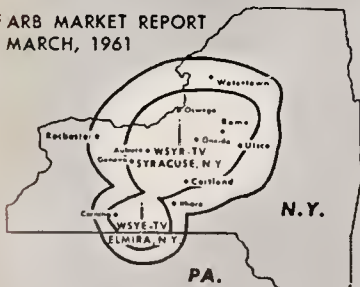
THE LEADER* IN THE SYRACUSE MARKET

WSYR-TV

DELIVERS 42%*

MORE HOMES THAN ITS COMPETITOR

* ARB MARKET REPORT MARCH, 1961



Get the Full Story from HARRINGTON, RIGHTER & PARSONS

WSYR-TV Channel 3 • SYRACUSE, N. Y. • 100 KW Plus WSYR-TV channel 10 ELmira, N.Y.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USA

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Time buyers
are studying it!



Time sellers
are studying it!



Do you know what they know? (about station coverage)

Buyers and sellers of broadcast time are finding Nielsen Coverage Service '61 a gold mine of *current* information about radio and television station coverage market by market.

Advertisers and agencies are applying NCS '61 coverage facts to marketing strategies . . . seeking the most effective buys. NCS '61 is telling them:

- The size of each station's *coverage* area.
 - the number of homes in each *marketing* area.
- How well each station serves these areas
 - how often families receive the station
 - how often they tune elsewhere.

*Over 500 agencies, advertisers and broadcasters are now using NCS '61.

- How well each station's coverage dovetails with specific marketing patterns.

Subscribers* know how well each station scores on the above points . . . have the information they need to guide effective sales campaigns. To get your share, start planning today . . . using the latest coverage facts from NCS '61, now available to everyone.

FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700

HOLLYWOOD 28, CALIFORNIA
1680 N. Vine St., HOLlywood 6-4391

Nielsen Coverage Service

a service of A. C. Nielsen Company

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

1453



This Fall, the CBS Television Network will again chalk up the biggest attendance record in football. The same go-go-go spirit that first brought professional football home to a nationwide audience (the late National Football League Commissioner Bert Bell attributed the game's phenomenal rise to this network's pioneering coverage) is also responsible for many other CBS Television Network sports firsts. First to give the nation a front row seat at international competitions through exclusive coverage of the 1960 Winter and Summer Olympics. First to use video tape in sports, making it possible to rerun thoroughbred races, crucial golf rounds and scoring football plays as soon

DOMINATE!



They are over. First to televise the whole incredible range of sporting events from rugby to auto racing, from sky diving to figure skating—through the introduction of the weekly Sports Spectacular series. And throughout the year, this network continues to bring a hundred million television fans such major events of every season as the college bowl games, the Triple Crown, the UN Handicap, the PGA and Masters golf tournaments, and baseball's Major League Games of the Week. Sports play an exhilarating, exciting part in the powerful CBS Television Network **DOMINATE** line-up, which again this season has the balance, depth and quality to

Pioneer in public service



Major Edwin H. Armstrong made an outstanding contribution to the field of electronics when he developed the superheterodyne circuit in 1919—an invention used to this day in all home radios. Major Armstrong also did pioneer work in the regenerative circuit which is a fundamental part of all radio receivers and transmitters. His last great contribution to radio was the invention of the system of noise-free FM now widely used throughout the world for high fidelity broadcasting and in television.



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 area.



Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

6 November 1961

SPONSOR-WEEK

NETS GO TO THE MOVIES

ABC TV, CBS TV are looking at movies for network use to counter NBC TV Saturday night success with them

ABC TV and CBS TV are now both taking a look around at what's available in feature films for prime time network use, according to informed sources.

ABC TV especially has been heavily hit in the Saturday night ratings opposite feature films on NBC TV.

The NBC TV series, Saturday Night at the Movies, is the first fully competitive use of feature films in network prime time.

The October 11 NTI for the two weeks ending 15 October has NBC TV from 9 to 11 p.m. on Saturdays trailing the CBS TV established shows by fairly close margins and sweeping far ahead of ABC TV.

For the two weeks NBC TV had 20.0 and 21.3 average audiences over the two hour period while CBS TV had 24.3 and 24.6 and ABC TV 12.5 and 12.4. While the NBC movies aren't topping CBS, they are giving Defender, Have Gun, Will Travel, and Gunsmoke some sustained serious ratings competition, and are leading ABC's Lawrence Welk and Fight of the Week by wide margins. (Make That Spare, after the fights on ABC, had 5.5 and 5.9, and is omitted from the averages above.)

Thirteen advertisers are currently in the NBC Saturday night movies. They are: Lanolin Plus (D&C), Chemstrand (DDB), Helene Curtis (McC-E), Union Carbide (Esty), R. J. Reynolds

(Esty), Thomas Leeming (Esty), Noxzema (SSC&B), Maybelline (Post & Morr), Block Drug (Grey), Sunbeam (FC&B), International Latex (Bates), Bulova (SSC&B), and Beech-Nut (Y&R).

Not the least of the advantages to a network carrying movies is that it can sell participations in them with considerable flexibility.

The addition of more movies to network line-ups would speed up recent tendencies for the networks to become national-level spot carriers more and more.

The NBC movie series was the product of a decade of trade talk. Several seasons ago ABC TV acquired a package of British pictures from J. Arthur Rank. The ones that didn't go to ABC Films for station syndication went in on Sunday nights against Ed Sullivan, but the project was abandoned after a year. Since then only occasional use of features occurred on the networks until this season.

This year several studios were in negotiation with NBC TV until Twentieth Century Fox made the deal for a group of its post-1948's.

At the moment all studios with the exception of Universal and Goldwyn have made at least some commitment to sell their post-1948's to stations directly. The Universal package

(Continued on page 10, col. 2)

Puzzle picture: Tuesday at 9 p.m.

First juggling act for programming of the current season is ABC TV's on Tuesday night.

Calvin and the Colonel moves down from 8:30 p.m. to 9:30 p.m. start and New Breed, which began in the 9-10 p.m. slot moves up to 8:30-9:30 p.m.

Also on Tuesday night Red Skelton on CBS TV moved up from a 9:30 p.m. start to a 9 p.m. one—even before the season started.

Behind the ABC TV switch is the success of Dick Powell on NBC TV. The ABC program change gives New Breed an earlier start by 30 minutes than Dick Powell—instead of starting even at 9 p.m.

FTC: BURDEN OF PROOF NOW ON ADVERTISERS

The FTC is cracking down on deceptive tv ads using anonymous indorsements.

Where it is claimed that such-and-such a number of doctors, bankers, nurses, movie stars, etc., use a product the FTC is sending questionnaires asking companies to submit material on which commercials are based. Hence the advertiser, not the FTC has the burden of proof.

The current FTC drive began this summer and is the commission's first major effort since the tv "demonstration" investigations of 1959-60.

VEDDER TELLS SRA WHY REPS MISUNDERSTAND

(Chicago): Blair Vedder, v.p. and director of media for NL&B, speaking before the SRA chapter in Chicago recently, explained to reps how media plans for clients are done by his agency. He also explained how a failure to comprehend the process can lead to mutual misunderstandings between agencies and reps.

Vedder pointed out that this media department rarely plans its own media programs.



Blair Vedder, Jr.

These usually begin when the account executive, research, marketing, and media supervisors create

a marketing strategy for a brand.

In these preliminary sessions everything known about a brand is correlated to a marketing strategy which passes through the agency plans board to the client. Only then after approval does the media department go to work.

Vedder explained that this process excluded the chances of most "eleventh hour" station pitches.

He urged reps to make presentations regularly to buyers and supervisors, and to familiarize themselves with specific brand requirements before preparing a presentation.

Vedder made the address to explain why two questions are asked so frequently. Media reps openly ask: "How do I get your buyers to put my station, my magazine, or my newspaper on more of your schedules?" And Vedder's agency's own media planners ask: "Why do the media representatives keep trying to tell me how to build a media plan or how to buy one?"

Apart from NL&B's media purchasing process, already explained, Vedder pointed to another factor in-

(Continued on page 60, col. 1)

Nets go to the movies

(Continued from page 9, col. 2)

and the Goldwyn features (including pre-1948's as well) are open all the way for network negotiation.

But most the other studio post-1948 libraries have made some provision to save some features for network negotiation. Furthermore, each passing year takes an additional batch of features off the five-year waiting period after theatrical use.

Several of the feature film companies' distribution arms have been approached by networks recently about post-1948 availabilities. Goldwyn has control of his own features, Screen Gems—a division of Columbia Pictures—is sales agent for Columbia, MGM-TV handles the MGM features, and UAA is the representative for the United Artists' backlog.

Other libraries are disposed as follows: Universal has a distribution deal with Screen Gems for pre-1948's, Seven Arts is an independent distribution company set up especially to handle post-1950 Warner Bros. features, and Colorama handles the post-1948 Paramounts. Twentieth Century Fox, apart from its features on NBC TV, has distribution arrangements with NTA and Seven Arts.

Lee bombshell to NMA on deintermixture

Tv stations have a surprise coming to them from FCC commissioner Robert E. Lee this week.

He's going to tell the National Manufacturers Association Radio Use Committee that he favors assigning part of the deintermixtured vhf channels for use as factory-to-factory and factory-to-mobile unit facilities.

The nub of Lee's remarks: the manufacturers will have to look for such frequencies to vacated tv channels, with a harvest to be expected when and if all tv moves to uhf.

WWJ ELEVATES SISSON JACOBSON, SIBBOLD

(Detroit): In the latest of a series of executive realignments at the WWJ stations, Franklin G. Sisson becomes station manager of WWJ-TV, Denman F. Jacobson becomes station manager of WWJ radio, and Nestor A. Sibbold has been named sales manager of WWJ.

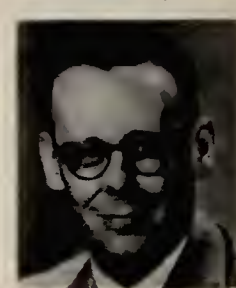
Sisson joined the stations last April as manager of WWJ.

For 14 years previously he was associated with WOOD and WOOD-TV, Grand Rapids, where he was announcer, program manager, and finally tv sales manager.



Franklin G. Sisson

Jacobson joined WWJ in 1959 as



Denman Jacobson

local sales manager, later becoming national manager as well. He was previously an account executive with CBS in Detroit, and was at one time service representative for Plymouth with N. W. Ayer.

KHJ back at Mutual; RKO gets CBC dramas

KHJ, the RKO General radio station in Los Angeles, will become reaffiliated with the Mutual Broadcasting System on 29 January 1962.

A number of the original Don Lee system, KHJ joined Mutual in July 1936, but dropped its affiliation in August 1959, whereupon KPOL joined Mutual.

Elsewhere, RKO General has acquired 26 full hour dramas, originally telecast in Canada on the CBC for General Motors, for o&o use and sale to others.



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

The latest addition to the WWLP-WRLP equipment lineup is a brand new remote truck which enables us virtually to put our studio on wheels. Carrying three television cameras and a portable videotape recorder, plus cables, a microwave relay, a 100 ft. portable tower, lighting, audio equipment and spare parts, the remote unit is the single most valuable equipment collection that our stations maintain.

Our stations have had mobile unit since 1954 and have a long record of impressive remote telecasts to our credit: *Today, Tonight*, several *Wide, Wide, World* telecasts; the installations of Catholic and Episcopal bishops; the Springfield Symphony; Armed Forces Day at Westover Air Force Base; numerous bowling, golf, and football games; the St. Patrick's Parade from Holyoke; a gubernatorial in-

auguration; the Home show; Eastern States Exposition; and many, many others including feeds to all three TV networks.

The remote truck gives WWLP-WRLP the ability of getting out with television cameras to where things are happening. It goes without saying the splendor of a cathedral or the scope and size of a SAC Air Force Base could not be brought into our television studios, so we take the cameras where the story is.

Our remote equipment doesn't necessarily mean anything to a national advertiser—but it's the only equipment of its kind within almost 100 miles and it means a lot in terms of station image—and viewer loyalty.

Represented nationally by HOLLINGBERY

WINS, NEW YORK IS PSN FLAGSHIP

Independent radio station WINS, New York, has become affiliated with the new Public Service Radio Network and will serve as its flagship station.



Ted Cott

Ted Cott is president and chief executive officer of the PSN. Frederick Raymond is chairman. Budd Gettschal is executive v.p. and David Garth is production v.p.

PSN is preparing four libraries of one minute features to serve public service and community interests. A series of nine minute lectures is also planned, forming a national radio university. Courses will be given by Edward Barrett, Columbia; Max Lerner, Brandeis; Peter Sammartino, Farleigh Dickinson, and members of AADA.

The aims of the PSN have been endorsed by FCC Chairman Newton Minow, by Congressman Emanuel Celler, and Senator Mike Monroney.

ABC TV NSS way ahead of '60 for o&o's in fourth quarter

ABC TV National Station Sales had written as much business for the ABC o&o's by 15 October as was done in all the fourth quarter last year, before NSS was formed.

ABC expects that the five stations will have a fourth quarter 20% ahead of 1960.

WNTA-AM-FM to Bergen Corp.

Bergen Broadcasting Corp. and Bergen FM have purchased WNTA-AM-FM, Newark from NTA for \$2.5 million, pending FCC approval.

The am station dates from 1921 as WAAT, Jersey City, and the fm station began in 1947.

NBC TV'S DAYTIME: \$3.6 MIL. IN 5 WEEKS

NBC TV Daytime has put together \$3.6 million worth of new and renewal business in the last five weeks.

New business came from Kraft, Alberto Culver, Mead Johnson, National Biscuit, Pillsbury, and Sweets Corp.

Renewals were from U. S. Borax, American Doll, and Remco.

Rightist monster rally buys 3 hr. tv blocks

Ultra-rightist, anti-communist California groups are presenting a three hour rally taped for tv in other cities.

Schick division of Eversharp and Technicolor, Inc., sponsored the meetings on WPIX, New York, last week. Richfield Oil was a third sponsor when the meetings were telecast in California.

The sponsorship is strictly of the "lobbying" or public relations type. No commercials will be presented.

NBC claims 5 week sweep of Nielsen MNA

NBC Research is claiming that NBC TV has been the leading nighttime network for five consecutive weeks, according to Nielsen MNA Reports.

For the week ending 22 October it had a 7:30-11 p.m. average of 18.4, 3% ahead of CBS TV's 17.8 and 14% above ABC TV's 16.1.

In half-hour wins NBC had 24, CBS 17, and ABC 11.

NBC is also listing seven of its brand new shows this season among programs with a share of 33 or better (Dick Powell, Joey Bishop, Dr. Kildare, Hazel, International Showtime, Walt Disney, and Car 54) compared to one for ABC and none for CBS.

BPA SEMINARS SET FOR 6-8 NOVEMBER

At the Broadcast Promotion Association's annual convention in New York this week, an amendment will be voted on which would attempt to disperse officers and directors among more stations than at present.

The amendment, which comes up at the 6-8 November sessions, would limit stations, groups, networks or other broadcast units to one officer or director of the BPA.

During the New York meetings, which take place at the Waldorf Astoria, there will be 15 panel sessions conducted, ten of which can be selected. Agency executives, newspaper tv editors, trade paper editors, TIO executives, radio station managers and BPA members will participate.

Agency people will include Ted Grunewald, H&G; Frank Kemp, Compton; Herb Zeltner, L&N; Janet Murphy, Gumbinner; Phil Stumbo, McC-E; Al Silverman, NC&K; Jackie LaCosta, Bates; Sam Vitt, DCS&S; Bill Chrisman, L&N; Richard Dunne, SSC&B; John Eckstein, Wexton; Ray Stone, Maxon; Bern Kanner, B&B; Bill Raidt, D'Arcy; Al Petcavage, DDB; Julie Brown, Compton; Frank Grommer, FC&B; Bob Liddel, Compton, and Roger Bumstead, MJ&A.

In addition, these radio station managers will participate in the seminars: Jay Barrington, WDAF, Kansas City; John Sullivan; WNEW, New York, and John Gilbert, WXYZ, Detroit.

Michaels Storer tv v. p.

(Miami): Robert M. Akin has been appointed director of finance of Storer Broadcasting. At the same time Bill Michaels becomes v.p. for tv and Carry H. Lee v.p. for business planning, in addition to his Storer Programs post.

Akin is a partner in Dittmar and Company, a San Antonio investment firm. Michaels' new tv offices will be in Birmingham, Michigan.

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



"Your grandchildren will grow up under Communism!"

—says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag?

★ ★ ★

"Never!" you say. But *are you sure?* What can you do to oppose Communism? There is one sure way. Help *Radio Free Europe!* What does it do? It broadcasts the news of freedom to 79 million captive people behind the Iron Curtain. It helps keep them from turning to Communism. It helps pose a major obstacle to the Russians starting a war. But Radio Free Europe needs help. It depends on individual Americans for its existence. Will you help? Give a dollar? Give 5 dollars . . . or more? Surely your heart tells you to give something—so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . .

RADIO FREE EUROPE

THE AMERICAN PEOPLE'S
COUNTER VOICE TO COMMUNISM



Mail your contribution to
Radio Free Europe Fund,
P. O. Box 1961,
Mt. Vernon 10, New York



Commercial commentary

Image-building—sense or nonsense?

One of the latest of the eminent eggheads to attack Madison Avenue and the influence of American advertising is the famed historian, Arnold J. Toynbee, and the other day in Chicago I heard a couple of irate agency men discussing Dr. Toynbee in pretty frightening terms.

"Listen," said one, "he may be a thought-leader and an opinion-maker and all that. But I say he's a jerk."

"That's just the point," said the other. "We gotta get out and show the people that Toynbee is intellectually dishonest."

Somehow the picture of two eager-beaver ad agency vice-presidents standing solemnly before the bar of world opinion and indicting the prestigious author of *A Study of History* for intellectual dishonesty—man, it staggers the imagination!

But the conversation illustrates, all too graphically I am afraid, the absurdities, the problems, the pitfalls, and the pomposities which arise in that marvel of modern gibberish—industry image building.

These days, hundreds of serious-minded practitioners of both advertising and broadcasting have been frantically trying to figure out how to deal with a relatively small group of highly vocal critics.

All sorts of high-minded plans, projects and programs have been set up—ranging from Lou Hausman's work at the TIO to the AFA's advertising recognition campaign and the 4A's Hill & Knowlton thought leader study.

All have, as a basic objective, "influencing the influentials"—the educators, religious leaders, government officials, editors, artists, social scientists, writers and civic big wigs who have been sounding off so strenuously about the wasteland of tv programing and the atrocities of Madison Avenue.

And all, I am reluctantly forced to admit, are a strange combination of sense and nonsense, fact and fancy, pride and prejudice, and all suffer, to some degree, from certain basic fallacies.

Who gives opinions to opinion makers?

Fallacy No. 1 is the "just tell 'em the truth" illusion.

This is the odd but widely held belief that all you have to do to influence a thought leader is just "give him the facts."

Well, all I can say to that is—prove it, brother, prove it.

I've seen absolutely no evidence that any of our cantankerous intellectuals are moved in the slightest degree by long documented lists of "all the darn fine programs on tv every week, provided you just look for them."

Nor do I find the faintest indication that they are titillated in even the tiniest way by factual (and accurate) descriptions of advertising's necessary, useful role in our "consumption economy."

(Please turn to page 47)



WTOK-TV

MERIDIAN, MISSISSIPPI



***MISSALAND...** a most efficient media buy. Missaland comprises thirty-six counties in Mississippi and Alabama covered only by one television station—WTOK-TV. Facts prove that W TOK-TV offers advertisers one of the nation's most efficient media buys. Add to this a big new bonus market—the McCain Naval Air Station just commissioned at Meridian.

Before completing your next market list, take a close look at W TOK-TV. Here are five good reasons why:

- 159,400 Television Homes
- \$530,093,000 Retail Sales
- \$796,636,000 Effective Buying Income
- 2,500 New military and civilian personnel
- \$12,000,000 New Annual Payroll

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden

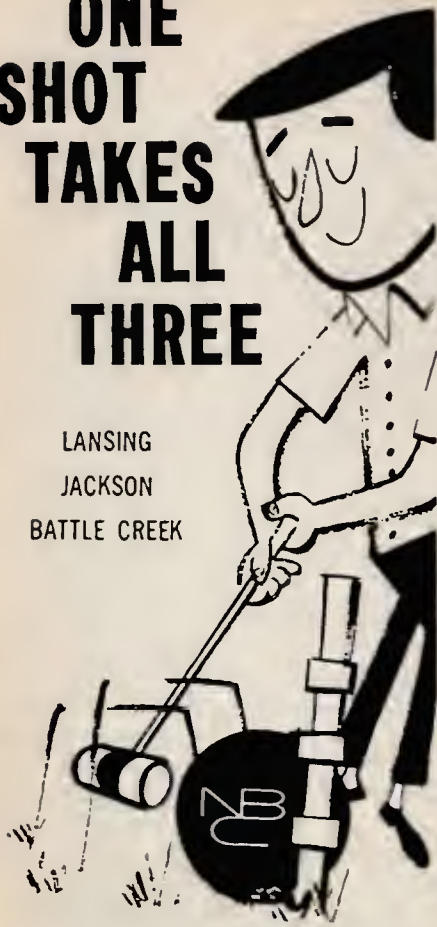


MAXIMUM POWER 31,600 WATTS

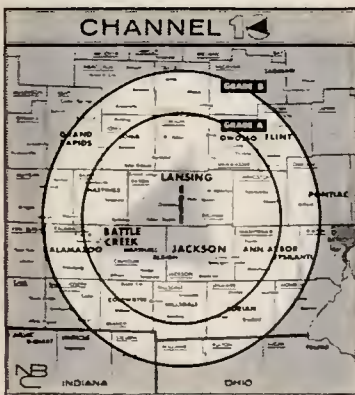
MISSISSIPPI'S FIRST
VHF TELEVISION STATION

ONE SHOT TAKES ALL THREE

LANSING
JACKSON
BATTLE CREEK



A solid play in Michigan's Golden Triangle stakes you to a lively market—Lansing, Jackson and Battle Creek! WILX-TV cracks all three with a city-grade signal and scores big in a lush outstate area.



