

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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BUYING RADIO TIME IN MINNEAPOLIS-ST. PAUL?

BE SURE YOU
BUY WPBC
ADULT RADIO

RATED 2nd FOR 4 YEARS*

WPBC
MUTUAL NEWS
BETTER MUSIC
H-R REPRESENTATIVES, INC.

WHAT'S NEXT FOR RADIO RESEARCH?

Solid studies of the key listening groups, if agency researchers have anything to say

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Metromedia soars with John Kluge

Page 28

Television's fearsome foursome

Page 32

Radio talks 'hip' for U. S. Rubber

Page 35

*Rising 2nd place for over 4 years in average 1/4 hour share of audience (6:30 A.M. to 6:00 P.M. Monday thru Friday) 4 county Metro Area Ten Station Index.

69%* of the 740,000 TV homes in the 68 counties of the Minneapolis-Saint Paul market area are "daily subscribers" to WCCO-Television.

**(Daily Circulation, ARB 1960 Coverage Study)*



BASIC

MEDIUM

MINNEAPOLIS © SAINT PAUL

WCCO

*

This totals more visual and audible impact than is possible with any "single sense" medium.

WEBSTER:

*basic (bās'ik), *adj.* 1. of or pertaining to the base or essence; fundamental; as a *basic* fact.

MORE than the dominant television station in the Minneapolis-Saint Paul Market: Actually the medium to buy **FIRST OF ALL!** For complete proof write WCCO-Television or national representatives, Peters, Griffin, Woodward, Inc.

America's Best

local program in the
interest of youth "



*the NEW Spirit
of St. Louis*

Progress is the keynote in the entire St. Louis metropolitan area, the area with the *new* spirit, where more than one billion dollars is being spent for expansion and major improvements. Progress is the keynote, too, at KTVI, the *only* television station in the United States to receive the American Legion's coveted Golden Mike Award for its staff produced documentary series, "Expedition! "St. Louis", acclaimed "America's best local program in the interest of youth."

**And remember, KTVI
Channel 2 is still
your lowest cost
per thousand
In St. Louis.**

Represented
nationally by



K T V I 2
CHANNEL **2** **abc**
ST. LOUIS

Suddenly you



"Made the Scene"

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

★★★★

...and your customers began to "phone the scene" just to say "THANK YOU" for your unique and wonderful remembrance and thereby open the door to **ADDITIONAL SALES!** Even your employees and friends showed their appreciation in the many small ways **ONLY YOU** would understand.

★★★★

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

WRITE FOR MORE INFORMATION

MAIL THIS COUPON TODAY

Automated Gift Plan, Inc.,

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

P-6A

Please send further information

Company _____

Address _____

City _____ Zone _____ State _____

Att _____ Title _____

We use approx. Gifts in the \$7.50 to \$100.00 price range

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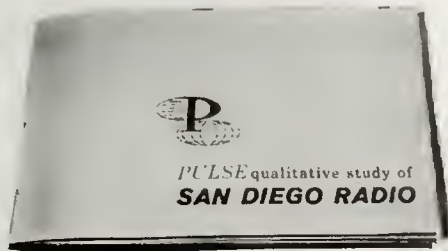
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Member of Business Publications Audit of Circulations Inc.

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SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 5th New York 17, MURRAY Hill 7-8080. Chicago Office: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6087 Sunset Blvd. (2B), HOLLYWOOD 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.



SPECIAL PULSE QUALITATIVE STUDY OF **SAN DIEGO RADIO**, SHOWS.....

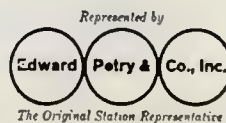
- 1** KFMB reaches more different adults daily than any other station.
- 2** KFMB's audience listens more attentively, has more travel cards, credit cards and charge accounts.
- 3** KFMB is the adults' first choice for news and for fuller details of bulletins and flashes.
- 4** KFMB would be chosen if San Diego adults could have only one station.
- 5** KFMB reaches both men and women equally, all income groups, all educational levels.

Ask your Petry man for the full brochure which shows why this great station moves more merchandise.

KFMB RADIO **SAN DIEGO**

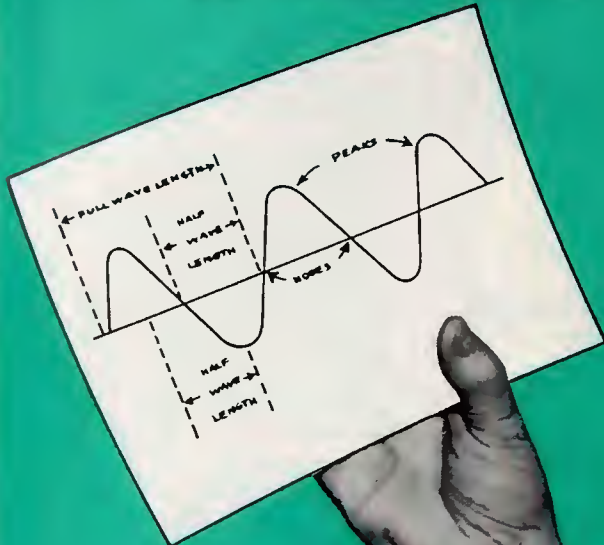


WROC-FM, WROC-TV, Rochester, N.Y. • KERØ-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N.Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton-Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.