Operating with a 1,008 foot tower at 316,000 watts. Let this one outlet give you all three markets.

Represented by
VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION

WILX **NB** **TV** **CHANNEL 10**

555/5th

RTES thanks us

Thank you for running our registration ad and the fine editorial coverage your publication has given to the RTES Seminar.

The combination proved extremely effective. Not only was the seminar fully subscribed, but all, save one, of our first choice instructors readily accepted the invitation to lecture. This could not have happened without your help.

It's my hope that the seminar will provide a good introduction to commercial broadcasting and will be offered each year. All of us who have worked towards this goal thank you for giving voice to the idea.

Edwin H. Ephron
*chairman, RTES
Time Buying & Selling Seminar*

* * *

We were most excited and pleased at your SPONSOR SPEAKS comments on the RTES Time Buying & Selling Seminars. However, I must call to your attention that in naming members of the Committee you omitted Erwin Ephron of A. C. Nielsen's Broadcast Division, who is chairman of the committee, and Chris Rashbaum of Harrington, Righter & Parsons, Inc., who is a co-chairman along with several others who are also contributing time and energy.

I just thought I would call this to your attention not to withdraw credit from the people you named, but to add those deserving recognition.

Claude Barrere
executive director

New data

A copy of your "Tv Basics" for 1961 came into my hands, and I was chagrined to find, in the color TV section, total absence of any information about WWLP.

Since the industry depends in great measure on publications like "Tv Basics" for vital information, and since most stations are anxious to supply this in their own behalf, I would like to see you with accurate,

up-to-date, useful information.

Frank J. Doherty, Jr.
*promotion manager
WWLP
Springfield, Mass.*

● WWLP-TV has submitted the following information with the above letter: Local color on film is available; 2,100 color sets in market; 2 weekly color programs; no locally produced color commercials; 1 color film camera.

Joe's got a critic

I imagine most SPONSOR readers were more than a bit disturbed to learn Newt Minow greeted Joe Csida "more coldly than (he) expected" at the recent Radio and TV Executive meeting. And imagine confusing Joe's column with John McMillin's. Joe must be wrong on that count.

With all the problems and challenges our industry faces, public fawning at the feet of Chairman Minow seems one of the least profitable ways to occupy your pages.

Ge e Joe. I sure hope you make the team.

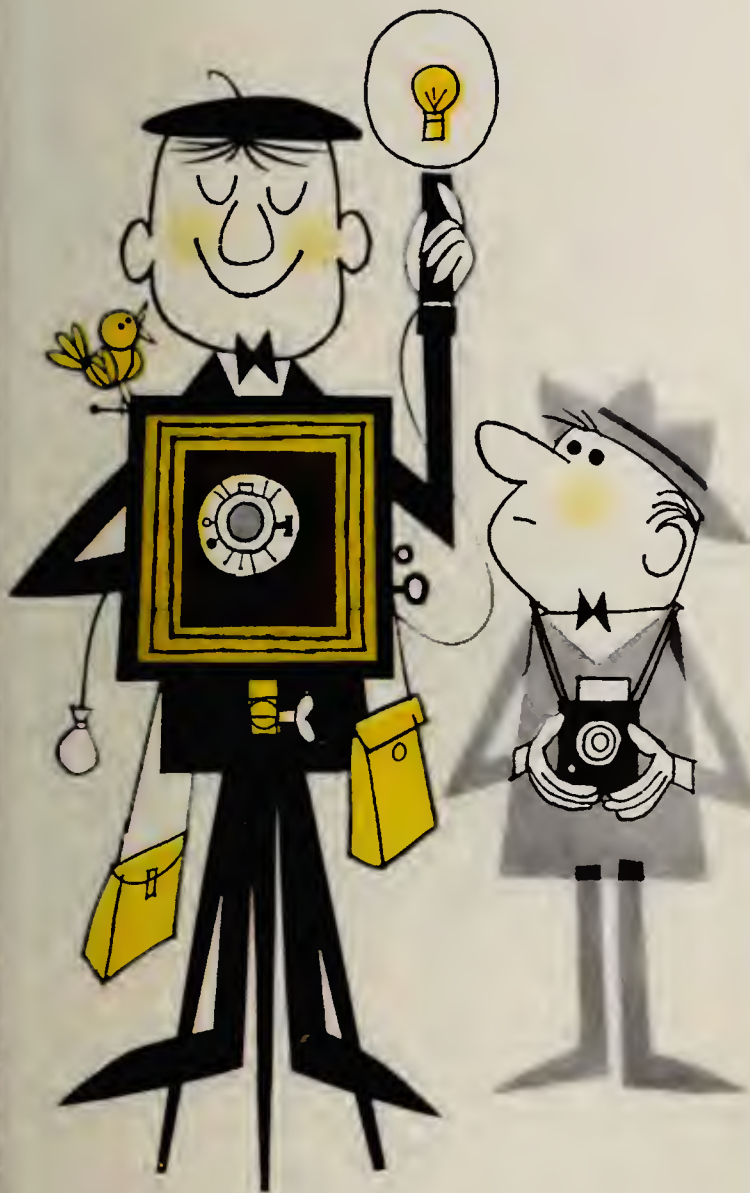
Phil Corper
*George P. Hollingbery Co.
N.Y.C.*

Baffled ad man

Here's a baffling commentary regarding tv viewing tastes: A young man who is a freshman at one of the ivy league universities, which shall be Nameless, wrote to me, "Last night several of us went to the Nameless social center to see a tv hour documentary on a vital world topic. Four tv sets in operation. We couldn't get even one of the groups huddled around the screens to tune in the documentary on a major station. All four were tuned to *The Untouchables*. Maybe I shoulda stood in high school."

Perhaps Shakespeare said it best regarding our generation, and I mean all of us—not just the "younger generation"—although he didn't anticipate the hydrogen bomb when he wrote, "*The rest is silence.*"

Samm Sinclair Baker
*(Agency name withheld)
N.Y.C.*



GO FIRST CLASS with **KMJ-TV**

FRESNO

CALIFORNIA

Go First Class with KMJ-TV — and with first class ratings as confirmed by the new Fresno ARB survey of July, 1961.

KMJ-TV has more quarter hour wins throughout the week . . . from sign-on to sign-off . . . than any other Fresno station. This is true both for the Metro Area and for total homes. And KMJ-TV leads consistently in the number of adult viewers.

KMJ-TV movies lead the field. The afternoon movies Monday through Friday are the top rated daytime movies with an average rating of 15.0. The Sunday Cinema Special from 4:00 to 7:00 p.m. has a 22.0 and the Friday night Fabulous Films has a 17.0 rating.

*July 1961 ARB, Fresno



McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY





Bang Bang Bang



New type audience-slayer.

Target: The Corruptors knocks off largest share of audience of any new show on any network.*



Out of the files of Lester Velie, crusading reporter whose stories have triggered Kefauver and McClellan Committee probes, comes this new kind of show--packed with public service as well as public suspense.

Starring Stephen McNally as a corruption-hunting newsman, Target: The Corruptors has streaked to immediate success. It now tops all new shows in share of audience and has, in happy conjunction with such established favorites as The Flintstones and 77 Sunset Strip, made ABC-TV the No. 1 network on Friday night.†

ABC TELEVISION

*Source: Nielsen 24 Market TV Report. Average audience, week ending October 22, 1961 †Friday 7:30 to 11 PM.

SPONSOR-SCOPE

6 NOVEMBER 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

The delayed action decongestant remedy continued to be the hottest thing in the proprietary drug field, and it means a welter of additional air media money next fall.

Menley & James' Contac has had the national jump on all of them, but reports have it that Vick, Whitehall and Chesebrough have new types of decongestant capsules ready for testing, if not marketing, next year.

One expense some of the proprietary companies would like to avoid: a royalty to the smaller drug laboratories that have already developed such capsules and are awaiting the stamp of approval from the Food & Drug Administration.

National spot tv buying the past week wasn't up to the past seven-weeks' volume, but it covered a rather broad product front, with some pre-holiday business thrown in for good measure.

The action included: Volkswagen (Doyle-Dane-Bernbach); Papermate Pen, top 50 markets, three weeks, starting 4 December; Bristol-Myers' Silk 'n' Silver (FC&B); Instant Maxwell House coffee (B&B); Stouffer frozen cooked foods (Ketchum, M&G); Pharmacrast's Coldene (Papert, K&L); Southern Bell Telephone (Gardner, St. Louis), four-week pre-Christmas campaign. (For more details see SPOT BUYS, page 46.)

Has the Conelrad radio alarm concept outlived its original basis for adoption?

One thing that's become manifest for those following the NAB circuit of regional meetings is that hosts of radio broadcasters say Conelrad is completely outmoded.

To them Conelrad is old hat in view of the advances made in intercontinental missiles. They say it would be to the advantage of America's warning needs for stations to stay on their own frequencies in times of emergency.

Rep salesmen in the midwest have been bugged more than ever during this fall's selling season by a feeling that they haven't been getting to the right persons within the agency with their station pitches.

The suspicion is not particularly new, but what has made it more acute is a growing recognition that the changing nature of agency functions perhaps requires that the seller readjust the focus of his station presentations.

To be specific, the rep is beginning to wonder whether the timebuyer isn't off the track when he tells the rep to come in equipped to give pitches tailored for particular products and be familiar with marketing plans in advance when the actuality is:

- These plans are so top secret that only top echelon people are in on them.
- The media planners on the campaign have already submitted their recommendations as to markets.
- The media analyst on the campaign has already blocked out the audience composition, time and type of schedule characteristics, and that because of his closeness to the various factors he may be harder to persuade.

Looks like tv's revenue from the toy industry for 1961 will easily go over the \$10 million mark. TvB had it estimated as \$7.2 million for 1960.

Toy industry sources figure on a sales total of \$2 billion for this year, which is about \$300 million over the 1960 level.

Radio stations looking for off-beat business may find a valuable cue in the arrangements that the Mishawaka Rubber Co. (Campbell-Mithun) is making for the use of radio spots in 18 markets this winter.

Mishawaka, which makes protective footwear, is concentrating its budget on snowy and rainy weather and the system it's set up is this: At the outset of a sloppy spell of weather the dealer phones the station and asks for Mishawaka spots to start rolling.

The plan, of course, has one catch, as happened in the case of Morton rock salt last winter: the local man forgets to call the station.

However, there were alert stations in the Morton instance who remembered to call the dealers, so that budgets were used up before the end of the contract.

P.S. Cream of Wheat has had lots of success with its plan of heavying-up schedules in bad weather, with all this left entirely to the discretion of the stations.

P&G figures it's got at least one sure hit out of the four new network tv series it's unveiled this season, namely, *Car 54, Where are You?*

It has its fingers crossed about Margie also getting into the click column, with a decided question mark beside the Joey Bishop and Dick Van Dyke shows.

A new big source of advertising, particularly for air media: the kingpin members of the ethical drug field, who through subsidiary firms are invading one by one the proprietary drug market, heretofore pretty much dominated by American Home and Sterling.

One advantage the ethicals will have over the many independent proprietary firms: huge funds for investment spending. An immediate case in point: Menley & James' (Smith Kline & French subsidiary) fairly spectacular ad campaign for Contac, the new delayed action decongestant.

Look for Upjohn to make a similar move shortly and in time kindred overlapping into the proprietaries by such ethical nabobs as Parke-Davis, American Cyanamid and Merck.

Something that sellers of spot tv might do some heavy introspecting about: network tv salesmen report that agencies keep asking them to provide statistical fodder to counteract a client's preference for spot as against network minute participations.

The request obviously brings into bold relief a conflict resulting from two points of view. The advertiser would prefer to confine his spot activity to the markets where his sales prospects are best, while the agency leans to the one buying source stratagem, which has apparent self-serving advantages for the agency.

Sidelight: the SRA scanned the roster of day and night minute participations on the tv networks for a week this past August and noted that it represented 170 different brands.

BBDO last week previewed to reps its new 15-minute film for Famous Artists School, a correspondence course, with the hope they'll recommend its acceptance by stations.

A number of stations had turned down the previous mail-seeking film on the grounds that it was a 15-minute commercial.

The new version contains a straight minute and a half pitch, with the rest of the celluloid featuring a name artist who, while painting an outdoor scene, explains the basic points of composition.

The same advertiser has a writers' correspondence course in the works.

The toiletries business gets more and more literal with its brand names.

Latest example: The answer that Toni has whipped up to Helene Curtis' dandruff remover shampoo. Enden. The name's just that: Answer, and it's being tv tested in the Indianapolis market.

The tv networks are continuing their daytime game of checkers. Within a week after CBS TV conferred the status of double crossplug on Love of Life NBC TV added its own Young Dr. Malone and Truth or Consequence to its stable of double crosspluggers.

For NBC TV that makes seven daytime strips which permit an advertiser to scatter his three minutes (per quarter buy) over three different days. CBS TV now has three such shows, plus four morning strips which are sold on a rotation minute plan.

Commentary: the guess in astute agency quarters is that these gambits foreshadow the adoption by NBC TV sometime in 1962 of a ratecard with a flat price of minutes throughout the daytime schedule a la Today and the Jack Paar show.

Under this pattern all bonus minutes would be eliminated; also, all discounts except those involving an advertiser's over-all network dollar volume.

Obviously, such a policy would put the networks deeper than ever into a competitive position with selective spot.

ABC TV doesn't need rating information to know whether at least two of its nighttime newcomers, Ben Casey and The Corrupters, have taken the marbles.

The proof cited by its sales department: there's been a rush of business to both series during the past week.

What with the fast growth of minute participations the tv networks are beginning to feel that they'll either have to make radical changes in the ground rules on product conflict or box themselves out of a lot of business.

In other words, advertisers will have to be prevailed upon to relax their protective restrictions, even to the extent of a cigarette account not objecting to the inclusion in the same multiple-product hour program of a gum, mouthwash or cough remedy.

What appears to have become a somewhat pressing problem with the tv networks is what can be done to make more effective use of their audience promotion.

Example: development of techniques that will induce viewers to at least sample a new program series or break away from habit enough to look at a special.

A major cause of the problem is the disenchantment being expressed by agencies and their clients over the lack of effective promotion and merchandising support on specials, in particular, and regularly scheduled programs, in general.

From the viewpoint of a leading air media agency in the midwest, the least cooperative on matters of program promotion seem to be many of the network o&o stations.

Agencies with nighttime network tv connections are going to find the claims and slogans in their commercials under sharper scrutiny as the season deepens.

The Washington climate is one reason. Another is the mounting annoyance expressed by other agencies about the blatant appropriation of copy platform bits.

The networks (themselves on the alert) are being subjected to close watching from the agencies. The areas of concern, apparently instigated by clients, are violence and other variations of program treatment that might attract undue attention from the censor.

Stations have a good example to point to in Texas in seeking to sell advertisers on sponsoring local discussion programs.

The example: Sinclair Refining's Young America Speaks, which WFAA-TV, Dallas, originates and feeds to 11 other Texas markets.

The Sunday afternoon half-hour series did so well for Sinclair last spring that it's underwriting another string of them (15 weeks), starting 14 January.

Geyer, MM&B is the agency.

That market-by-market Thanksgiving deal involving the Hans Christian Andersen movie has apparently fallen by the wayside.

Dunnan & Jeffreys, which undertook to broker the project, told accepting or interested agencies that it hasn't been able to tie down enough advertisers: a **minimum of 12 were required.**

The plan called for airing the two-hour film in about 30 sought-after markets **three times** during the holiday weekend.

D&J's Marty Himmel says he **can still reinstate** the undertaking.

There's a fairly good possibility of several cigarette brands dipping into their budgets for a two-to-three week campaign in spot targeted at Christmas gift buying. Word to that effect has already come from SSC&B in connection with **Pall Mall.**

This sort of buying, as a rule, is **last-minute**; that is, the quest for availabilities becomes a whirlwind, with almost **immediate starting dates** the end objective.

Have you noticed that the premium gimmick has vanished almost completely from tv?

Experts say that the reason is simple: premiums require a lot of time to get their story over tellingly and tv's too expensive or the **commercial segments are too confining** for the purpose. To wit, a minute and a half is the minimum requirement.

Another requisite: a **personality** on the program participating in the premium pitch. If not a personality, a **character**, a la the early days of radio when Ma Perkins went all out to affirm that the towel or breadknife P&G was offering couldn't be beat.

While national spot selling suffers, you can tell that things are going well for the tv rep salesman when he complains that his biggest competition is his station's local salesmen. That's what's being heard more and more lately on the rep side.

What is meant—and it applies largely in the secondary markets—is that it's getting **tougher to budge** a local schedule out of any choice positions for a national advertiser.

The local salesman, being on location, can argue against such clearances on the ground that his account **can be depended on for 52 weeks**, whereas the bidding national advertiser may be around for just a few weeks and months. Furthermore, many stations like to maintain a balance.

Even in pitching for an account there's been a change of emphasis as far as tv is concerned.

Agencies in the upper brackets used to spotlight the ingenuity exercised by them in the **buying of time, network and spot.**

Lately there's been a switch. Higher up on the list nowadays is the **theme of commercials**, with as often as not a suggested storyboard included.

The supermarkets, as well as the Mom & Pop stores, have a new angle of competition to bedevil them: Woolworth has opened up space for food rack jobbers and other variety chains are expected to follow.

For the supers it's a two-sided squeeze, the other being the growing invasion of food concessions in the discount houses.

Meaning for advertising: the brands will have to use more of it and with added effectiveness to make sure that they'll get the call in these price-shaving marts as against private labels.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.

INTEGRITY

...broadcast standards that are higher than the NAB code have been the policy of San Francisco's KTVU since its first telecast in March of 1958. Sponsors are assured that there will be no over-commercialization, no triple spotting, no product conflicts and the same rate card for everyone. These standards have earned for KTVU a reputation for integrity and enabled advertisers to obtain greater effectiveness and impact for their commercial messages on this station. Call H-R Television for the complete story of San Francisco's KTVU and availabilities.

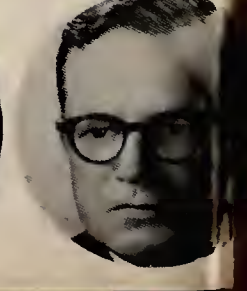
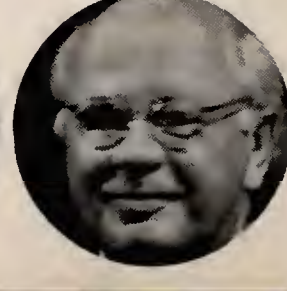
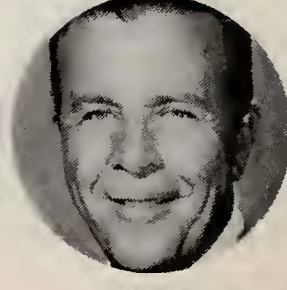
The Nation's LEADING
Independent TV Station



SAN FRANCISCO • OAKLAND



The 307 foot high Campanile on the Berkeley campus of the University of California—the Nation's largest University. A San Francisco Bay Area landmark, the Campanile was built in 1914, a donation by Mrs. Jane K. Sather.





One great after another... night after night, after night, after night.....

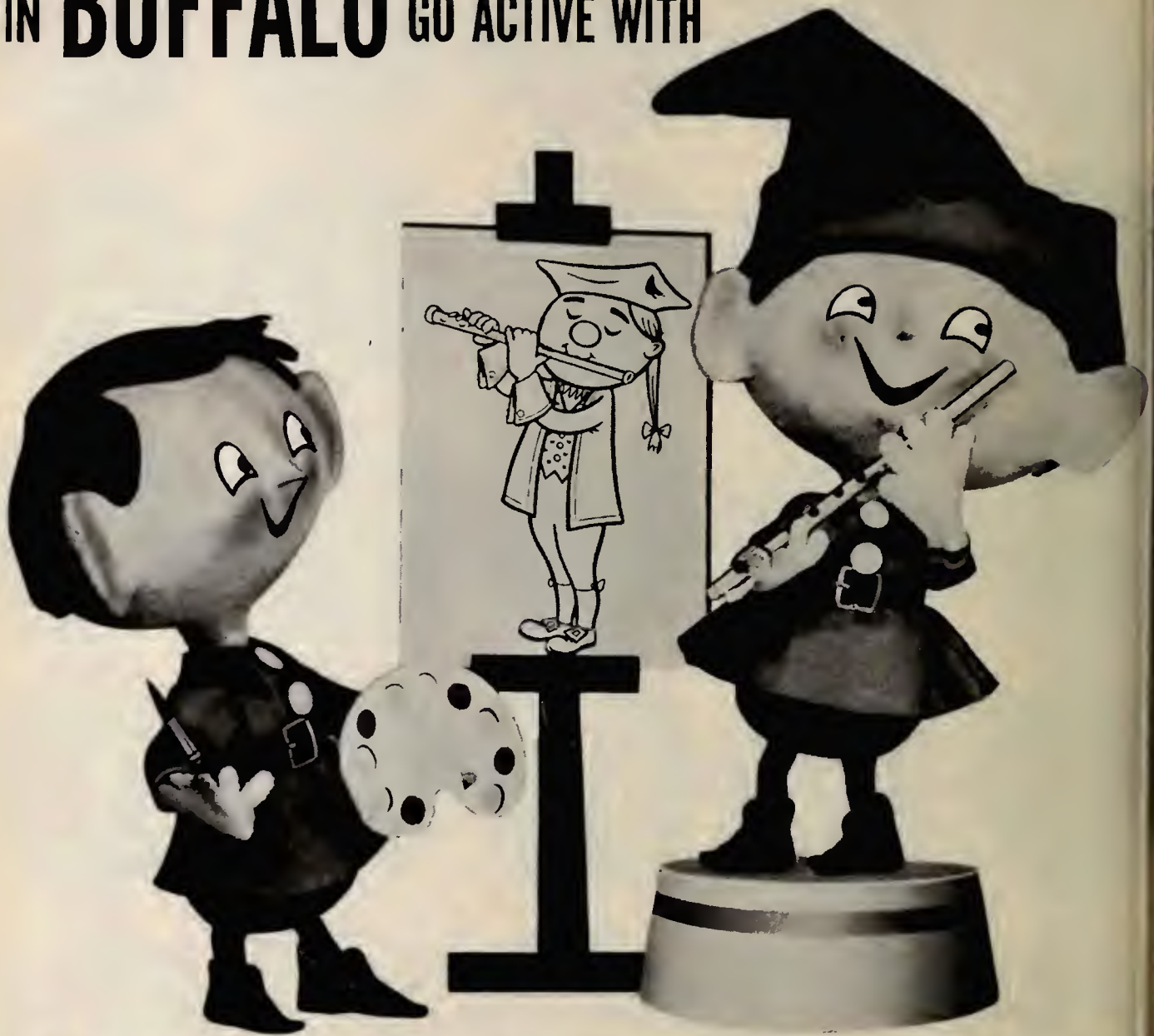
Like Eddie Albert, Cannonball Adderley, Paul Anka, Count Basie, Richard Dyer Bennett, Jim Backus, Tony Bennett, Monica Boyar, Shelley Berman, Theodore Bikel ☆ Joan Blondell, Richard Boone, Doctor Albert Burke, Abe Burrows, Oleg Cassini, Betty Comden and Adolph Green, Irwin Corey, Sam Cooke and Joyce Davidson ☆ Matt Dennis, Phyllis Diller, Bradford Dillman, Carl Foreman, Anita Gillette, The Grandison Singers, Harry Golden, Lionel Hampton, Woody Herman and Sterling Hayden ☆ Charlton Heston, Tab Hunter, Will Holt, George Jessel, Chubby Jackson, T. C. Jones, Gene Krupa, Eartha Kitt, Ripper Laurie and Elsa Lanchester ☆ Art Linkletter, Leonard Lyons. Gerry Mulligan, Vaughn Monroe, Julie Newmar, Hugh O'Brian, Terrence O'Flaherty, Dick Powell, Otto Preminger, Leontyne Price and Roger Price ☆ Tony Randall, William L. Shirer, Mickey Spillane, Jule Styne, Leopold Stokowski, Gore Vidal, Mike Wallace, Andy Williams, Dana Wynter and many more!

"PM EAST"&"PM WEST"

7:15 pm Mon thru Fri on the Westinghouse Broadcasting Company stations in: Boston WBZ-TV 4 / Baltimore WJZ-TV 13 / Pittsburgh KDKA-TV 2 / San Francisco KPX 5 / Cleveland KYW-TV 3 / also seen in New York on WNEW-TV 5 (11:10 pm) / Dallas WFAA-TV 8 (11:35 pm) / Los Angeles KTTV 11 (11:30 pm) / Washington, D. C. WTTG-TV 5 (11:00 pm) / Harrisburg, Pa. WHP-TV 21 (11:15 pm) / York, Pa. WSBA-TV 43 (11:15 pm) WESTINGHOUSE BROADCASTING COMPANY, INC. ©



IN **BUFFALO** GO ACTIVE WITH



WGR-TV


CHANNEL 2

"Yankee Doodle Time" developed by WGR-TV brings a new department store format to TV programming. This exclusive, live, in-store promotion is a daily feature that has sold Buffalo's most active merchandiser—Adam, Meldrum & Anderson Company—on the continual use of Buffalo's most active station, WGR-TV. To sell Buffalo, get active with WGR-TV.



WGR-TV CHANNEL 2 NBC BUFFALO, N.Y. • A TRANSCONTINENT STATION

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
 WGR-AM, WGR-FM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
 KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
 WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by

 The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17

**DEFINING
ADVERTISING
GOALS
FOR MEASURED
ADVERTISING
RESULTS**

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ASSOCIATION OF NATIONAL ADVERTISERS, INC.

Keynote of Project X is this new book just published by ANA
Defining Advertising Goals for Measured Advertising Results. It is work of 75 top-ranking executives

ANA UNVEILS 'PROJECT X'

Blue chip advertisers' plan seen as 'highly significant' with far reaching effects on media, research, and creative work

by JOHN E. McMILLIN

HOT SPRINGS, VA.

Executives of the Association of National Advertisers at the final session of their fall meeting here this week (3 November) took the wraps off the ANA's famed but hush-hush "Project X" and delivered a series of graphic presentations on the importance, significance and implications of this two and a half year study.

Experienced observers among the more than 300

blue-ribbon advertisers at the Homestead hailed Project X as a major industry break-through and predicted it would have far reaching effects in every advertising area—budgets, media selection, research, creative work, agency operations and corporate marketing.

Unprecedented and highly significant in the opinion of many at Hot Springs was the fact that top-echelon officials of such advertising giants as Lever, P&G, General Foods, General Mills, Bristol

Myers, Ford, General Motors and many others had managed to get together, hammer out, and agree on a *corporate management concept* of advertising's role in American business, and had suggested practical management techniques for determining advertising goals and expenditures and evaluating advertising results.

In view of the facts that ANA member companies account for an excess of \$2.5 billion annually in national advertising and are by far the major factors in net tv, spot tv and national magazine expenditures, the Project X findings are sure to receive intense attention from all media

Melvin S. Hattwick, Continental Oil.; Henry Schachte, Lever Bros., John Veckley, U. S. Steel, and Ralph Winslow, Koppers Co. They were assisted by more than 50 other advertising managers, including all 18 members of the ANA board of directors, and by a panel of 25 outside media, marketing and research experts which numbered such luminaries as Marion Harper of Interpublic Inc. and Roy Larsen of *Time-Life*.

Russell Colley, management consultant to the ANA, was responsible for getting *Defining Advertising Goals for Measured Advertising Results* into written form.

Koppers Company is v.p. for marketing and assistant to the president, described the value of Project X to marketing executives.

Gene Wedereit, dir. adv. and pub. rel., Chemetron Corp., discussed its usefulness in explaining the functions of advertising.

Douglas L. Smith, dir. adv. and merch., S. C. Johnson, pointed out its particular importance to package goods manufacturers and other companies producing consumer goods.

Donald S. Frost, v.p. Bristol-Myers, emphasized its values to the creative side of the business.

Research techniques for use in con-

ANA's 'Project X' committee, headed by Roger Bolin, was



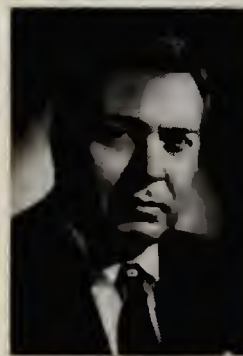
ROGER H. BOLIN
Westinghouse Electric



MAX BANZHAF
Armstrong Cork Co.



Y. P. DAWKINS
Int'l Business Machines



E. W. EBEL
General Foods



WILLIAM R. FARRELL
Monsanto Chemical

engaged in national advertising.

Keynote of Project X is a new book just published under the somewhat formidable title, *Defining Advertising Goals for Measured Advertising Results*, which was put together by an ANA Committee on "The Corporate Management Approach to the Advertising Investment," headed by ANA board chairman, Roger H. Bolin of Westinghouse.

Serving on the committee were Max Banzhaf, Armstrong Cork; Y. P. Dawkins, International Business Machines; E. W. Ebel, General Foods; William R. Farrell, Monsanto Chemical; Donald S. Frost, Bristol-Myers;

The book, a tersely worded 114-page explanation of concepts and case histories, was mailed to ANA members a week in advance of the Hot Springs Meeting. (*Defining Advertising Goals for Measured Advertising Results* is available through ANA headquarters, 155 E. 44th Street, New York 17, N. Y. at \$5.00 for members, \$7.50 for non-members.)

Here at the Homestead, the entire closing session of the ANA meeting, presided over by John B. Hunter, Jr., dir., adv., B. F. Goodrich, was devoted to a discussion of Project X findings, significance, and use.

Ralph Winslow, whose title at the

nection with Project X concepts were outlined in a presentation by Robert E. J. Gerhold, v.p. for research and media, Foote, Cone, and Belding.

A Ford Motor case study involving Project X principles was explained by Robert J. Fisher, director of the advertising and sales promotion office of the Ford marketing staff.

And finally, Raymond E. Olson, president, Taylor Instrument Companies, discussed the responsibilities which Project X places on top managements for formulating specific corporate goals and marketing goals.

Though numerous phases of the Project X study have been disclosed to ANA members since its inception

in the spring of 1959, the publication of *Defining Advertising Goals for Measured Advertising Results* and the presentations at this year's Hot Springs meeting marked the first time that the project's concepts, case histories, and broad scale significance have been welded together into a complete, comprehensible whole.

Among outsiders, rumors about Project X have been rife for many months but, except for the agency, media, and research experts who acted as ANA consultants, few others in the industry have had a very clear idea of what the ANA was up to.

Actually, the full implications of

ciples and objectives.

1. Background of the Project-Phase One. Prime mover in the development of Project X was the late, highly respected Paul B. West, for more than 25 years ANA president.

West, some three years ago, alerted ANA members to the need for up-to-date depth research on what top corporate managements (presidents and board chairmen) thought about advertising, and what they most needed from their advertising arms.

Russell Colley was engaged to conduct a series of off-the-record interviews with such executives (because of the confidential nature of his con-

tiveness, whether advertising should be considered a short term or long term investment, and how and when to increase, decrease or maintain advertising expenditures.

First reactions to the Colley findings among some ANA members was that a "management education" program was needed, simply to explain to top executives how advertising works. Various projects were suggested including an elaborate sound film presentation.

Cooler ANA heads insisted, however, that the questions raised by management could not be answered easily or glibly. That much research,

assisted by 50 other top ad directors, many outside experts



DONALD S. FROST
Bristol-Myers



MELVIN S. HATTWICK
Continental Oil



HENRY SCHACHTE
Lever Brothers



JOHN VECKLY
United States Steel



RALPH WINSLOW
Koppers Company

Project X cannot be grasped without a thorough study of the ANA book and it seems probable to many, including ANA president Peter Allport, that *Defining Goals for Measured Advertising Results* marks only a beginning in the process of explaining the concepts and application of the project.

The ANA has under consideration plans for comprehensive presentations on Project X to top management groups in early 1962.

Meanwhile, for non-ANA advertisers and other outsiders who have not yet been exposed to Project X, there is a highly condensed explanation of its history and basic prin-

versations the project was referred to in mildly cloak-and-dagger fashion as Project X).

Out of these talks several clear-cut conclusions emerged:

a) Top corporation executives are more concerned about advertising than ever before (the tremendous rise in advertising expenditures since World War II has focused attention on ad problems.)

b) Many of these executives recognize advertising's value but raise serious questions about it.

c) Their most frequent questions involve such subjects as how much to spend for advertising, how to determine advertising results and effec-

thought and study was needed. It was at this point that Project X entered its Phase Two.

2. Background of the Project—Phase Two. Phase Two enormously broadened the scope, significance, and importance of Project X. For what it involved was first, the collection, by the ANA Committee, of a vast storehouse of factual information from top national advertisers about their practices in setting up advertising campaigns and expenditures and in evaluating advertising results.

Second, it involved the derivation, from this data, of certain basic advertising concepts. Third, the agree-

Example #7 ELECTRICAL APPLIANCES

MARKET: 26 million logical prospects

MARKETING GOAL: Reduce excess year-end dealer inventories to normal level

ADVERTISING GOAL: Persuade 400,000 homemakers to visit 10,000 dealers (40 per dealer) in four weeks

20 Case Histories are discussed in ANA's Project X Textbook

ment by the committee and by its many expert ANA and outside advisers on these concepts. And fourth the documentation of principles and procedures in a manner acceptable to those who had labored on the project.

What has emerged, *Defining Advertising Goals for Measured Advertising Results*, is an extraordinary piece of work.

It is by no means the kind of flamboyant, but essentially superficial, "Let's sell management on advertising" presentation which might easily have resulted from such a large-scale

group effort.

Instead, it is a kind of post-graduate textbook in high level advertising management which stakes out certain principles (some of which may bring gasps from outsiders or beginners in the business) and illustrates these principles with case history material.

If *Defining Advertising Goals for Measured Advertising Results* has one serious weakness, it is merely that the casual reader may not immediately and quickly recognize its impressive and practical sources.

The book is no product of aca-

Example #8 TEA

MARKET: All adult consumers

MARKETING SITUATION: Unfavorable image of tea as a beverage among large segment of population

MARKETING GOAL: Increase tea consumption average of 5% per year

ADVERTISING GOAL: Raise favorable image of tea from 20% to 40% in five years

Tea Case History, summarized above, also describes 5-year goal

demic, ivorytower thinking about advertising, but an almost miraculous distillation of the ideas and experience of industry professionals who are entrusted with multi-million dollar advertising budgets.

3. *Project X—the Basic Premise.* The basic premise of *Defining Advertising for Measured Advertising Results* is simply this: "Yes, advertising results can be measured, and advertising budgets planned with realism and accuracy, *providing you start with a specific advertising objective.*"

"To measure the results of advertising a company must first have a clear understanding of the specific results it seeks to accomplish through advertising."

On the surface, perhaps, this seems obvious and elementary. But where Project X departs radically from common and commonplace advertising thinking is in its definition of advertising objectives, or, in more precise terms, advertising goals.

4. *The difference between marketing and advertising goals.* According to the ANA textbook, "An advertising goal is a specific communications task to be accomplished among a defined audience to a given degree in a given period of time."

Note the words a "communications task" rather than a marketing task, or a sales task.

Undoubtedly the most dramatic of the Project X concepts is the clear distinction it draws between corporate goals, marketing goals and advertising goals. It illustrates the difference with this sample:

Corporate goal: to earn 10% on invested capital in 196X.

Marketing goal: to achieve 12% of total industry sales in 196X.

Advertising goal: To establish 20% preference for brand A among Y million housewives in 196X.

Many business men, or advertising amateurs who have been accustomed to think of an advertising goal as a sales goal are going to be startled by this distinction.

But, says Project X, *total marketing goals* must not be confused with advertising goals because advertising cannot and does not do the job alone.

5. *Why sales are not a yardstick of advertising performance.* Advertis-

ing, points out the ANA is only one of many peas in the marketing pod. Others which have a decided bearing on sales are first of all *product*, followed by *point of purchase* (distribution) *packaging*, *price*, *publicity*, *promotion*, and *personal selling*.

"Unless advertising is the dominant marketing force, outweighing all other marketing forces combined, it is difficult to establish a positive relationship between volume of advertising and volume of sales.

Therefore, says the ANA, most advertising must be measured, not in terms of sales, but in terms of how well it accomplishes the specific communication task for which it is planned.

6. *Put it in writing.* The ANA's Project X committee reports that while many advertisers have difficulty in spelling out specific advertising goals, the only possible way to get a measure of advertising results is have goals expressed in specific and written terms.

It closes this section of *Defining Advertising Goals for Measured Results* with these arguments in favor of clearly spelled out, written goals: "People do better work when they have a clear idea of what they are driving at. . . . Advertising is the most intangible of all business forces. It is particularly important to have clearly defined goals when dealing with an intangible force. . . . Goals have become more necessary as advertising has become more specialized. . . . Agreed on goals reduce wasted effort . . . cut down on compromise advertising, . . . assist the creative team . . . and make possible the measurement of results. Measurement is not a means in itself, but a means to the end of more productive, more profitable advertising."

8. *How to define true advertising goals.* The Project X concept of a statement of advertising goal is "A single page or paragraph which represents the *decision* which has grown out of months or even years of research, thinking, and planning. It states in a few words—this is the message we want to deliver, this is the audience we want to reach, this is the accomplishment we expect to achieve."

To arrive at such a statement, says the ANA, two types of information

are needed, "inside-out" and "outside in."

"Inside out" information includes data about products and competitors, industry sales, sales history, trends, distribution, pricing policies, etc. Such information should be available to the advertising man, but can be amassed by others.

"Outside-in" information is the

kind of data which should be supplied by the advertising executive, who by training and experience thinks in terms of the ultimate customer. It includes answers to such questions as: "What is there about this product that would make other people want to buy it? What are the desires, habits and attitudes of peo-

(Please turn to page 43)

Example #10 REGIONAL BRAND OF BEER

MARKET: 500,000 moderate to heavy beer drinkers in newly opened urban area

MARKETING GOAL: Capture 8% share of market in two years

ADVERTISING GOAL: Attain 80% brand identity within six months after introduction

Ad goal in Beer case history was based on marketing experience

Example #16 PAIN RELIEVER

MARKET: Entire population

MARKETING GOALS: Maintain present share of headache remedy market

Increase share of cold relief market from 8% to 12% in three years

ADVERTISING GOALS: Hold present level of message penetration on headache relief (35% level)

Increase cold relief message penetration from 15% to 25% in six months

Pain Reliever case history describes two-use, two-message goals

DOES RADIO NEED MORE SELL?

✔ Call for more spot selling presentations to admen is made by reps, stations, and industry organizations

✔ Eastman presentation is designed to spur interest in spot radio as reps decry some station practices

There is need for more spot selling presentations to top level agency and advertising execs by station reps, stations, and industry organizations, a SPONSOR survey reveals. Much of the vital missionary work in relating the story of spot radio's potency is currently done by a handful of individuals and institutions.

Is the story of spot radio being told enough? The consensus is no, among stations, station reps and industry organizations. But whose function is it to carry the major artillery of urging agencies and advertisers to use the medium remains undecided. Above all, spot radio will improve if the intramural *krieg* of inflated rating claims by some stations is brought to a halt, according to some advertising and marketing experts. Moreover, radio executives are nettled that spot radio's billings are

lower than they should be in a period when local radio and television are booming.

"Much advertising is still being bought emotionally," Robert Eastman, president of Robert E. Eastman, said recently. "During the past few years the radio field has been negligent in the responsibility of continuously maintaining interest and excitement." It is Eastman's hope through his latest presentation, and the teamwork of radio stations, to create a ground-swell for the spot radio medium.

Nor does the RAB think the story of spot radio is being told sufficiently. "We see clear indications that assumptions made about television in past years are now being questioned by media departments," Miles David, RAB vice president, told SPONSOR. "That's reflected in RAB's responses

from media people. But not enough presentations are being made that talk competitively about radio vs. television or vs. newspapers and magazines. We are more often still bogged down on the 'my station' vs. 'Joe's station' level that answers no basic questions."

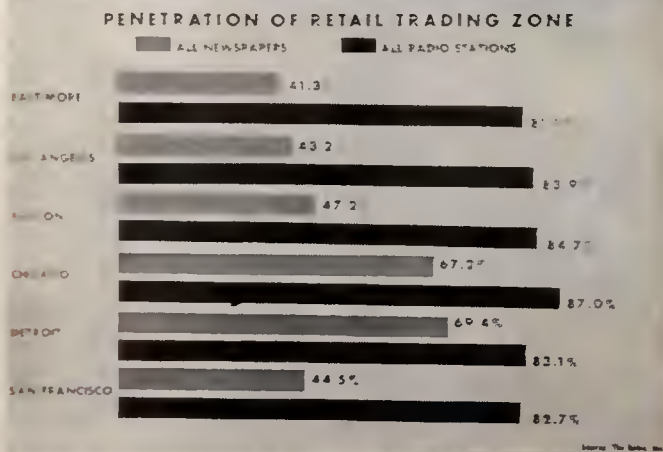
Whether the presentation is made by RAB, station reps or stations, the more top-level selling radio does, the greater its opportunity to insure the big growth radio deserves. David declared. "There are great positive opportunities—particularly among advertisers RAB finds a receptivity to radio—and there is also necessary defensive in-fighting to be done." David continued. "Radio needs every sector of the industry active and calling on the highest levels."

The spot radio slide presentation by the Eastman company has already been viewed by a number of top advertising agencies including Foote, Cone & Belding; Kenyon & Eckhardt; Grey; Lennen & Newell, and SSC&B. "We feel it is an obligation to show it to agency people first," Eastman told SPONSOR. "Their clients will see it shortly."

Eastman is making the presenta-

Spot radio's unique qualities seen in a new presentation

SPOT RADIO VS. SPOT NEWSPAPERS



EASTMAN'S presentation also compares two spot media, newspaper to radio, as they reach people in retail trade zone. Station reaches this segment better than paper

SPOT RADIO LISTENING HABITS

	% LISTENING WEEKLY	HOURS LISTENED WEEKLY
HOUSEWIVES	93.8	6 hours 45 Minutes
YOUNG HOUSEWIVES	95.6	7 hours 2 Minutes
MARRIED WORKING WOMEN	94.5	4 hours 3 Minutes
SINGLE WORKING WOMEN	90.9	5 hours 22 Minutes
YOUNG MEN	94.4	12 hours 51 Minutes
MIDDLE INCOME MEN	94.5	4 hours 5 Minutes
TEENAGE BOYS	97.4	17 hours 46 Minutes
BLUE COLLAR MEN	91.9	13 hours 33 Minutes
TEENAGE GIRLS	97.7	76 hours 34 Minutes
PROFESSIONAL MEN	96.4	11 hours 36 Minutes
FARMERS	95.5	28 hours 40 Minutes

Source: Radio Advertising Bureau

HOUSEWIVES, most important target for most consumer merchandise, listen 16 hours and 45 minutes per week. Middle income men listen longer than blue collar men

Six rep views on selling spot radio

tion material available to his stations and others on a non-profit basis. Through economy of purchase, he's delivering the 34-slide presentation for \$35. Already 17 stations have obtained the presentation. The presentation leaves adequate space for the opening and closing slides identifying the station. Throughout, there is no reference to the Eastman company or anything else implying that this is not the station's own tailor-made pitch. Stations are currently showing it to local brokers, chain store executives and others who influence spot buying.

Stripped of gimmicks, the presentation appears simple and direct, although it took 15 months to develop.

The basic premises for the presentation are to (1) show what spot radio has got; (2) demonstrate the compelling need for the use of this medium as a part of an advertiser's total sales strategy; (3) build the fact that spot radio has a unique reach. and (4) support the 52-week application of this medium. Among numerous arguments advanced for spot radio are the expanding markets of the '60s and the \$200 billion increase in gross national product.

Eastman also introduces what he describes as the *Sales Stimulator Plan*: 42 one-minute sales messages per week, 52 weeks, in the top 100 markets, costing roughly \$3,000,000. "Where else in advertising can you buy a sure 32 rating every month, 12 months of the year for these dollars," Eastman asks.

Eastman told SPONSOR he was confident that spot business could be tripled within the next five years. "It has to triple, in spite of itself," he said. "Spot radio is on the verge of being the next great advertising discovery." Commenting on trade organizations, he observed that "RAB is doing a wonderful job."

Virtually all station reps stressed the need for overall presentations to advertisers and agencies. Ben H. Holmes, vice president in charge of radio, Edward Petry & Co., pointed out that his firm had produced three major presentations on spot radio values in the last year and that a fourth, pinpointing the values of news, is now in the works. "There's enough excitement in spot radio to



DAREN F. MCGAVREN

Pres., Daren F. McGavren: 'One way to create interest in radio is to promote through other media . . . creative departments are concentrating efforts on other media . . .'



ROBERT E. EASTMAN

Pres., Robert E. Eastman: 'During the past few years the radio field has been neglected in the responsibility of continuously maintaining interest and excitement . . .'



MAURIE WEBSTER

V. p. & gen. mgr., CBS Radio Spot Sales: 'They hear the magazine, newspaper and tv stories often. They must hear the radio story more frequently . . .'



JAMES M. ALSPAUGH

V. p., H-R Reps: 'More presentations on value of the medium should be made to accounts directly and to decision makers at agencies. These . . . must be . . . convinced'



ROBERT H. TETER

V. p. director of radio, Peters, Griffin, Woodward: 'Writers, producers and creative directors are the advertising agency group next in line for the spot radio fever . . .'



JAMES O'GRADY

Exec. v. p., Adam Young: '... as long as advertisers know that a good number of stations can be bought for half price . . . they will not have faith in the medium . . .'

tempt even the most unyielding advertiser," Holmes said, "if stations and reps will bring to bear the sales ammunition they already have."

"Top level agency people and copywriters attending plans boards meetings are not always sufficiently oriented toward radio and its unique copy requirement and thus may be more apt to suggest media other than spot radio to the client," James M. Alspaugh, vice president, H-R Representatives, Inc., told SPONSOR. "This problem can be solved by the combined efforts of station reps, RAB, SRA, and the stations themselves in putting forth a greater and continuous effort to sell radio effectively."

Because spot radio sometimes loses out because of much paperwork, H-R recently set up a new system to reduce it to a minimum. The wide interest displayed in H-R's system is proof of the need for solving this problem, Alspaugh said. Commenting on the potentialities of spot radio, Robert H. Teter, vice president-director of radio, Peters, Griffin, Woodward, Inc., was certain that writers, producers and creative directors are the agency group next in line for the "spot radio fever." He noted that alert station managements have increased "the scope of their local and regional broker-jobber contacts significantly and, as campaign decision-making has been increasingly subject to decentralization and 'voted from the men in the field,' this work has been tremendously beneficial as a correspondent activity to their rep's national sales efforts."

Echoing Teter's sentiments, another industry source who preferred to be anonymous urged salesmen of every radio station to sell spot radio to brokers, jobbers, distributors, wholesalers, factory reps who are on the road—and the retailer—all, in short, who have a direct stake in the immediate moving of merchandise. He said that this should be no one-shot affair. There is urgent need for a continuing week-in, week-out campaign to sell radio to these people, he said. "For they are the ones who can break down the barriers at advertiser and agency levels," he added. "They're the boys who can influence the agency to, in turn, convince the

(Please turn to page 50)



THE I.T.C. 'DANGER MAN' TV SERIES won for Grace McElveen her latest award—a trip to London. Here she is at her WAFB-TV desk looking over her winning entry

GRACE McELVEEN JUST CAN'T LOSE

- ✔ Baton Rouge stations promotion gal wins 25 out of 26 national contest awards during the past six years
- ✔ It takes a lot of time, effort and brain work, not luck, she says. She's in N.Y.C. attending BPA seminars

If the atmosphere circulating about New York City's Waldorf-Astoria seems somewhat brisker than usual this week, there's a reason. Over 500 promotion people from stations all around the country have checked into the posh Park Ave. hostelry and are vigorously kindling up a few idea sparks at the sixth annual Broadcasters Promotion Association confab which opens today (6 November).

Out of that number, 34 are women. And considering that only two short years ago the total of BPA distaffers tallied up to less than half that score, it would seem that there's a definite leaning toward broadcast promotion on the part of females. That they can do a first-rate job has been established beyond the shadow of a doubt by an auburn-haired gal named Grace

McElveen of Baton Rouge, La., whose aptitude for snaring promotion awards is something short of devastating.

Grace, who is promotion, merchandising, and publicity director of WAFB (AM & TV), is, strangely enough, not yet a BPA member. But for one reason only: she's been entirely too busy, since 1955, entering promotion competitions and making off with a record number of top awards. She has, during that time, racked up an impressive total of 25 national wins out of 26 entries (see box opposite page)—a score lavish enough to reduce the most confident promotion man (or woman) to a helpless heap of inferiority.

The fact that Grace is not listed on the mushrooming BPA member-

ship roster doesn't stop her from attending the annual seminars. As a matter of fact, she will be very much in attendance at the association's current Gotham doings. She'll be there not only to gather up what bits of promotion know-how she can from the exchanges of ideas; but also, this time, to pick up a membership application blank.

Says Grace: "I think there's a definite need for the BPA." Obviously not bowled over by the fact that in promotion she has reached the success plateau, she wants to join BPA, she says, because she feels the association does much to make promotion people aware of the importance of their jobs, and teaches them how to go about doing a good job. "No one," she remarks, "is so self-sufficient they don't need help."

When Grace was first exposed to the broadcasting business back in 1948, she had no idea that a good part of her working days would revolve around such prizes (and pleasant surprises) as trips to the Caribbean, to New York City, California, Jamaica, Havana—or that it would mean some reshuffling of furniture in her home to allow for the addition of numerous tv sets, radios, hi-fi sets. The cash awards (and these ran somewhere in the thousands, even after taxes) posed no problem at all. Unless you want to count the home-grown breed of comedian who manages to spring up out of nowhere with a quip like this: "You ought to pay the boss for letting you work here just for the prizes you get!"

It was in May of 1948 when Grace started to work at WAFB (one month before the station went on the air, as a matter of fact) as combination office manager, bookkeeper and secretary to General Manager Tom E. Gibbens.

She held this position until April, 1953, when WAFB-TV signed on the air, additional employes were added, and a few changes made. She continued on as secretary to Gibbens (he's now president and general manager), and office manager. She also supervised the bookkeeping department, handled the purchasing of supplies, and was also responsible for promotion and merchandising. In January, 1957, she changed over to full-time

promotion, merchandising and publicity director.

Grace got off on her awards-winning kick in 1955 with her very first entry. That first one was the contest sponsored by Lehn & Fink to promote their buy, *The Sunday Lucy Show*, a rerun series.

And she's not quite clear as to how

she managed to pull it off. For one thing, she had, she said, "never even seen a promotion contest before." And it could hardly have been her jauntily optimistic expression voiced to the public relations firm handling the contest details. Grace recalls that when she phoned asking for her con-

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Here is list of contest awards Grace won

CONTEST (SPONSOR)	PLACED	YEAR
The Sunday Show (Lehn & Fink)	1st place	1955
Frank Leahy Show (duPont)	In top four	1955
Screen Gems competition for promotion of any of their syndicated shows (Screen Gems)	1st place	1955-56
Frank Leahy Show (duPont)	1st place	1956
18th Annual Billboard Competition—(1 entry)	2nd place	1955
19th Annual Billboard Competition—Two-station markets (4 entries)	2 firsts 1 second 1 third	1956
20th Annual Billboard Competition—Two-station markets (4 entries)	1 first 2 seconds 1 third	1957
The Millionaire (Colgate-Palmolive)	1st place	1956
The Millionaire (Colgate-Palmolive)	1st place	1957
The Millionaire (Colgate-Palmolive)	1st place	1958
Ed Sullivan (9th Anniv.) (Lincoln-Mercury)	In top ten	1957
Cinderella (Shulton)	2nd place	1957
"Bing Crosby & His Friends" (Easy Washers)	In top six	1958
Miss America Pageant (Philco)	1st place	1958
Lever Bros. Consumer promotion awards competition (Lever Bros.)	5th place	1958
The Big Payoff (Colgate-Palmolive)	In top ten	1959
"Meet Me In St. Louis" (Philco)	1st place	1959
Miss America Pageant (Philco)	1st place	1959
Danger Man (Independent Television Corp.)	1st place	1961

WILL IT BE C-P-M OR H-P-C?

➤ ARB calculator stirs new interest in homes-per-\$100 index, as recommended by Oren Harris' committee

➤ But controversy looms as rating services, networks, agencies, study pros, cons involved in switch from c-p-m

For weeks the agency (no names, please) had been submitting cost-per-1,000 graphs to the client (again nameless, if you will) to illustrate that sponsor's unequivocal success with a popular network television

"Something's all wrong," chirped the client spokesman. "Success is represented by lines that go up, not down!"

Quickly (and not without honor), the agency re-computed its figures

Committee of Interstate and Foreign Commerce, submitted to Congress by Chairman Oren Harris, Representative from Arkansas.)

All of which may seem, at a cursory glance, simply a case of mathematical expediency, but which could, in the coming months, mean a decided conversion of, or addition to, the accepted c-p-m weights and measures for virtually the entire broadcast industry. It could also, harmless as it seems, stir up a competitive hornet's nest among the rating services.

This week, as a result of the Madow-Harris recommendations, the American Research Bureau is offering the homes-per-100 (h-p-c) computation as a research tool to the industry. A special calculator, in dial form, is now available. The concept, of course, is not a new one. It has been used generally in the print measurement field for years. The A. C. Nielsen Company, in fact, began with h-p-c figures for radio, switching to c-p-m in 1950 because of what it terms an industry preference. Some agencies and networks use it sporadically still. Then just what, many agency research and media people are asking, does this particular numeration involve, and isn't h-p-c (or homes-per-\$1, which is the same thing) practically the same fraction as c-p-m—only upside down (since h-p-c involves dividing dollars into homes whereas c-p-m involves dividing homes into dollars)?

Yes, say the Harris report advocates: one index would be just as good as the other if estimates of the number of homes viewing were exact; but they aren't, which makes the difference. Their argument is supported by examples like the following:

Suppose you have an advertiser who spends \$500 in one city and gets an audience of 100,000 homes—exactly 100,000 homes, not just a rating service estimate. Now, ratings always have some sampling error. This means that even though their estimates are rarely on the nose, they do fall within the right area. The



NEW HOMES-per-\$100 calculator gets tryout by Lynn Dender, Herb Kaufman and Harvey Barad, all of ARB. The h-p-c concept, though not new, is getting serious statistical attention

show. These graphs, successively, boasted audience estimate lines that shot upward, cost-per-1,000 lines that zoomed downward. Pleased (no, unblushingly triumphant), the agency awaited official client reaction as breathlessly as a new bride in the bedchamber. One fine spring day that word from Olympus came.

on a homes-per-\$100 basis and—alakazam!—the lines all ascended heavenward. (The homes-per-\$100 computation has been recommended by the American Statistical Association Technical Committee, of which William G. Madow of the Stanford Research Institute, was chairman, and included in the Report of the

What Harris rating report says about homes-per-\$100

Conclusion 8.—*The type of measure called “dollars-per-1,000 . . .” is biased and has a large variance especially if the rating and effective sample size are both small. . . .*

We, therefore, make the following recommendations:

Recommendation 8.—The broadcast industry should use instead of “dollars per 1,000...” the measure “...per \$100.” Estimates of “...per \$100” have better statistical properties than estimates of “dollars per 1,000 . . .” Also they make it possible to compare audience composition per \$100.

ratings estimate of those 100,000 homes might be 80,000 and, just as likely, 120,000. And although estimates of such an audience average, in the long run, may average out at 100,000 homes, it is not the long run that matters; it is the single estimate, which may be somewhat off.

On the other hand, costs-per-1,000 homes do not, so to speak, average out. An estimate of 80,000 homes, for example, would give you a cost-per-1,000 of \$6.25 and an estimate of 120,000 homes, a cost-per-1,000 of \$4.17. In the long run these costs-per-1,000 will not average out at \$5, which is the c-p-m for 100,000 homes. Briefly, if the audience estimate is a little high the c-p-m is a little low. But if the audience estimate is a little low the c-p-m is notably high. On the basis of these particular figures, the c-p-m would be

\$.83 below the mean if 120,000 homes were estimated, but \$1.25 above the mean if that audience estimate were 20,000 homes in the other direction—that is, only 80,000 homes. In short, the cost-per-1,000 figure is biased upward and the lower the audience rating the worse it gets.

The homes-per-\$100 calculation, however, is not affected in the same way. Using these same figures, the h-p-c enthusiasts assert, 100,000 homes per \$500 gives you 20,000 homes-per-\$100. Thus 80,000 homes give you 16,000-per-\$100 and 120,000 homes give you 24,000-per-\$100, an even 4,000 homes on either side of the 20,000 figure. This means, the system's supporters maintain, that the homes-per-\$100 index will always underestimate or overestimate the true cost to the same degree that

ratings underestimate or overestimate the audience.

As addendum, these same supporters allege simplification as well as standardization. How does the h-p-c system simplify? For one thing, they point out, the correct way you arrive at an average through the c-p-m index is to add all your costs, then add all your audience estimates, then divide your cost totals by your audience estimate totals to get one c-p-m figure—a process which, over a long period of time, can be both complex and time-consuming. And there are an amazing number of short-cutters in the industry, they contend; that is, well-intentioned people who add cost-per-1,000 figures *only* in order to secure an average c-p-m. And it is this, they conclude, that can be of dire disadvantage to
(Please turn to page 51)

NIELSEN'S use of h-p-c for network radio, before discontinuance in 1950, is demonstrated in table below. Show was NBC's *Bockstoge Wife*

TABLE 5 HOMES PER DOLLAR

	TIME	COST	TALENT	TOTAL	HOMES	HOMES PER DOLLAR	
	GROSS	NET	COST	COST	REACHED	NON	CONTIG.
	(\$000)	(\$000)	(\$000)	(\$000)	(000)	CONTIG.	CONTIG.
JUNE 5-9 AVG. PER B/C	5.3	3.7	.6	4.3	2,523	587	742
JUNE 19-23 AVG. PER B/C	5.3	3.7	.6	4.3	2,523	587	742

ECKRICH'S RADIO WEAPONRY

Regional meat packer supplements his year-round, 20-market spot campaign with sponsorship of high-interest, wide appeal local events and news-as-it-happens

Eckrich meats goes in for live coverage



FIRE, flood, you name it. If big news breaks in the WFBM, Indianapolis, coverage area, Eckrich meats stands ready to sponsor the report, on a "blank-check" basis



FESTIVAL in Holland, Mich., starring former Gov. G. Mennen Williams (c) was sponsored by Eckrich via WOOD, Grand Rapids, as part of high-interest events sponsorship plan

Eckrich of Fort Wayne, Ind., is a regional meat specialty maker with an arsenal of broadcast weaponry as versatile as many a multi-million-dollar national advertiser.

Spot radio, allotted 45% of the ad budget, serves as the campaign's mainstay. "We find that radio is the best way of reaching most of our prospective customers on a continuing basis," states L. E. Gelow, ad manager at Eckrich. "I feel that much of our steady growth has come because of long-time heavy emphasis on radio. It has been the day-in, day-out workhorse of our advertising plan for 21 years. Other media are superimposed over radio during special promotions," Gelow explains.

For those special promotions, Eckrich, via its agency Bonsib, Inc., of Fort Wayne, adds spot tv (responsible for 20% of the budget), and sponsors simulcasts of events highly attractive to the entire family in the company's distribution area. This segment of the campaign embraces such multifarious events as the Indiana High School Basketball Championship, the Holland, Mich., Tulip Festival, and the victory dinner following the Indianapolis 500-mile automobile race.

Another important element in Eckrich's bag of radio/tv tricks is its "blank check" new-as-it-happens agreement with WFBM (AM & TV), Indianapolis, and WOOD (AM & TV), Grand Rapids, Mich. Eckrich stands ready to sponsor broadcasts of significant news breaks, leaving it up to station management to decide which developments are sufficiently important for Eckrich sponsorship. Eckrich's only additional stipulation is that the news coverage selected on its behalf must be the station's initial airing of the event in question.

In response to a query as to how the stations are handling their "blank check" privileges, Bonsib agency president John F. Bonsib told SPONSOR

at the arrangement has been working out most satisfactorily. In fact, Eckrich's found that at times the stations may have been more careful with the client's money than was necessary, and, in fact, they withheld Eckrich sponsorship from news developments that the Eckrich management would have been entirely willing to underwrite.

Whereas Eckrich has enjoyed an average yearly sales increment of about 5% during the past 20 years, 1960 saw a 10% increase over 1959. Client and agency are giving a lot of credit for this extra hike to the greater diversity of its broadcast advertising.

Eckrich's regular radio lineup encompasses 31 stations in 22 markets spread through Indiana, Michigan, and the northwest quarter of Ohio. Most of these stations carry the Eckrich message throughout the year.

The Eckrich radio spots, all minutes, are concentrated primarily between the hours of 9 a.m. and noon. Their average weekly frequency per market is about 20, with the larger markets receiving as many as 33, the smallest, 10. The spots hit with greater frequency during each market's heavy shopping days.

Elaborating on Eckrich's media strategy, John Bonsib relates that the regular radio schedule is aimed almost entirely at the housewife, designed to remind her to pick up Eckrich products when she shops. For this reason Eckrich has not found it advisable to pay a premium for traffic time exposure. During a.m. traffic time the housewife is too busy getting her family on its way to appreciate Eckrich's message, whereas, by 9 a.m. the household begins to simmer down, and she can give some attention. Additionally, Bonsib has learned that some people don't want to hear about frankfurters and various lunch meats at breakfast time, in fact it is felt there are those who resent it.

Bonsib explains the importance of reminder-type radio copy to Eckrich in terms of product quality. He says that Eckrich's top quality (the products sell for a premium price) wins favor, so that once the people have tried them all they need is a reminder and they'll come back for more.

(Please turn to page 52)

CAN FUNNY RADIO COPY PAY OFF IN POLITICS?

Tomorrow (7 November) admen will know a little more about what humor can do for a political campaign.

New Yorkers go to the polls to elect a mayor. For the past two months they've been exposed to humorous-type radio spots created on behalf of Republican candidate Louis J. Lefkowitz by McCann-Marschalk. This probably marks the first attempt at a humor boost in a New York political drive, according to veteran strategists.

Lefkowitz supporters explain this unprecedented approach with the

contention that the situation calls for it. They maintain that the incumbent, Robert F. Wagner, continually answers complaints about the city with a promise to make a study.

The broadcast-heavy ad campaign for Lefkowitz also included radio commercials on the serious side (10 area radio stations were involved, all-told), and both 60-second and five minute slots on tv. The tv exposure, which touched all stations in the metropolitan area, was in the serious tradition. The unknown quantity in the advertising side of

(Please turn to page 52)

Off-beat, political radio copy openers

Here are opening lines from two of the humorous radio commercials aired on behalf of the New York mayoral candidate Louis Lefkowitz. It is believed this is the first incidence of humorous copy in a New York political campaign.

SOUND: ORIENTAL GONG
ANNCR: In a mythical far-away city the great Mayor was asked . . .
MAN: Mayor, about the mess you've made . . .
MAGOO-TYPE: Mess? I see a fine, well-run city.
MAN: Stop looking at that picture on the wall. And look out at the crime and congestion.
MAGOO-TYPE: You jest man! What crime? What congestion? . . . etc., etc.

INT: We've climbed atop a flagpole on 84th street to talk a man who's been sitting here for weeks. Just why are you up here, sir?
MAN: (DISGUSTED) Only place in this block where a man is safe.
INT: You mean down below on the street—
MAN: Dope peddlers, prostitutes, knifers, muggers, drunks.
INT: Well wouldn't you be safer on the roof?
MAN: No, that's reserved for assaults . . . etc., etc.



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.





QUALITY BROADCASTING MOVES TO NEW QUARTERS

IN RICH, RICH SOUTHERN NEW ENGLAND

ON SEPTEMBER 23, WTIC TV3-AM-FM EVACUATED QUARTERS AT 26 GROVE STREET, HARTFORD, WHERE WTIC BEGAN BROADCASTING NEARLY 37 YEARS AGO.

NOW, WTIC TV3-AM-FM IS LOCATED IN THE WORLD'S MOST MODERN TELEVISION AND RADIO FACILITY AT **BROADCAST HOUSE, 3 CONSTITUTION PLAZA, HARTFORD 15, CONNECTICUT**

WTIC-TV 3 CBS Affiliate

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts NBC Affiliate

REPRESENTED BY HENRY I. CRISTAL COMPANY

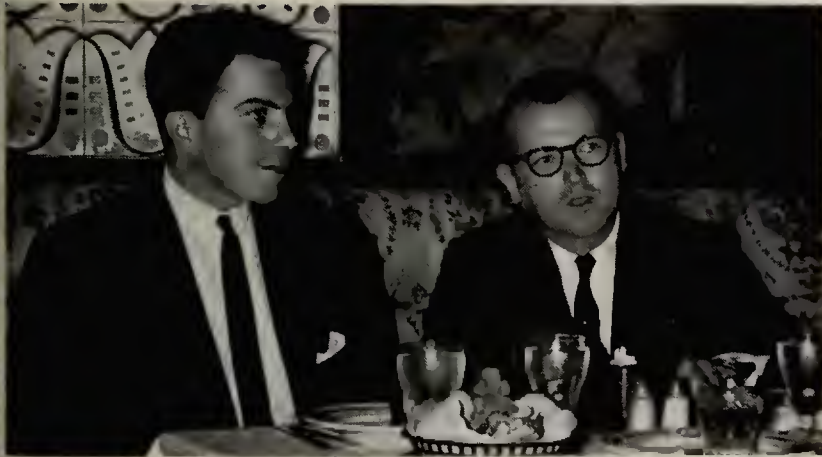
Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

NEW YORK: McCann-Erickson has been realigning its media department, with many changes in account assignments. As yet, no one has replaced Jane Podester . . . Frank Hajek and Ray Fertakos have left K&E, creating openings . . . Ted Bates is looking for a buyer, now that Frank Di Graci has joined Young-TV . . . At DCSS, there are vacancies because of the departure of Don Miller and Bob Morton.

After a busy day of seeing reps, Pete Holland of SSCB found a raincoat left in his office. Going through it to see whose it was, he found an unusual item: a diagram of the Berkshire hotel showing all the emergency exits . . . The Charles Hofmann's named her Gretchen. He's assoc. media dir. at F-C-B . . . C&W media dir. Newman McEvoy is off on a round-the-world tour.

A new young rep deferentially phoned Hope Martinez at BBDO and addressed her as Mrs. "I don't like formality," he claims she said. "Call me Your Highness." . . . Marie Coleman of Donahue & Coe, who spends almost every night at the Peppermint Lounge dancing the new fad The Twist, insists she saw Eleanor Roosevelt and Louis Lefkowitz contorting together . . . Media people are calling the Harwyn the Peppermint East.



Lunching at Louis & Armand's, Maxon timebuyer Bill Hoey relaxes with Joel Flemming, general manager of WOLF, Syracuse, who has been visiting agencies this past week

Stan Gillman has resigned from SSCB . . . DCSS' Larry Reynolds has been recalled to active service . . . Ed Fleri is back on the Schaefer beer account at BBDO . . . George Patterson, who was F-C-B, took over as v.p. and gen. mgr. of the Houston office of Brand Name Products.

Joe Burbeck of Compton finally hauled his star boat out of the water after a successful summer of racing. A rep told this column, at Danny's Hide-Away: "Burbeck's so confused about

(Please turn to page 45)

WHLI

"THE VOICE OF LONG ISLAND"

*known
by the
companies
we keep!*

GENERAL MERCHANDISE
STORE SALES*
\$439,771,000

SOME "BLUE CHIP"
ADVERTISERS

USING WHLI

TO REACH BIG, RICH
LONG ISLAND MARKET

A & S

Gertz

E. J. Korvette

S. S. Kresge

Lane's

R. H. Macy's

Master's

Sears Roebuck

... and 6 of the
largest shopping
centers in America

6TH IN TOTAL RETAIL SALES
IN THE UNITED STATES

*Nassau-Suffolk, (Sales Management 1961)

Over 400 top advertisers
chose WHLI in 1960-1961.
Will you be on the
"preferred" list in 1961-1962?

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill-Perna

SPONSOR ASKS:

WHAT ARE THE ADVANTAGES OF YOUR CENTRAL BILLING SYSTEM? (PART TWO)

Those replying to this week's question are:

- **Kenneth C. Schonberg**, Central Media Bureau, Inc., New York
- **William A. King**, Television Audit Bureau, Inc., New York

Kenneth C. Schonberg, *president, Central Media Bureau, Inc., New York*

The advantages of the new media services provided by Central Media Bureau, Inc., apply to all segments of the advertising industry involved in the buying and selling of radio and television spot. After more than



CMB's service encompasses all phases of the advertising industry

two years of developing a system that could serve the advertising industry in these and other areas, we confirmed our original concept—the service must be rendered to and include all, not just one of the segments of the advertising industry concerned in the radio-tv buying and selling functions. It must benefit the advertising agencies, the radio-tv stations, and the stations' national sales representatives.

CMB also determined that highly sophisticated electronic computer equipment would be required in order to provide a truly effective service to the industry. In arriving at this conclusion, based on more than 25 aggregate years of experience in installing all ranges of data processing equipment for the advertising industry, we gave careful consideration to the massive files of media information to be processed and the high speeds mandatory for maximum service to stations, reps and agencies. We therefore decided to contract with C-E-I-R, world's largest independent analytical and data processing corporation, for the use of

their giant computer centers.

We designed the specific services now being offered in the light of the problems existing in the industry. We documented and defined these problems by surveying agencies, representatives and stations and determining from this study what the actual cost of handling spot radio-tv campaigns is to each of these groups both in terms of operational cost and diversion of executive time into non-creative paperwork functions.

These, in brief, are some of our findings as well as the particular areas in which CMB renders its most important services.

- The average radio or tv station finds 16% of its gross monthly national spot billing is continuously 60 or more days past due.

CMB will immediately speed up the flow of payments to stations. It will also considerably simplify the station's billing operation and reduce each station's cost of handling this accounting function. Furthermore, by making national spot easier and more flexible to buy and sell, the CMB services will help develop many additional spot sales opportunities.

In effect, the direct services to the station are the following:

1. Central clearance of discrepancies
2. Preprinted affidavits
3. Standardized station invoice
4. Unified voucher checks

- Over 40% of the national representative's salesman-time is diverted into paperwork.

CMB services will free the national rep salesman for his essential creative selling function by performing those tasks that currently rob him of nearly half of his selling time.

For the national rep, therefore, the CMB services will mean a reduced clerical burden, better and immediately available tools for creative selling, and new sales opportunities.

The basic services to the sales representative comprise:

1. Same-day notification of earned rates

2. Central clearance of discrepancies

3. Station-agency contracts

4. Station billing projections

- It costs the large spot air media agency \$500,000 and more a year to process spot radio-tv campaigns. Of this amount, the agency spends \$65,000 and more annually simply on clearance of discrepancies.

CMB services considerably reduce these costs, and free time buyers and other media executives for the important creative and planning functions.

In effect, what this means to the agency, in terms of increased agency profits, can be defined in the following advantages: lower operating costs; greater efficiency; more flexible use of media budget; increased revenue.

These advantages derive from the following CMB services to the agency:

1. Same-day earned rate information

2. Prompt media plans, accurately costed

3. Spot estimates and estimate revisions, electronically produced

4. Central clearance of discrepancies

5. Control of client contract records

6. Unified 4-part accounting package

- a. As ordered invoice

- b. Supporting station logs

- c. Adjustment invoice

- d. Station affidavits

Central Media Bureau now provides the advertising industry with a fully integrated media service for radio and television.

William A. King, *president, Television Audit Bureau, Inc., New York*

TAB is a unique auditing service designed to supply television stations with monthly reports on spot dollar investment in their particular market. Until now this data, if available at all, has been either too dated to be useful (the FCC's 1960 annual re-

(Please turn to page 53)

TIMEBUYER'S CORNER

(Continued from page 43)

boats he thinks port is an Italian wine." . . . Carol O'Kune of Grey was married last week . . . Sheldon Boden of NC&K had a boy . . . Fred Spruytenburg at SSCB and Robert Eastman's Jack Bray are taking a Caribbean trip together.

The president of a small agency who emphasizes the "teamwork spirit" of his staff to clients is hated by everyone associated with him. Every day he has a staff meeting and points to his sign on the wall: "If you don't succeed, you're fired."

Last week he flew to Toledo to solicit a new client, taking with him his two account men and media buyer. He had to—so he'd have his other accounts when he returned.

At the RTES seminar last Tuesday, a Y&R man complained that since his young secretary got married, she's become too independent. "At least now," a rep told him, "she gets to bed at a decent hour." . . . Al Silverman of NC&K is engaged to Barbara Schweig of RKO General . . . Blanche Wolf left Swan & Mason to live in Miami . . . During the party given SSCB's Nick Imbornone before he was married several weeks ago, another buyer commented: "My wife and I don't have a joint bank account. This is my second marriage."



The party for media people at Tavern-on-the-Green given by WWRL, New York, featuring Billy Eckstein and others, got the social season off to a spectacular start

Ted Bates made a surprise call on K&E's media dir. Joe Braun last week. His secretary, who didn't know where he was, felt it was important enough to find him and enlisted the help of several other girls to scour the department. Word of the unusual visitor spread quickly through the agency.

Braun, interrupted in conference, didn't know what to make of the situation. But anything being possible in this business, he dropped everything to see him.

The Ted Bates calling turned out to be a west coast outdoor rep. ■

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS



H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD



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



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

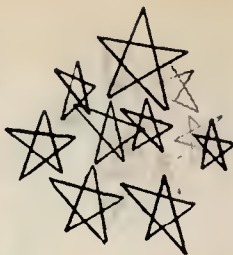
WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

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

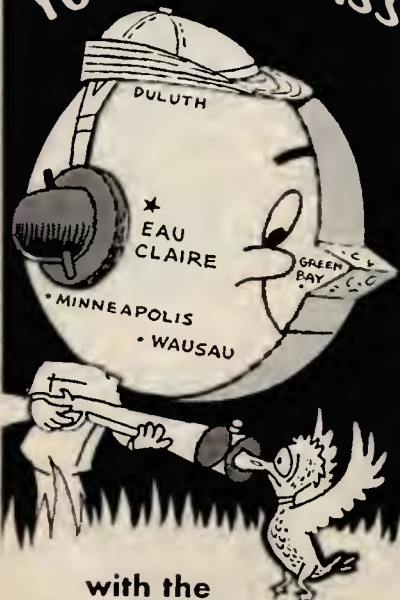
**WPEN
HAS
THE
STAR
PERSONALITIES**



★ MATURE, ESTABLISHED
PERSONALITIES ★ AWARD
WINNING NEWS ★ EX-
CLUSIVE HELICOPTER
TRAFFIC REPORTS ★
FIGHTING EDITORIALS ★
ADULT MUSIC ★

WPEN
PHILADELPHIA
THE STATION OF THE STARS
CALL GILL-PERNA, INC.

YOU CAN'T MISS



with the
"BIG CHEESE" in Wisconsin

Not only ¾ million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

National and regional buys
in work now or recently complete

SPOT BUYS

TV BUYS

Sinclair Refining Co., New York, will sponsor a half hour debate show called *Young America Speaks* in 12 Texas markets. Campaign starts 14 January and is scheduled for fifteen weeks. Agency: Geyer Morey, Madden & Ballard. Buyer: Bob Kutche.

Procter & Gamble, Cincinnati, will supplement its network advertising for Premium Duz with a scattered market campaign of limited schedules. Agency: Compton, New York. Buyer: Bill McGivney.

Stouffer Corp., Cleveland, will launch an 11-market campaign for its Frozen Cooked Foods division. Starting date is 13 November and it is scheduled for a five-week flight. Time segments: minutes. Agency: Ketchum, MacLeod & Grove, Pittsburgh. Buyer: Peter Tuck.

Ford Motor Co., Dearborn, Mich., begins a scattered market campaign this week for its Fairlane division. Promotion is scheduled for three weeks. Time segments: minutes. Agency: J. Walter Thompson. Buyer: Dick Macaluso.

Bristol-Myers Co., New York, plans a limited market campaign for Silk & Silver starting 12 November and running for six weeks. Time segments: day and evening minutes. Agency: Foote, Cone & Belding. Buyer: Roger Rochefort.

Volkswagen, New Jersey, will sponsor a 15-minute news, weather and sports show in Minneapolis and other markets for twenty-six weeks. Campaign starts 1 January. Agency: Doyle Dane Bernbach. Buyer: Charlotte Corbett.

Hills Bros. Coffee, San Francisco, will use prime breaks and ID's in a four-week, 8-market campaign scheduled to start 20 November. Agency: N. W. Ayer. Buyer: Paul Kizenberger.

General Foods Corp., New York, begins a four-week campaign in November to promote Instant Maxwell House Coffee. Saturation in 6 markets will include prime breaks, ID's and fringe minutes. Agency: Benton & Bowles. Buyer: Grace Porterfield.

Pharma-Craft Corp., New York, is beginning a lengthy campaign for Coldene cough syrup. The promotion, using fringe and prime minutes and ID's, gets started today and will run through 18 February in 5 selected markets. Agency: Papert, Koenig, Lois. Buyer: Betty Foley.

RADIO BUYS

The Angostura-Wuppermann Corp., New York, has re-entered spot radio after a 3-year absence with an intensive campaign on behalf of its Aromatic Bitters. The promotion will run through November in 6 major markets with commercials spotted on local personality programs. Time segments: minutes and 10's. Agency: Foote, Cone & Belding, New York. Buyer: Jeff Dene.

The truth? They're not buying it. Not at least the truth we've lished out so far. And we're kidding ourselves if we think they do.

Fallacy No. 2 in the image-building book is what you might call the "activity" illusion. This is a common, occupational disease in practically all forms of public relations work, and consists of con-using activity with effectiveness. (It's not what you say, Jack, but how many clippings you can paste in the book.)

In advertising and tv image building it involves frantic scurrying around amid shouts of "let's hold a seminar, let's publish a little magazine, let's do some depth research, let's stage a sound-film presentation, let's call a conference"—anything to keep from thinking.

Satan sure finds stupid tasks for busy hands to do—if you don't believe this, just look at some of the image builders.

Fallacy No. 3 is that "you can do it for peanuts."

I don't know why sophisticated advertisers and broadcasters who are used to thinking in terms of multi-million dollar campaigns have such naive, chintzy ideas about image-building budgets.

Offhand I'd say that the job of trying to lead the thoughts of thought leaders, and give opinions to opinion makers, is about 100 times harder than any other selling job in America.

Yet men who wouldn't dream of introducing a new cigarette, or detergent or deodorant unless it were backed by a \$5 million ad campaign seem to feel that it's possible to significantly influence the influentials for less than a tenth of that amount. It's incredible!

Why not Project X techniques for image-building?

Perhaps from the above you have concluded that I am unswervingly hostile to the current image building programs of the ANA, NAB, TIO, 4A's, and AFA. But this is just not true.

I do feel, however, that the time has come to re-examine these projects in a more realistic light and to try to strengthen them where they need strengthening.

Foremost among the questions that ought to be asked about them are such posers as these: Are they trying to do too much, in too many directions, with too little?

Are they pre-occupied with saying things which advertisers and broadcasters want to say—rather than with the things which will be effective among the audiences they are trying to reach?

Most important, do they have any really clear-cut goals and objectives?

I have been tremendously impressed with the ANA's new Project X development (see page 27). These blue-chip advertisers have staked out clear-cut techniques for setting up specific advertising goals and for accurately measuring advertising results.

Why shouldn't this thinking apply to image-building?

A typical image-building project which could be dealt with in specific terms, for example, is this: Improving the attitudes which the brightest college seniors have about advertising or broadcasting as a profession.

It is certainly possible to set up "benchmark" research on what they now feel, and then measure the effectiveness of a two-, three-, or five-year campaign, directed at changing their attitudes.

Surely, this would be a more efficient use of image-building money than many of the projects now under way.

And somehow, I'll bet it would be ten times as worthwhile!

Now's the time to get growing

Take advantage of the many ways in which your business can grow. In the lucrative export markets. In new U.S. markets. In creating new products and services. In developing your community. For expert help, just write or phone any U.S. Department of Commerce field office or write Commerce, Washington 25, D. C. They'll help you grow with America!



U.S. Dept. of Commerce Field Offices:
Albuquerque, N. Mex., U. S. Courthouse. CHapel 7-0311. Atlanta 3, Ga., Volunteer Bldg. JACKSON 2-4121. Boston 10, Mass., 80 Federal St. CAPitol 3-2312. Buffalo 3, N. Y., Federal Bldg. TL 3-4216. Charleston 4, S. C., Sergeant Jasper Bldg. RAYmond 2-7771. Cheyenne, Wyo., Majestic Bldg. Phone 634-2731. Chicago 6, Ill., 226 W. Jackson Blvd. ANdover 3-3600. Cincinnati 2, Ohio, 36 E. Fourth St. DUbar 1-2200. Cleveland 1, Ohio, Federal Reserve Bank Bldg. CHerry 1-7900. Dallas 1, Tex., Merchandise Mart. RIVERSide 8-5611. Denver 2, Colo., New Customhouse. KEystone 4-4151. Detroit 26, Mich., Federal Bldg. WOODward 3-9330. Greensboro, N. C., U. S. Post Office Bldg. BRoadway 3-8234. Houston 2, Tex., 405 Main St. CAPitol 2-7201. Jacksonville 1, Fla., Federal Bldg. ELgin 4-7111. Kansas City 6, Mo., 911 Walnut St. BALtimore 1-7000. Los Angeles 15, Calif., 1031 S. Broadway. RICHmond 9-4711. Memphis 3, Tenn., Falls Bldg. JACKSON 6-3426. Miami 32, Fla., Ainsley Bldg. FRANKlin 7-2581. Minneapolis 1, Minn., Federal Bldg. FEderal 2-3211. New Orleans 12, La., 333 St. Charles Ave. Phone: 529-2411. New York 1, N. Y., Empire State Bldg. LONGacre 3-3377. Philadelphia 7, Pa., 1015 Chestnut St. WALnut 3-2400. Phoenix, Ariz., Federal Bldg. ALpine 8-5851. Pittsburgh 22, Pa., 107 Sixth St. GRant 1-5370. Portland 4, Oreg., Old U. S. Courthouse Bldg. CAPitol 6-3361. Reno, Nev., 1479 Wells Ave. Phone: 2-7133. Richmond 19, Va., Parcel Post Bldg. MILton 4-9471. St. Louis 1, Mo., New Federal Bldg. MAIN 1-8100. Salt Lake City 1, Utah, 222 S.W. Temple St. DAVIS 8-2911. San Francisco 11, Calif., Customhouse. YUKon 6-3111. Savannah, Ga., U. S. Courthouse and P. O. Bldg. ADams 2-4755. Seattle 4, Wash., Federal Office Bldg. MUTual 2-3300.

'PROJECT X'

(Continued from page 31)

ple that cause them to buy and refrain from buying. What is the outstanding thing we can say about this product?"

Out of a synthesis of these two types of information, the ANA suggests a 6M Approach[®] to defining advertising goals:

1. *Merchandise*—what are the important benefits of our products?
2. *Markets*—who are the people

we want to reach?

3. *Motives*—why do they buy or fail to buy?
4. *Messages*—what are the key ideas, information and attitudes we want to convey.
5. *Media*—how can they be reached?
6. *Measurements*—How do we propose to measure accomplishment in getting the intended message across to the intended audience?

9. *The Buying Attitude Benchmark.*
An absolute essential in realistic ad-

vertising goals, according to the ANA, is what it calls a "buying attitude benchmark."

This is one of the key concepts of Project X and one which seems to open up many new research vistas.

In simplest terms, it means determining "exactly where we are now" so that, in future "we can see how far we have travelled."

Cited as an example of a benchmark is the case of a compact car with greater roominess than any of its competitors. Research had established that 20% of prospective purchasers were aware of this fact, while 10% thought Car B was roomiest, 10% Car C, 10% Car D, and 50% "Don't know."

With these facts as a base it was possible to measure the effectiveness of advertising aimed at registering roominess, by comparable research during and after the campaign.

10. *Measuring Advertising Results.* Measured advertising results, according to the architects of Project X are "not size of audience exposed to ads, not noting, reading, listening, or viewing, not what people say they like about advertising, but the changes that occur in mental attitudes and behavior as the result of advertising."

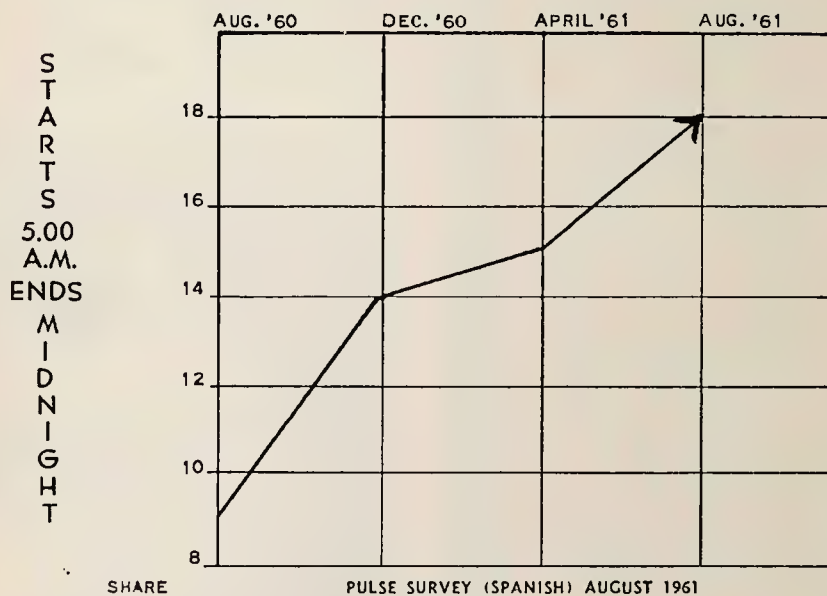
More specifically, such measurements should cover the following:

- a) How many more people are acutely aware of our brand or company name?
- b) How many more people comprehend the features, advantages and benefits of the product?
- c) How many more people are favorably disposed (rationally or emotionally) toward the purchase of the product.
- d) How many more people have gone the whole route—taken action by asking for or requesting for the product?

Research in such areas, points of the ANA, will supplement, not replace present research into advertising exposure which simply does not "fulfill today's increased demands." More research is needed into "what happens when people read, view, listen to advertising messages."

As an example of the analysis possible from such research, the Project X study cites an hypothetical example of a campaign for a filter cigarette:

What a difference a year makes
Look at WBNX today!
Pulse rating has doubled



**NO OTHER SPANISH RADIO IN NEW YORK
CAN MAKE THAT STATEMENT**

**So cash in on this valuable market
where programming brings results.**

1380 ON EVERYONE'S DIAL

WBNX

**560 5th Avenue
CI 5-1441**

N. Y. 36, N. Y.

	Before	After
Cigarette buyers	Adv.	Adv.
Aware of Brand name	20%	40%
Comprehend messages		
Message A	6%	12%
Message B	10%	20%
Message C	8%	16%
Favorably disposed to buy	4%	8%
Demonstrated action	2%	4%

Says the ANA, "Advertising accomplishment should be measured in terms of the extent to which it moves people up the ladder (of awareness, comprehension, conviction, action) from one level to another. The next step, the next sales call, or the next time the need arises may be the force that moves the prospect to action."

1. *Case History Examples.* Supplementing these basic concepts, and explaining them, The Project X book, *Defining Advertising Goals for Measured Advertising Results*, presents 20 case history treatments covering such industry categories as laundry, detergents, gasoline, cooking oil, hosiery, appliances, tea, building materials, airlines, pain relievers, soft drinks, cranberries, razor blades, telephone service.

Actual company and product names have been eliminated from these case histories, and in several instances figures have been changed to mask corporate identities.

All, however, are drawn from factual material submitted to the ANA committee, and all have been checked out as feasible and practical plans for specific industries.

2. *Project X—a Summary and Prediction.* This highly oversimplified condensation of material contained in *Defining Advertising Goals for Measured Advertising Results*, cannot possibly provide more than a smattering of familiarity with Project X. To this reviewer, however, who has studied the material at length and discussed it with many ANA members, it seems certain that Project X marks a sizeable milestone in advertising history.

The fact that such a substantial number of practicing professionals have agreed on basic concepts of the business, and are planning their day to day and future operations along these lines give Project X an impact and influence which will be felt increasingly in all areas of the advertising business.

Specifically, it should lead ultimately to:

- Greater precision in advertising planning at both the advertiser and agency level.
- Closer, more realistic relations between management, marketing and advertising operations within a corporation.
- A healthy redefinition of agency responsibilities (Project X spells out management and marketing responsibilities which all too often are placed on agency shoulders).

- A freeing up of creative work, through the more specific definition of the creative job to be done.
- The opening up of vast new fields of important advertising research.
- More sophisticated media buying practices.

On the negative side, I see only one possible objection. The advertising man of tomorrow is going to have to be twice as smart, and work four times as hard as he did in pre-Project X days.

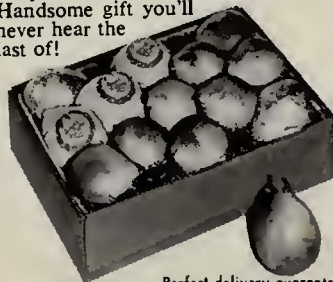
Fruit-of-the-Month Club* from 'way out in Oregon



A dozen dazzling gifts—all year

ROYAL RIVIERA Pears*

They'll eat 'em up—with a spoon!
Handsome gift you'll never hear the last of!



Perfect delivery guaranteed.

- GIFT NO. 1 (10-14 Huge Pears) ppd. \$4.35
- GIFT NO. 2 (16-20 Whoppers) ppd. \$5.35
- GIFT NO. 3 (20-25 Smaller Pears) ppd. \$5.15

You never SAW'm so big. You never TASTED'm so good. Only 1 person in 1000 ever gets such impressive, exciting gifts (not in stores). You'll get thanks and praise all year from the lucky folks you name. They'll receive a sumptuous Gift Box every month, each with your greeting.

12-BOX CLUB. Order Gift No. 20 ppd. \$53.95
At Christmas, Royal Riviera Pears, and month after month the other gorgeous gifts shown above.

B-BOX CLUB. Order Gift No. 15 ppd. \$34.95
Same as above, omitting Mar., Apr., June, Aug.

Special 3-BOX CLUB. Order Gift No. 11, ppd. \$12.65
Christmas, Jan., Feb. fruits shown above.

FULLY GUARANTEED

EASY TO ORDER. Send list of names plus check or M.O. (No charges or C.O.D.'s), tell us how to sign greetings. Everything beautifully packaged.

Harry and David

Box 4210, Medford, Oregon

* © 1961 H&D



SPOT PRESENTATIONS

(Continued from page 34)

advertiser that radio is effective, that radio is efficient, that radio is effective. They're the ones who can get the word back to the factory: 'We've seen what radio can do—we need it—we want a substantial chunk of the ad appropriation to go into radio.'

One way to create interest in spot radio is to promote through other media, according to Daren F. McGavren, president of Daren F. McGavren Co. In his opinion, creative departments of agencies are devoting their efforts to other media. An equal amount of time and energy spent on radio would result in sales producing, entertaining commercials.

The industry, McGavren thought, might help to develop this type of creativity by offering special awards through contests to creative departments of agencies.

With a five-point plan, Maurie Webster, vice president and general manager, CBS Radio Spot Sales, thinks spot radio billings could be stimulated. For one, "we can program our stations better," Webster

told SPONSOR. "Too many clients and top agency people today dismiss much of radio as a top 40 or rock 'n' roll wireless juke box with no editorial stature comparable to magazines, newspapers or television. Many stations are doing an outstanding job of mature broadcasting, and win large audiences doing it but they are a numerical minority."

Webster stressed another point: "We can go to clients—and we must," he said. "They hear the magazine, newspaper and television stories often. They must hear the radio story more frequently and not merely from RAB. We found we can achieve much more by coordinating our sales calls with theirs." Finally, radio can cut down "the unfortunate competitive un-selling we've done, which often gives the impression that radio stations dislike each other more than they believe in themselves," according to Webster.

Spot radio could double or triple in the next few years depending on a number of factors, according to Lawrence Webb, managing director of Station Representatives Association. One improvement would be the stabilization of rate-cards, he thought.

Another would be the elimination of bartering and/or brokerage of time, Webb said.

Just as spot radio's great strength lies in its character of doing specific jobs in specific markets without waste, the Bolling Company feels that it is stimulating more interest in spot by selling it specifically "and without wasted sales motion," G. William Bolling, III, declared.

Every station must offer more reasons to tune in, then must make advertisers and agencies aware of what it's doing, John V. B. Sullivan, v.p. and general manager of WNEW, New York, told SPONSOR. "I don't say to change formats, only supplement them," he said. "Break away from oversimplified labels like 'Top 40,' 'Good Music,' 'Music & News,' etc. refuse to be taken for granted—even the most overworked housewife or loneliest salesman driving on the road doesn't want to settle for that kind of radio. Then sell hard, via a positive pitch that can only reflect credit to the industry as well as the station; this, too, will be a welcome relief from the negative knock-your-budd selling that plays right into the hands and out of the media plans of those who don't want to go to all that work of buying 200 stations, anyway."

Every radio station rep must devote time to selling the values of radio over other media to advertisers who are not using the medium, Fred Lyons, director, NBC Spot Radio Sales, said. "Every rep should also spend time convincing advertisers who are using the medium that, better as it is now, radio is growing at a faster rate than any other medium including television," Lyons noted.

"As long as there is confusion between local and national rates, as long as advertisers and agencies know that a good number of stations can be bought for half the price on a barter basis, and that stations are selling off their rate card, they will not have the faith in the medium that is needed to justify their dependence on it to do a good sales job," James F. O'Grady, executive, v.p. of Ad Young, Inc., told SPONSOR. "We advise our stations to get a clear policy on what is local and what is national, to review their rate cards and if it isn't sensible to revise them. Otherwise, they'd be tempted to negotiate off card. Whatever their rate card, stations must stick to it."

**BIGGER than
ALBANY-SCHENECTADY-TROY**

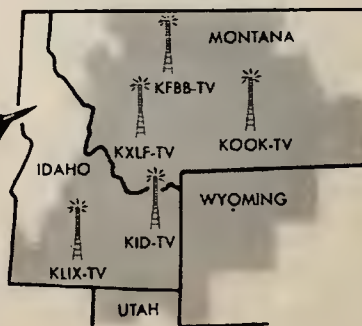
**One Buy Delivers
IDAHO - MONTANA**

plus 11 counties in Wyoming at lower cost per thousand

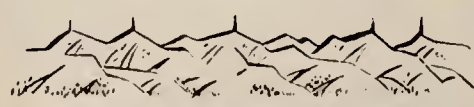
SKYLINE TV NETWORK delivers more TV homes than the highest rated station in Albany-Schenectady-Troy at approximately the same cost per 1,000. SKYLINE delivers 92,300* nighttime homes every quarter-hour Sunday through Saturday. Non-competitive coverage. One contract — one billing — one clearance. Over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

- IDAHO — KID-TV Idaho Falls
KLIU-TV Twin Falls
- MONTANA — KXLF-TV Butte
KFBB-TV Great Falls
KOOK-TV Billings

Skyline
TV NETWORK
P. O. Box 2191 Idaho Falls, Idaho



*ARB average March, 1961



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

RACE McELVEEN

(Continued from page 35)

entry blank she blithely remarked she was planning to win the contest and would they please hurry the necessary things along. She was only laughing, of course.

But Grace made good her promise. Not only did she cop first place for the promotion (a \$300 prize); she made off with the prize for product promotion (another \$300).

She has the distinction of being the only person to place first in the Colte-Palmolive sponsored *Millionaire* contest three years in a row. The total reward here was \$3000 in cash \$1000 each year.

In addition to the 25 national awards, Grace has won a variety of local advertising club awards. Some of them were first place, others honorable mention, for best direct mail, best magazine ads, public affairs program awards and on-air commercials.

Her latest prize—an all-expense paid 10-day trip to and from London was awarded her by Independent Television Corp. for her promotion of the *Danger Man* series.

How does Grace feel about all the accolades she has managed to heap upon her feminine shoulders? Well, pretty good, she says. That is, except for one thing. She fairly bristles when she encounters the well-worn phrase "Aren't you the lucky one, though?" and it's all she can do to keep from rubbing up an unlady-like fist. "Luck," she bluntly avows, "has nothing whatsoever to do with it!" It's a lot of hard work, she says. It takes time, effort, and a lot of brain work, keeping constantly on the prowl for a new idea—an idea that someone else might not come up with. And then she tucks it all up in a fancy package!

Grace, who makes her home with her sister and a girl friend, hasn't entertained thoughts of leaving Baton Rouge for, say, a larger market. She loves her present job, and the people with whom she works. She feels, she says, that she has more or less grown up with the stations and it would be like leaving old and dear friends.

As far as her boss is concerned, feelings seem to be mutual. Says Gibbons: "We're proud of Grace and of the work she does. She's a definite asset to the station."

CPM OR HPC?

(Continued from page 37)

smaller stations and programs having smaller audiences (as well as stations in large cities in which many stations have relatively small audiences)—those stations and programs, in other words, which can ill afford even the smallest bias or sampling error.

The A. C. Nielsen Company, on the other hand, suggests that there are advantages and disadvantages to

each of the computing methods. The problem, says Nielsen, is that in gaining "better statistical properties" in the h-p-c figures, clients feel you are sacrificing real differences along with statistical differences.

"I suggest there are advantages to both indices," said Erwin Ephron, Nielsen director of press relations. "We discovered this in the late 40's when we introduced homes-per-\$1 figures for network radio in the place of the then already established cost-per-1,000. We used homes-per-



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV / KGIN-TV!



... covering a bigger, better Lincoln-Land

VITAL STATISTICS OF THE NEW LINCOLN-LAND
(Sales Management, May 10, 1961)

Population	888,200
Total Homes	275,800
Effective Buying Income . \$1,519,268,000	
TV Homes	237,900
Retail Sales	\$1,124,130,000

The Feltzer Stations

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

Launching a sales program in Nebraska? The "countdown" shows just two big television markets—the extreme East and Lincoln-Land.

In the East, three top stations *divide* your viewers. In the other big market two stations—KOLN-TV and satellite KGIN-TV—*combine* to bring you a tremendous new Lincoln-Land—bigger and better than ever before! The map, and the figures at left, give you an idea of what it has to offer.

Avery-Knodel has the full story on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

The Feltzer Stations

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

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

\$1 until we were convinced clients preferred c-p-m—in spite of homes-per-\$1's better statistical properties.

"This is because in national ratings, based on larger samples and average audience figures, clients did not consider the statistical gain significant enough to justify the change we had made.

"People have had a lot of experience using c-p-m's. Despite the fact that c-p-m isn't a symmetrical distribution, people have spent a long time becoming familiar with its properties. When we introduced homes-per-\$1 there was little interest. If clients want this figure, we'll provide it and even right now any client can easily compute them from the audience and cost figures also provided."

As regards the averaging problem (i.e., that the averaged c-p-m using a *fixed* cost base and *variable* audience produces higher c-p-m's than average cost divided by average audience), Nielsen maintains that h-p-c figures have exactly the same problem *if costs are variable*, and that neither figure produces a proper mean if both cost and audience are variable. "This poses no problem," they reason. "so long as you're aware of it."

As for the Harris committee's concern with local research where three ratings, for example, might average to the true audience but c-p-m could average to a "falsely" higher cost figure, thus penalizing a small station, Nielsen says, true; h-p-c's advantages stand out in the case of cost analyzing a single audience measurement and especially when smaller ratings and smaller samples increase the statistical variability. However, they add, no research company produces local c-p-m figures since this is a question of agency and station usage.

"The network application of homes-per-\$100," they say, "offers no great advantage in statistical stability because our network audience figures used for c-p-m are already averaged over a considerable period of time (four weeks). And if there is an advantage in being able to average an index, neither c-p-m nor h-p-c produces an unweighted mean in all cases."

Nielsen conclusion? The two indices are mathematical equivalents and either can be easily calculated by anyone since cost and audience fig-

ures are provided.

A SPONSOR survey of networks and agencies unleashes a variable spate in itself. Samples:

1. If h-p-c shows greater stability, let's use it.

2. Why change?

3. Could be a useful concept. Better as an additional tool than an industry bible, however.

4. Additional? That's ostrichy. One or the other, please. We have enough statistical confusion in broadcasting without inviting more.

5. Let's face it. Both methods are equally sound. It's simply easier for promotion people who can't "sell" lines on a graph that go down.

6. Easier? That's not the point. It's the emotional superiority of h-p-c that could put it over. Cutting through the statistical differences, those graph lines are no joke, bud. Ever try explaining a declining index to a client?

7. H-p-c is more intelligent to the uninitiated. That's a big factor in its favor, like it or not.

8. Only small samples are affected one way or the other.

The serious interest being generated by h-p-c, however, is not all on the surface. As long ago as May an NBC researcher, Paul Hiromura, said in a memo to the company's top research people: "From the network standpoint, the difference between these two cost efficiency methods would, in most cases, be marginal. However, in an effort to foster more reliable research techniques, it may behoove NBC to propose to the advertising industry—through the auspices of the ARF—that the homes-per-\$100 measure be established as the cost efficiency standard rather than the current cost-per-1,000 criterion."

Since nothing official was done, it appears that NBC research executives are still in doubt about the value of the new h-p-c measure. This is understandable in view of NBC's orientation toward network television, where the generally high level of ratings and larger samples minimizes the statistical errors. It has also become apparent that in the area where h-p-c would do the most in good (on the station level, particularly radio, where ratings are relatively low and statistical error is considerable), the likelihood of action is not very great. ■

POLITICS

(Continued from page 39)

the campaign was the radio humorist.

"Rather than belabor what the newspapers have been saying about what's wrong with the city, we utilized ridicule, which is very difficult to answer," relates Joseph Stone, v.p.-associate creative director of McCann-Erickson.

The Lefkowitz radio commercial of which introductions are reproduced below, go on to play around with the studies theme. In the "mythical far-away city" spot for instance when the mayor replies to his interrogator, "You jest man! What crime? What congestion?" the former answers, "Those reports they on your desk. The studies you made of the last studies."

The tv exposure, on the other hand, was used primarily to make known to the people a virtually unknown candidate. Lefkowitz is New York State Attorney General, and his name often appeared in the newspapers prior to the mayoralty campaign, but seldom his picture. ■

ECKRICH

(Continued from page 39)

Here are the stations currently engaged in doing the reminding:

• *Indiana*: WOWO and WKJB, both in Fort Wayne; WFBY, WIBC, and WIRE, all Indianapolis; WBOW and WTHI, both Terre Haute; WIOU, Kokomo; WASK, Lafayette; WSAL, Logansport; WBA, Marion; WARU, Peru; WSBT, South Bend; WKBZ, Richmond; WWC, Gary; WCSI, Columbus.

• *Michigan*: WFUR, WGR, WMAX, and WOOD, all Grand Rapids; CKLW and WWJ, both Detroit; WJIM and WILS, both Lansing; WIBM, Jackson; WKZO, Kalamazoo; WKVB, Muskegon; WHFB, Bent Harbor; WMTE, Mainstee.

• *Ohio*: WSPD, Toledo; WMR, Marion.

Unlike the regular radio campaign aimed primarily at housewives, Eckrich seeks out the entire family in its tv coverage of exciting local events, some of which include a radio simulcast. Stations in the client's distribution area have been consulted for suggestions as to events the broadcast which might attract the full-family audience Eckrich seeks. ■

SPONSOR TASKS

Continued from page 44)

port on spot spending appeared only recently) or too costly and inaccurate to be practical.

The chief advantage TAB provides that it enables station management evaluate its sales effort on a current basis. Each station, in a market three or more stations, can now determine its relative share of the total spot dollar, the national spot dollar and the local spot dollar spent in its market each month.

Because TAB figures are accurate as well as timely, it is no longer necessary to spend time and money ar-



TAB's monthly reports are geared for rapid market evaluations

ving at these dollar figures through educated guesswork applied to data gathered by BAR and Rorabaugh. It should be emphasized, however, that TAB's purpose is to supplement, not replace, these services.)

The value of the monthly TAB report should be quickly apparent. By knowing three figures—total spot dollars, total national spot dollars, total local spot dollars spent in your market—you can easily determine your relative share of market. And by combining share of market figures with audience research information already available from other sources, you can accurately measure the effectiveness of your sales staff and that of your station representative.

Station A in a three-station market, for example, may have an average of 31% of the audience. But TAB's monthly report could reveal that A is getting only 25% of the local spot dollar and 24% of the national spot dollar. In this case the station's pricing structure or sales approach—or both—may require a major overhauling.

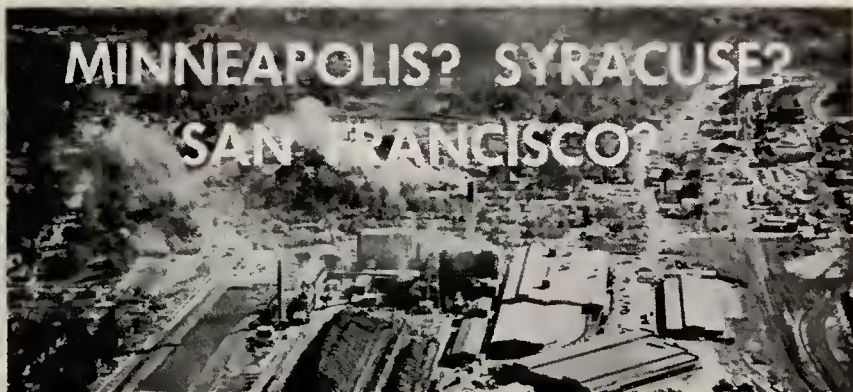
Similarly, Station B may be delighted with a 15% sales increase this month compared with the same month a year ago. Without TAB as a check, the sales manager might not be aware that the total market in-

creased 24% in the same period. With TAB, it's safe to predict that some 8:30 a.m. staff meetings and some crisp telephone conversations with the station rep will follow.

However, TAB's service is not limited to reporting revenue data. Where it is desired, we will also supply the local station with breakdowns on various time segments and lengths of commercials. With these monthly totals a station can make even better use of BAR and Rorabaugh information. We also make available to subscriber stations, upon request,

spot tv figures for other markets so that they can compare their own experience with that of other markets of comparable size and thus detect possible trends in the placement of national spot dollars.

Data supplied to TAB by subscriber stations is, of course, held in complete confidence. Stations submit figures directly to one of the country's best-known and most respected accounting firms. Only the totals for each market are forwarded to us for distribution. Even TAB employees do not know station figures. ▀



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

The only commercial TV station licensed to Monroe

Photo: International Paper Company installations in Bastrop, Louisiana, including two of its ten Southern Kraft Division paper mills, producing quality bleached papers and container board; the Single Service Division, producing milk cartons; and the Bag-Pak Division, producing multiwall bags.

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

Q.

Why is **BONDED** best equipped to perform print service?

A.

They have been doing this work since the advent of television. Their personnel have been trained to provide personalized service for each account.

BONDED TV FILM SERVICE

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of NOVO INDUSTRIAL CORP.

NOW
a dynamic
new
FORCE
in Atlanta
Television

PANORAMA news coverage

proven personalities

award winning documentaries

editorial influence

community service

adult programming

Overwhelming choice of local TV advertisers!

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

waga  **tv 5**
A STORER  STATION 
represented by Storer Television Sales

WASHINGTON WEEK

6 NOVEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The possibility of loss of option time now hangs heavier over network heads than ever: in the wake of FCC action challenging the CBS TV compensation plan, it would appear extremely difficult to draft an acceptable substitute for option time.

The new Justice Department antitrust chief, Judge Lee Loevinger, had already indicated that the CBS plan was under close scrutiny and had hinted that it would be **challenged in the courts on antitrust grounds**. Even if this had happened, and if the FCC persists it will be unnecessary, the result couldn't have been as sweeping.

An FCC letter to CBS and some 40 affiliates who had accepted the sliding scale compensation plan was a stunner. It attacked the plan, not only because of any alleged similarity to option time in working to force affiliates to accept programs they might not otherwise take, but it struck out into new areas. **And these were even more significant and threatening.**

FCC rules already outlaw any option time contract which would work to prevent an affiliate's accepting programs from another network. **The letter applies this protection to syndicated programs.**

It is true that CBS and the affiliates have until 24 November to answer the letter, but the tone indicates that the **case has been prejudged**. It is the same with option time, itself. Oral argument is set for 17 November, but the action of the FCC in deciding on its own motion to reconsider after last year's narrow 4-3 vote in favor, apparently amounts to prejudgment.

Also notable in the letter was the emphasis on findings of the Barrow Report, a document which pushed for many changes in network-affiliate relationships, but which found little favor with commissioners when it was originally released. There is no doubt that the **FCC climate has changed since then.**

The present commission majority apparently believes that the networks can continue successful merely on the basis of the desirability of a network affiliation. It appears to be set on a course which would make it impossible for the networks to dictate clearance for programs by any contractual method. At least, in view of the strong tone of the letter to CBS and affiliates, it would be hard to conceive of **any option time substitute which could pass muster.**

Again, however, change will be far from rapid. The networks will surely appeal to the courts if the FCC rules out option time, as now seems almost certain. The FCC, in turn, would likely stay its ban, pending conclusion of the court case. And it takes time to appeal all the way to the Supreme Court.

The main hope of the networks appears to be for contrivance of some other option time **substitute capable of clearing the time they want cleared without drawing FCC or Justice Department fire.** The sweeping terms of the letter to CBS and affiliates, and the fact that no dissents were recorded, makes **that hope appear to be very slender.**

Crosley Broadcasting has lost Indianapolis TV channel 13, subject only to the same court appeals which were unsuccessful for Public Service Television in the Miami channel 10 case.

But this case is much more significant than was Miami channel 10.

There was no hint of scandal. There were no allegations that Crosley Broadcasting had done anything even remotely approaching the censurable. Nor was there the slightest quarrel with the way Crosley was operating WLWI-TV on the disputed channel.

(Please turn to page 57)

FILM-SCOPE

6 NOVEMBER 1961

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PUBLICATIONS INC.

Those two other networks are looking into feature film availabilities to jump in on the success NBC TV has had with them in prime time.

One obstacle to inquiry and negotiations is that the networks are trying to skim off the cream of available packages while the distributors don't want to be abandoned with the leavings for station syndication. (For details, see SPONSOR WEEK, page 9.)

One problem with pre-1948 feature films is that many of them made in the 1930's were pre-code pictures that don't meet tv standards while others are regarded as too primitive in film quality.

A great many of the 700 pre-1948 Paramounts fall into this category and stations have been returning them to the distributor. But MCA has been getting revenue out of them for the last few weeks by booking ten as five twin-bills in a specialized New York movie theater.

Food advertisers and especially supermarkets are using a heavy share of syndication today.

Supermarkets account for more than half of new food business, according to a Ziv-UA study. Utilities are using more syndication and network advertisers, too, are turning more to syndication for local support.

Ziv-UA drew these instances from its Everglades series: sold to supermarkets in five markets, to utilities in three markets, and a network advertiser in one market.

Meanwhile, Ripcord, another new Ziv-UA entry, has been reported sold in 46 of the 50 major markets. It also acquired three more local sponsors: LaBatt (JWT) on WGR-TV Buffalo; Culligan Water Softener on WCCO-TV, Minneapolis, and Eckerts Meats on WSPI-TV, Toledo. Its new station sales were KOLN-TV, Lincoln; KGIN-TV, Grand Island, and KMED, Medford.

The withdrawal of regional advertising support from some of syndication has hurt the distributors two ways.

First, they've had more operating cost when they sell on a market-by-market basis, and then, second, when they have made a station sale they've had to take much lower prices.

Example: a first-run show sold to an advertiser on a top syndication half hour slot New York would get \$3500 and sometimes more—but today the same distributors are selling similar first-runs to the station for \$1800.

Kine—or film transfer, as it's now called—has come a long way since the early days of tv.

Once kinescopes were regarded as no better than daguerreotypes, as something primitive photographic quality, but they have greatly improved lately.

Oddly enough, film transfers have gotten one of their greatest boosts from a rival technique, videotape, because more of them now are needed than ever before for supplement use wherever tape is involved.

Direct film recording off the tv tube is also being done with sufficient quality now to prepare 35 mm color prints of specials like The Power and the Glory for use theatrically in Europe.

King Features, in foreign tv distribution with its Popeye cartoons for six months now, has added up \$0.5 million in sales to six countries.

Dubbing all 220 episodes into Spanish is being undertaken by King for sales in Spain and Venezuela. Language is being handled locally in Brazil, Japan, and the Philippines. English-language foreign sales include Australia and Canada.

ITC's Supercar, insyndication in the U. S., has been sold in Canada to the CBC network.

It's ITC's fourth CBC sale this year: three others, not yet sold in the U. S., are **Ghost Squad, Sir Francis Drake, and the Arthur Haynes Show.** Also in Canada, ITC has sold **Whiplash to CTV (P&G) and Four Just Men to Lever Bros. for French stations.**

Schwerin has found that it is possible to condense some commercials from 60 seconds down to 30 seconds (for use in the 40 second breaks) and still retain original effectiveness.

In one case a beauty product spot in the abridgement kept all the elements of the original commercial's structure, although each was trimmed in length, and almost all effectiveness was retained.

In another instance a commercial lost most of its effectiveness when an entire essential section was removed.

WASHINGTON WEEK

(Continued from page 55)

The point on which the Appeals Court ordered the FCC to reconsider the case had nothing to do with Crosley. It involved a court finding that **T. A. M. Craven shouldn't have voted in the case because he hadn't heard the oral argument.** Craven had wanted to disqualify himself because he had done some work for an applicant. To make matters more ironic, that applicant lost. Craven finally consented to vote upon assurance it would be legal, and only after it appeared certain the case would be tied 3-3 indefinitely unless he broke the tie.

Despite this lack of any reason to punish Crosley, the Commission elected to take a brand new look at the comparative qualifications of the applicants, exactly as if one didn't already have a huge investment in an operating station. And it came up with a finding that WIBC-radio, Indianapolis, more nearly meets criteria of local ownership, diversification of mass media, etc.

This casts a strong and dark shadow over the current Boston channel 5 proceedings, in which the FCC has already alleged that WHDH-TV, Boston, Herald-Traveler outlet now operating on the channel, was guilty of improper approaches to then-FCC chairman George C. McConaughy, along with one competing applicant.

More important, it indicates a philosophy on the commission under which **possession of a frequency or channel, along with the investment and business equities involved, might not be too important in a new contest for the facilities.**

The "clean" Crosley Corp. will undoubtedly fight a vigorous court battle on this point, and on the **outcome could hinge the safety of many valuable broadcasting rights.** In the event this philosophy is upheld, for instance, it might not be too difficult to envisage **competing applicants coming in when stations are chided by the FCC for prograding or other shortcomings.**

SPONSOR HEARS

6 NOVEMBER 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

A view circulating among perspicacious agency men is that ABC TV's takeover of Wagon Train could have more than one ulterior implication.

For example, if Ford goes along with the western next season it might be disposed to move its other Ford Division tv eggs to the ABC TV basket. And if that should happen the Lincoln Division could easily wind up in the same place.

Altogether it would spell somewhere in the neighborhood of \$20 million in billings.

The networks could find themselves in the middle of a hassle between Gleen (Compton) and Dentyne (Bates) over the use of the slogan, "If you can't brush your teeth after every meal, use . . ."

If the issue should come to a showdown, the networks figure they'll have to go back and find out which product introduced the copy point.

Look for some poking by the Federal Trade Commission into the practice among some drug manufacturers to allot the dominant drugstore chain in the area chunks of ad money.

The apportionment is usually based on national rates, but, since most of the chains have blanket contracts with local media, there's a substantial bite-off for their own pockets.

Staff counsel at one of the tv networks acted fast when a cigarette account protested against the inclusion of a cigarmaker on the same minute participation carrier.

The network's sales department favored moving the cigar people elsewhere, but the staff lawyer avoided a sticky situation by holding that the cigar people had precedence by virtue of an earlier confirmation. The cigarette moved elsewhere.

The No. 1 gripe of agency managements is the ever-dwindling margin of profit.

They think a lot of it can be attributed to the prevalence of the Parkinson Law in content ranks.

Jobs keep increasing in advertiser organizations. Brand managers must now surround themselves with a covey of assistant managers and ad managers are not content unless they have a corresponding group.

The net result is that the volume of complaint and demand proliferates and to meet the demand the agency has no recourse but to employ a comparable number of men.

Note the management people grimly: it adds little to the efficiency of administering the account but it does add a lot to the payroll.

What makes an interesting contrast in nighttime network sponsorship between tv today and radio 25 years ago: a moderate selling brand now can barely afford an alternate minute participation while back there it had a program all to itself.

Just to cite a few examples of the 30's.

Calumet, Kate Smith; Dr. Lyons, Fannie Brice; Ry-Krisp, Marion Talley; Bond Bread, G. Lombardo; Campagna Italian Balm, First Nighter; Horlich Malt, Lum 'n' Abner; Barbas Singin' Sam; Kolynos, Hammerstein Music Hall; Anacin, Easy Aces; Dill's Best, Pick & P.



DENSITY

Compact, close, crowded... Providence, active "test" market, responsive "must buy" market chalks up record results from the penetration of WJAR-TV. Coverage conscious advertisers use WJAR-TV to reach more homes, more people in this most crowded market in the country... a reach that sells as it dominates.

 ARB 1960 TV Homes

WJAR-TV

NBC • ABC

Represented by
Edward Petry & Co. Inc.

SPONSOR WEEK WRAP-UP

Advertisers

Straight product advertising frequently sells competitive products, Bernard J. Gross, executive v.p. of Edward H. Weiss, Chicago, warned advertisers.

Lauding public image advertising before a marketing seminar of the AMA in N. Y., he said that because so many products are so similar, advertising must create a feeling that the people who make the product are concerned about the consumer's well-being.

Acquisitions:
Pet Milk, St. Louis, has acquired the

Vedder tells why

(Continued from page 10, col. 1)

herent in media plans today: the tendency to exclude many more media than they include. He stated that ten or more years ago it was common in his agency to use three

or four media on many campaigns, while today two media is the top and one-media buys are rising. Actual costs in media have increased faster than advertising budgets. Hence many advertisers can't afford to continue in more than one or two media today.

AIDING U.S. saving bond drive brought WSJS, Winston-Salem, N. C., Treasury Dept. award. Vivian Ackerman, "Mrs. U.S. Savings Bond" gives it to WSJS' Jean Isenhower



INTRODUCING new personalities and, more important, new programming format on WWRL, N. Y., is Edith Dick, gen. mgr. of WWRL at party held at Tavern-on-the-Green in Central Park for ad agency timebuyers



ALABAMA STATE FAIR declared last day of the fair week as "WAPI-TV-CBS Day" to celebrate the Birmingham station's new affiliation with CBS Television. Tv stars galore came to help with the celebration. Some of the stars were Jay North, 'Dennis the Menace'; Sebastian Cabot, 'Checkmate'; Paul Brinegar, 'Rawhide'; Karl Held, 'Perry Mason'; and Bob Denver, Sheila James, Florida Freibus, Nancy Priest, Sybil Collier, all from "Dobie Gillis" show

TOPS in latest ratings report is L. R. Rawlins (r) gen. mgr. KDKA, Pittsburgh. Dominic Quinn, prog. mgr. shows off a U.S. shaped cake with 1st on it at party to fete rating



HAPPY BIRTHDAY, YOGI—Promotion department staffer Carol Toma, KMTV, Omaha, Nebr., displays a birthday cake baked for Yogi Bear's party by one of station's listeners



assets and business of the R. E. Funsten Co., wholesalers of pecans, walnuts and almonds.

Funsten will retain its present management, with Hugh L. King becoming President of the new wholly owned subsidiary. The sale involved the transfer of 136,728 shares of Pet Milk common stock, increasing the common share outstanding to 1,792,911 shares, exclusive of treasury stock. With the addition, Pet Milk will operate some 80 plants in the U. S. and Canada, with an estimated annual sales volume of \$235,000,000.

PEOPLE ON THE MOVE:

E. W. Rawlings is the new presi-

dent of General Mills, succeeding C. H. Bell who moves to chairman of the board. Rawlings joined the company in 1959 upon retirement as a four star general of the Air Force and became executive v.p. in April of last year . . . Jack Jones to the newly created post of tv advertising manager for Mattel, Inc., Hawthorne, Calif. . . . Jack F. Kerr has been named advertising director for the 20 Mule Team Dept. of the U. S. Borax & Chemical Corp. He had been v.p. of the account at McCann-Erickson . . . C. Joseph Genster has been promoted from marketing v.p. to president of Edward Dalton Co., division of Mead Johnson & Co. . . .

Niles A. Wilson joined Eaton Manufacturing as marketing research manager. Chuck Benesh to assistant marketing research manager at General Foods Post Division Battle Creek, from Y&R research.

Kudos: Bell & Howell received the 1961 Human Relations Award of the Philadelphia Chapter of the American Jewish Committee for last season's Close-Up! series.

Agencies

The no-competitive-bidding strategy has paid-off for Benton & Bowles, at least until 1 June.

CULINARY ARTISTS at work at the 'Electra City, USA' show held at the New York Coliseum recently. Charlie Greer, WABC, N. Y. personality, cooks while expert Poppy Cannon checks on his recipe



THE WINNAH—Knode Hanover, winning driver of Purse in feature race, Sid Anton, gen. mgr., Wheeling Downs, smile as prize blanket is held by J. Martin and Miss Kay, stars of WTRF-TV, Wheeling, W. Va.



PUBLIC SERVICE AWARD was presented by William F. Laukitis, postmaster (left) for outstanding public service to WBAL, Baltimore. Accepting award from Laukitis is Thomas Carr, v.p., gen. mgr.



HEREFORD HEIFER was presented to Calvin Tompkins 'C.T.' Lucy (c) upon retirement as v.p. of Larus & Brother Co. With Lucy is W. T. Reed, Jr., pres., Larus; John Tansey, gen. mgr., WRVA, Richmond

The agency was re-awarded the \$3,500,000 Florida Citrus Commission account last week by an eight to four vote.

Ted Bates, Lennen & Newell and Campbell-Ewald had all done some heavy public pitching for the business, at B&B for the last five years. Final agency appointment will be made in June, when the size of the Citrus Commission is expanded.

Agency appointments: George W. Helme Co., Helmetta, N. J., to **Smith, Henderson & Berey** for the Snuff division . . . Victor Electronics Corporation to **Yardis Advertising Company**, Philadelphia, for "Golf-It," an electronic golf driving range . . . Airways Rent-A-Car System to **Fletcher Richards, Calkins & Holden**, the agency's third new account in recent months (others are Revell, Inc. and E. F. Hutton) . . . DWG Cigar Corp., Detroit, to former agency **W. B. Doner**, after a three-year absence . . . Minnesota Manufacturera de Mexico to **Kenyon & Eckhardt de Mexico** . . . Maas Brothers Department Store to **R. E. McCarthy, Tampa**, to handle broadcast advertising for Maas' six Florida stores . . . Carvel Hall Cutlery, Crisfield, Md., to **C. J. LaRoche**.

Agency presidents played musical chairs when David E. Guerrant resigned the presidency of **John W. Shaw Advertising, Chicago** to take over the same spot at **MacFarland, Aveyard & Co.**

John Shaw will assume the title at his own company, with Perry Brand coming in as executive v.p.

Elected v.p.'s: **Donald W. Severn**, Manager of Media Relations at Ted Bates, has been upped to a v.p. . . . **Milton E. Stanson**, former Hicks & Greist merchandising director, has been named a v.p. at The Zlowe Company . . . Two new v.p.'s at NL&B are **Donald J. Dickens** and **Franklin C. Johnson** . . . **Robert A. Hilton** becomes marketing v.p. at **Lilienfeld & Co.**, Chicago . . . **Robey Smith**, former v.p. at Cole, Fischer, Rogow, joined **Wade Advertising, L.A.**

International Ententes:

D'Arcy and Synergie Publicite, one of the top four French agencies, have formed a co-operative alliance and new company called **Synergie-D'Arcy, S.A.** Head office will be in Paris with a N. Y. branch. D'Arcy Board chairman **Robert M. Ganger** cited the growth of the Common Market as a primary reason for the overseas venture . . . **Needham, Louis and Brorby** opened a second Canadian office (in Montreal) and added a French Service department to its north-of-the-border operation. NL&B has had a Toronto office of ten years . . . **Compton** has formed an affiliation with **N. V. Nixon & Co. Pty., Ltd.** in Australia.

New Agency: **Earl R. Perrin** has dissolved his partnership of **Perrin-Paus, Chicago**, and opened his own agency (**Perrin & Associates**) with offices in Chicago. He has taken over several accounts, including big tv spenders **Sunbeam Corp.** and **Dubuque Packing Co.**

Station Transactions

BOUGHT/SOLD/APPROVED

WNTA-AM and FM, Newark, have been sold to **Bergen Broadcasting Corp.** and **Bergen FM Inc.** FCC approval should be automatic, at least minus the uproar surrounding the recent sale approval of the NTA tv outlet.

The two purchasing companies become subsidiaries of **Communications Industries Corp.**, which controls four licensees and operators of the **Golden Circle Group** of community-oriented stations.

The sale was negotiated by **Edwin Tornberg & Co.** but the purchase price was not disclosed.

Sold: **WVMC, Mt. Carmel, Ill.** to **Jelco Radio, Inc.** Price: \$100,000 . . . Broker: **Hamilton-Landis & Associates** . . . **WIRO-AM, Ironton, Ohio**, to **Kenneth Auble, Orville, Ohio**, from **C. E. McElroy** and **Clarence Baker**. Price: \$125,000. Broker: **Blackburn & Co.**

Debut: **KKHI, San Francisco**, began broadcasting on 30 October.

Associations

The FCC is mounting a "considered and calculated campaign to alter the content of broadcast communications."

So stated **W. Theodore Pierson**, Washington, D. C. attorney specializing in communications law, in a talk before the **Missouri Broadcasters Association**.

Pierson contended that to blame one medium (tv) for the "general immorality of our society" is to approach the kind of "scapegoatism that supported Adolph Hitler."

John S. Cross, FCC commissioner, told the same group that they owe the public "programs of high quality," while **NAB** general counsel **Douglas Anello** defended today's programing.

Resolutions adopted: 1) to win equal access in the courts. 2) to program editorials. 3) to oppose the proposed FCC license renewal forms

Robert Hyland (KMOX St. Louis was re-elected President, **Don Daley** (KGBX Springfield) was elected v.p. **Harold Douglas** (KMMO Marshall) elected secretary-treasurer. Named to the Board were **Earl Dougherty** (KXEO), **Elmer Donze** (KSGM), **Sam Burk** (KIRK) and **William Bates** (WDAF TV).

Broadcasters' Promotion Association assembles in **New York** today for its three-day annual convention at the **Waldorf-Astoria**.

On the agenda are approval of a constitutional amendment providing that no member can provide more than one officer or director, a series of seminars and election of officers. Nominees are: for president, **Don Curran** (WABC, New York); for vice president, **Kirt Harriss** (KPRC Houston), **Jim Bowermaster**, WMT, Cedar Rapids) and **Clark Grant** (WOOD Grand Rapids); for Board of Directors, **Dan Bellus** (Transcontinent TV), **Judd Choler** (KMOX, St. Louis), **Stan Cohen** (WDSU, New Orleans), **Casey Cohlmiia** (WFAA Dallas), **Jack Doerr** (WBNS, Columbus), **Doug Holcomb** (WDAU-TV, Scranton), **William Loader** (WHAS, Louisville), **Dick Paul** (WAVY, Portsmouth), **J. P. Riopel** (CFCM, Quebec), **Dorothy Sanders**

(WLW-D, Dayton) and H. Taylor Vaden (WJZ, Baltimore).

The Georgia Association of Broadcasters will make an annual event of its South East Radio-TV Seminar on broadcast-government relations.

The next conference is scheduled for September, 1962 in Atlanta with ten state broadcasting associations attending.

Tv Stations

When TvB assembles in Detroit 15 November for its annual two-day meeting, there'll be a royal reception: the Mayor of Detroit has proclaimed it "Television Week."

TvB members may be too busy to enjoy the glory, however. In addition to tours of the various auto plants, the agenda includes a sales managers meeting, addresses by Thomas Adams, Campbell-Ewald president, and William Lewis, Kenyon & Eckhardt board chairman, premiere of "The Salesmachine," TvB's new presentation, and election of directors.

Reports will be heard from all TvB officers. Wind-up session will feature a panel discussion on "TV's influence in the Market Place." Speakers will be Otto Brandt (King Broadcasting), A. Louis Read (WDSU-TV New Orleans), Mike Shapiro (WFAA-TV Dallas) and Charles F. Rosen (W. B. Doner).

Ideas at Work:

KYW-TV, Cleveland, turned the eerie holiday Halloween into a promotion paradise. Some 15,000 masks of the popular personality Barnaby were mailed to moppets for their trick-or-treat garb. Twelve Lionel electric train sets were hidden in local homes and awarded to youngsters who rang the right bells and remembered to say: "I'm Barnaby from Ch. 3 . . . do you have a Lionel train set for me?"

International Entente: Fuji Telecasting Co., Ltd., Philippines, and Interisland Broadcasting Corp., Japan, have formed an association which they predict may lead to an all-Asian

Unusual Opportunity for Creative TV SALES MANAGER with one of the Outstanding Companies in the Entertainment Field

We are looking for a man to head the market by market sale of television shows of outstanding quality. It is important that he has a well-rounded knowledge of TV station management, station programming, sale of non-network station time and a comprehensive knowledge of potential sponsors of spot sales locally, regionally and nationally. It is not necessary that the man we want be presently engaged in sales of this kind. The job will involve a unique custom sales job of the finest entertainment which will be made available to local stations. Remuneration commensurate with importance of job.

BOX #304



WITH WBT RADIO YOU FOCUS ON THE ONE WHO PAYS THE BILLS

"Nice looking car, Jimmy. Who bought it for you?" Probably his father in the background...one of the nation's adults who receive and control 98% of the U.S. income. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money... and WBT radio has the highest percentage of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults...

WBT RADIO CHARLOTTE

Jefferson Standard Broadcasting Company
Represented nationally
by CBS Radio Spot Sales

Sources: U S Dept. of Commerce,
Nielsen Coverage Service, Number Two
and Sales Management's Survey of
Buying Power, 1960

network of the Eurovision variety. They will exchange programs and production information and offer reduced network rates to international sponsors.

Radio Stations

RAB has reorganized its departments to better facilitate field activities.

The Member Service department has been renamed the Member Development department and will concentrate solely on field contact aiding members in local sales development, training and sales promotion.

The new Member Service department will handle individual requests, arrange sales clinics and merge the functions of the Tape Division and the Department Store Radio Advertising Seminars.

Ideas at Work:

KBON, Omaha, has received over a million calls in the past year from weather-conscious Omahans dialing its Instant Weathernews phones. When a call came recently from far-off California, there was some surprise. It seems a local woman was visiting Disneyland where Bell Telephone Co. was demonstrating Direct Distance Dialing and the tourist from Omaha asked for the temperature in her home town. The demonstrating operator dialed seven numbers and got KBON.

Sports Sales: **KRAK** signed thirteen Sacramento area Shell dealers for sponsorship of a weekend Football Scoreboard, marking Shell's long-awaited return to radio. Deal, on behalf of Shell's Anti-Freeze campaign, involved twenty Scoreboards per weekend for twelve weeks.

The Winner: RAB awarded the first prize of \$250 in its contest to calculate in advance the extent of radio's summer lead over tv. Winner was Donald E. Leonard, v.p. and director of media at Fuller & Smith & Ross and runner-up was Allan S. Kalish, v.p. at Philip Klein Advertising. Recently released RAB figures showed

the average number of people exposed to radio daily exceeded those exposed to tv by 6.9 million for the period 1 July to 22 September.

Networks

AB-PT net profits for the first nine months of this year rose to \$13,758,000 or \$3.24 a share from \$8,873,000 or \$2.08 a share for the same 1960 period.

The broadcasting division ran ahead of last year. Making the report, ABC president Leonard H. Goldenson pointed to the network's acquisition of minority interests in two Japanese and one Philippine tv stations.

The Mutual Radio Network claims 89 per cent of its daily average audience is located in the three Nielsen population area-types where the bulk of retail sales are made.

Based on Nielsen's Radio Index, marketing statistics for January-June and 1960 U.S. census estimates, the report is now being pitched to national advertisers and agencies.

Resumed affiliation: **KHJ**, L.A., with Mutual, effective 29 January 1962.

Specials:

NBC TV will clear time for three of the six big-budget musical specials, in color, which Cities Service has long been marketing at all three network doors. The Gordon MacRae-hosted shows are set for 3 and 31 December and 22 April.

Promotion: **ABC** affiliates and Pocket Books have plotted a mutually beneficial promotion for "My Name . . . Jose Jimenez," the new humor book written by Bill Dana, who is featured weekly on the "Steve Allen Show." Stations are using the books as prizes for local contests.

Representatives

Rep appointments: **WHIM**, Providence, R. I., to **Broadcast Time Sales** for national sales representation and **Eckels & Co.** for New England sales.

PEOPLE ON THE MOVE: Kenneth W. Pierce to the Chicago tv sales staff of Katz.

Kudos: Donald G. Peterson, manager of the Des Moines office of H-R Television and H-R Representatives, has been named Vigilance Chairman of the Advertising Club of Des Moines. He will report on the activities of the Better Business Bureau.

Film

PEOPLE ON THE MOVE: Hal Styles to sales manager of Animation, Inc. . . . Martin Roberts to the newly-created post of director of advertising, promotion and publicity for NTA . . . William E. Huston to v.p. in charge of sales at Transfilm-Caravel . . . Alvin Sussman, former UAA eastern sales manager, to executive v.p. of the newly-formed production-distribution firm of Universal Entertainment Corp. . . . David Bader to v.p. of Intercontinental Television, succeeding John Leo who resigned to enter his own business.

Public Service

The recent offer by NAB president LeRoy Collins to enlist broadcasting support in publicizing the problem of Juvenile delinquency has been accepted by The Council of State Governments.

The proposal, transmitted by NAB v.p. for industry affairs Howard H. Bell to the National Governors' Conference Committee on Juvenile Delinquency 20 October, praised the power of broadcasting facilities: "Unequaled in their ability to inform the public (they) can be of immeasurable assistance in focusing attention on, and perhaps helping to find solutions to, some of the problems you are discussing."

Committee recommendations on a broadcasting campaign will be submitted at the next National Governors' meeting scheduled for the spring.

KING, Seattle, pre-empted network

rograming 21 October (7:30-9 p.m.)
to present a live ninety-minute de-
bate on the Communist threat.

The station invited four American
readers to participate: Gilbert Seldes,
director of the Annenberg School of
communications, Dr. Edward Teller,
Richard Rovere, Washington corre-
spondent for the New Yorker and
Arthur S. Flemming, president of the
U. of Ore. and former cabinet mem-
ber. U. S. Attorney General Robert
Kennedy opened the program via
video tape address from Washing-
ton.

Carried live on the other two Crown
stations (KGW, Portland and KREM,
Spokane), the program was repeated
the following day on the Crown ra-
dio stations in all three cities.

Public service in action:

- WSB, Atlanta, celebrated United
Appeal Day in Atlanta by featuring
eighteen of the city's leading busi-
nessmen as guest announcers
throughout the station's one-day
marathon. Special programs, fea-
tures, interviews and news reports
about United Appeal were presented.

- WJBO-FM, Baton Rouge, aired
the radio news class of Louisiana
State University recently as part of
its cooperative program with the
school. Ridley Boudreaux, WJBO
News Director, offered the class
some hints on the gathering, writing
and airing of local news and students
phoned in questions by a special
lookup. Toward the end of the se-
mester, all students in the course
will go to the station and assist in
writing newscasts.

- WSTC, Stamford, has a new af-
ternoon series called "Your State Po-
lice" which emphasizes highway
safety, explains motor vehicle laws
and documents the work done by
state troopers.

- WSOC-TV, Charlotte, has pub-
lished a brochure called "The Story
of One Broadcaster's Public Ser-
vice," to inform people of vast pub-
lic service contributions made by
tv stations to their respective com-
munities.

- WREX-TV, Rockford, Ill., is un-
derwriting an off-the-air live drama

season which will include theatrical
productions like "The Music Man"
and big-name stars like Charles
Laughton. Proceeds of the series
will go to Rockford College.

Equipment

Details have just been released of
a new closed tv system in operation
on the Air University campus at
Maxwell Air Force Base in Mont-
gomery, Ala., which was installed by
RCA.

The system is capable of provid-
ing tv instruction simultaneously to
2,000 air force officers grouped at
165 viewing locations.

It's the first use by armed forces
of RCA's "compact" tv tape recorder,
a machine designed especially for
educational purposes. The recorder
is teamed with other professional
equipment to provide a system able
to feed live, film or tape or off-the-air
programs, or a mixture of these com-
ponents, to the student groups.

Four key appointments have been
made in the newly created market-
ing services division of the Ampex
Corp.

The appointees—who'll function
under the division's manager,
Charles A. Black:

S. Champion Titus, advertising
manager for all Ampex domestic
divisions.

Lowell G. Glenning, manager of
the sales promotion department.

Jackson A. Miller, head of special
events, including shows and exhib-
its, within the marketing division.

Warren L. Warren, manager of the
merchandising department.

Shure Bros., Evanston, has devel-
oped something new in soundproof-
ing chambers for the testing of pre-
cision microphones.

It's a room entirely padded in
sound-deadening spun-glass wedges.

To eliminate any sound resulting
from small vibrations in the build-
ing structure itself, the room is fur-
ther isolated by an air cushion that
actually suspends the room inde-
pendently.

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: • Sotid State Rec-
tifiers • 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

YOU



ZEBRAS IM

GOTTA GO

**WHERE
THEY
ARE...**

If you want to reach the people who buy time—you gotta go where they are

By almost every independent survey made you'll find more people who are responsible for the purchase of time read **SPONSOR** than any other book in the broadcast field.

These are facts. Proven facts. Proven year after year. And here's another fact, too. Where the buying power is greatest, **SPONSOR READERSHIP** is greatest as well.

Your message in **SPONSOR** will not cover the waterfront. But who needs waterfronts? And what can a waterfront buy? Your message **WILL BLANKET** every man and woman who has a voice in the purchase of network or national spot time.

This we do deliver. And we deliver it in the best possible climate to help you finalize a sale.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17
MURRAY HILL 7-8080

enter your
 personal
 subscription
 to SPONSOR

\$8 for 1 year

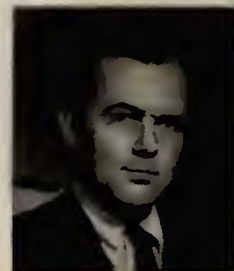
\$12 for 2 years

Tv and radio NEWSMAKERS



Jack Jones has been named to the newly created post of tv advertising manager at Mattel, Inc. which rates itself the toy trade's heaviest user of tv. He will also oversee the licensing of toys and characters featured on Mattel shows. With North Advertising Agency from 1956 to 1960 as network services supervisor and account director, Jones was also v.p. and general manager of Musica-casting, Inc. Unusual background for an adman, he is a graduate of Northwestern University Law School and practiced law for six years.

Lawrence H. Rogers was elected executive v.p. of Taft Broadcasting Company, Cincinnati, Ohio, after a year and half term as v.p. in charge of operations. He succeeds David C. Taft who will take over the vice chairmanship of the Board. An industry veteran. Bud Rogers came to Taft from the WSAZ stations in Huntington and Charleston, W. Va. He previously helmed TvB as chairman and treasurer and is currently v.p. of the Maximum Service Telecasters Association.



John F. Hurlbut joined the roster of station owners by his purchase of WVMC, Mt. Carmel, Illinois. Currently Promotion and Public Relations Manager of the WFBM Stations, Indianapolis and President of the Broadcasters Promotion Association. Hurlbut's long broadcasting history includes promotion for WSYR, Syracuse, Peters, Griffin, Woodward, and from 1950 to 1954 he headed Audience Promotion for NBC TV. Hurlbut's purchasing company is Jelco Radio, Inc.

Charles R. Sanders became Manager of WSPA, Spartanburg, last week, succeeding Ross Holmes who moved over to WLOS-TV Asheville. Sanders joined the station last February after a 15-year career in retail store management. During the past 15 years he has managed Sears Roebuck stores in Panama City, Charleston and other Southern cities. He moved to Spartanburg in 1957 to manage the Sears store there and has been very active in community affairs. Sanders is chairman of the Retail Merchants Bureau.



The seller's viewpoint

There is ample room both for "good music" and "modern" radio, states Charles R. Parker, assistant general manager of WDRC, Hartford, Conn. He takes to task those who deny the worth of one of these basic approaches to radio or the other. Parker draws an analogy with the many different types of automobiles, homes, foods, hairdos, etc., for which people show a preference. He says that probably there are as many stations operating successfully one way as the other, and that proves the worth of both. "There's a place for every well-conceived, purposeful, responsible approach to broadcasting."



"Good music" vs. "modern" radio: no contest

Say what you will about any business, but say something. As long as it's controversial, it's healthy. On that basis, nothing is in better health than the radio business.

Put basically, there are two successful types of popular radio today. One is referred to as the so called "good music" or "network" type of broadcasting, specializing in the popular standard music of the past or "non-rock" music and dealing in more special feature programming such as perhaps women's "talk" programs, a segment of classics, commentaries, lengthier newscasts, and so on. Then there is the so-called "modern radio" broadcaster who deals closely with the popular, top-selling music of today and who attempts to "customize" his programming to today's living and listening habits in terms of reflecting the contemporary.

The controversy occurs where there is a clash of opinion between generations or personal feelings, and blind indeed is the layman or professional who asserts his estimation of what approach is the proper one when his opinion can be based only on a reaction born of the generation to which he belongs, or else is a reflection of personal taste for which nobody can represent himself as the paragon and self-appointed dictator of the norm.

That there is a place for the two basic approaches to radio programming is indisputable and cannot be denied intelligently. There are probably as many successful stations operating one way as the other in virtually every major and minor market in the United States. But this shouldn't be surprising.


Look at how many types of automobiles, homes, types of food, hairdos, types of entertainment, types of wives or husbands we choose, friends we select. How often is it said that one wouldn't be "caught dead" in that dress she wore or suit he showed up in?

The way a radio station chooses to serve, inform, entertain the public (to which every station has an obligation)

is the determination of its ownership, which is just as interested in appealing to its licensed area as people are interested in getting what they want. Obviously, nobody programs a radio station to see how few it can attract any more than a store manager stocks his store with every conceivable product and proceeds to bolt his front door. There is merely a variance of opinion on how best to do the job which is usually based on a general knowledge of trends and more specifically on audience reaction and ratings, plus other more technical factors.

The station which programs a symphony to a special type of audience has its counterpart in the station which schedules a unique and effective spot announcement within a popular-music, mass appeal program to raise funds for school instruments. One station may run a 30-minute panel discussion on heart trouble. The other decides to sell records or run a marathon to raise money for the Heart Fund drive. The station which broadcasts lengthier news periods has its counterpart in the station which airs more frequent news, bulletins, editorials, opinions. Musically, for every housewife who likes Tommy Dorsey there's one in whose lifetime Rock And Roll was the big music of her high school years, say in 1954. Today, she's 25, raising a young family, making the big family purchases just as her husband is. She never heard of Tommy Dorsey. Her choice is the modern station which serves her and the advertiser most effectively, in this particular case. Her mother may or may not agree.

Any reliable research proves conclusively the need and desire for as divergent broadcasting views as there are opposing tastes and opinions in the other areas of our national life. There's a place for every well-conceived, purposeful, responsible approach to broadcasting. Thank heavens that in this country we can pursue and enjoy it.

As the saying goes, "You pays your money and you takes your choice." Except in radio, that is. It's free! 

SPONSOR SPEAKS

The Governor at close range

SPONSOR has long maintained that the best way for a sponsor, representative, network president, FCC chairman or NAB president to understand the problems of the broadcast station is to visit it on its home grounds.

NAB President LeRoy Collins hasn't managed that yet, but he's closer. During the first half of the NAB district meeting swing, President Collins has met, dined and talked with hundreds of practical broadcasters in Dallas, St. Louis, Salt Lake City, and San Francisco. SPONSOR attended these meetings in order to determine how the fledgling head of the NAB fared at close range. An appraisal is now in order.

Governor Collins has not yet succeeded in convincing the bulk of his station constituents that he is in their corner—that he really understands their problems or fully represents their interests.

But the district meetings have helped considerably. His personal charm and sincerity registered well. The afternoon question-answer sessions gave the Governor an opportunity to express himself on scores of key questions.

Our opinion is that the Governor urgently wants to get closer to the broadcaster. He wants to understand the broadcaster's problems, and to feel with him. But he is a man of reserve, and the de-icing process takes time. Furthermore, his early months on the job found him in a super-critical climate concerning radio and tv. A conscientious man with an intellectual approach to the field finds it hard to separate the business realities of the industry from sheer do-goodism.

But the Governor is learning fast. The next round of district meetings should demonstrate that.

We expect from the Governor a constantly broadening outlook and understanding of his job and his industry.

At close range, we got the impression that he is working hard to become a member of the broadcast family.

Tv music and ASCAP

More than half the television stations in the country, through their Tv Music Committee, are asking ASCAP for a more equitable agreement on music fees. Their proposal, following many months of study, is the most practical yet devised and deserves the fullest support of all tv stations. ■

10-SECOND SPOTS

Youthful enterprise: An FCC field engineering report tells of intercepting programs from a station identifying itself as "WHTR, Home Town Radio," in a New York state community. Since there is no such authorized facility, Commission engineers zeroed in on the signal—emanating from a backyard shack studio.

Gaining admittance to the "station," the FCC representatives maintained a respectful silence while a 16-year-old d.j. broke the news to his listening audience that WHTR was signing off—for ever.

WHTR's off the air, but that kid's gonna have his own network!

What's buzzin' cousin? Another bizarre incident that turned up in FCC field engineering reports concerns a Minneapolis woman who complained about disruption to her reception of Ch. 5 there. FCC man to the rescue found that a chiropractor next door was causing the trouble with an old-style, unapproved type of diathermy machine. The chiropractor on the spot agreed to acquire a new, approved machine.

Storm buster: We've located the antidote to these disasters that seem to hit Houston, Tex., every time newsman Lee Tucker of KPRC-TV there goes away on vacation (10-Second Spots, 23 October). Send ABC News correspondent Julian Anthony. It seems that nearly every time Anthony rushes to a potential disaster area to cover for his network, the impending trouble dissolves or moves on to another area.

Take Hurricane Esther, for instance. Her first indicated landfall was Charleston, S. C. Anthony hit town, the sun came out, and Esther cut out for Cape Hatteras, N. C. So did Anthony, but he was greeted there by clear skies.

On to Richmond, Va., which was sunny. Next stop in quest of Esther: Washington, D. C.—a slight drizzle. At Hyannis Port, Mass., the threatened storm, which had caused evacuation of the Kennedy children, fizzled before Anthony's very eyes. Esther moved to Boston, as did Anthony. There, Esther officially was demoted to a mere storm.



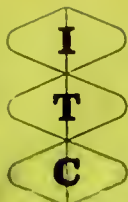
*"Well, we decided one thing, anyhow:
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