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

Pioneer in public service



Dr. Ernest F. W. Alexanderson made communications history in 1917, when he designed a 200-KW high frequency alternator that produces continuous oscillations. As a result, sound waves carry better, tune more sharply, and world-wide telegraphy is possible.

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

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

9 October 1961

SPONSOR-WEEK

NO KIDDIE POOL FOR TV

Networks won't pool children's time as ABC TV goes it alone; Kennedy, Murrow meet tv heads on export image

Meetings by the three television networks to attempt to pool six afternoon time periods for a children's show of high quality came to an abrupt end this week when ABC TV announced it would undertake such a project alone.

The assignment of developing the new ABC TV program for 1962-63 was given to Jules Power, who was also named director of children's programs. (His previously developed show, Discovery, was dropped by ABC TV recently as a possible afternoon entry due to insufficient station clearances. The clearance problem is still serious; several stations have already taken editorial positions against FCC-inspired children's programing.)

NBC TV announced that it had been ready to enter a 3-network pool, subject to Justice Department approval. It now has other children's programs in development and recently began two weekly shows of this type, Update and 1-2-3 Go.

CBS TV announced further 3-network meetings were pointless in view of ABC TV's decision to go it alone. It has Captain Kangaroo daily and other shows.

In addition CBS TV dramatically switched its Sunday afternoon concert series to prime time. A series of seven concerts in all are affected.

Four Young People's Concerts, sponsored by Shell, and two Phil-

harmonic concerts, intended for adults and sponsored by Ford, will be seen in 7:30-8:30 p.m. prime time periods to be announced.

In addition, a third 90-minute Ford concert will be scheduled in prime time as a special.

Just at the moment that all these network moves, in response to suggestions on children's programing by FCC chairman Minow, were completed, the government began to take active interest at a higher level in an even more important matter: the image of U. S. television abroad.

President Kennedy was to meet at
(Continued on page 10, col. 2)

NBC TV's week: \$4.7 million night and day

In the last week of September NBC TV wrote \$2.5 million worth of nighttime fourth quarter business, topping it off with \$1.2 million additional for daytime.

The nighttime deals consist principally of minutes sold to four advertisers: Metrecal, Johnson & Johnson, Block Drug, and Mogen David.

This brings NBC TV's fourth quarter to the 99% sold out point, up 2% from the previous week.

In daytime, Bristol-Myers bought into the 4:55 p.m. news strip. Also, 31 quarter hours were purchased by U. S. Borax, Alberto Culver, Mogen David, and American Luggage Works.

Altes Beer starts 40'' buying on WWJ-TV

National Brewing (W. B. Doner) is the first advertiser to buy 40 second spots on WWJ-TV, Detroit.

The announcements are for Altes Beer and 12 a week will run for 26 weeks.

The station priced the announcements "realistically" at about 30% higher than 20-second announcements.

Central billings issue coming into focus

Some \$8.3 million of station monthly receivables are now more than 60 days past due. It costs major agencies over \$0.5 million a year to process spot buys. These two estimates were made by CMB (Central Media Bureau), which is trying to interest agencies in a central billings procedure.

CNB uses C-E-I-R electronic computers.

Two other companies also courting the agencies in an attempt to set up central billings are SRDS and Bank of America.

Lorillard's York is longest non-filter of them all

P. Lorillard will market an extra-long cigarette, York, through its agency, Lennen & Newell.

Cigarette is 90 mm; king-size is 85 mm. York won't have a filter.

Initial distribution starts soon in New York and Chicago after tests in Milwaukee and Rochester, N. Y.

CIGARETS AMONG TOP JULY NET TV BRAND

Seven of the 15 leading network tv brands in July 1961 were cigarettes, reports TvB from LNA-BAR figures.

The seven brands and their July 1961 gross time billings (in thousands) were Winston, \$779; Camel, \$767; Kent, \$725; Spring, \$542; Salem, \$500; Viceroy, \$480, and Pall Mall, \$438.

During the same month the top brand was Crest tooth paste, \$978,000, and the top advertiser was P&G, \$5.1 million.

Since the start of 1961 food and food products were the leading network classification, with billings of \$79.2 million, up 21.2% over a comparable period in 1960. Second category, toiletries and toilet goods, was up 9.3% to \$70.9 million.

Lloyd Griffin elected president-tv of PG&W

Lloyd Griffin has been elected to the newly created post of president-television of Peters, Griffin, Woodward, Inc.

The announcement was made by H. Preston Peters, president of PGW and its chief executive officer.



Lloyd Griffin

Griffin joined PGW in Chicago in 1945 after a wartime career with the OWI. He was elected a v.p. in 1946, and a director the following year.

Lloyd Griffin became a partner in 1949 and was transferred to the New York headquarters in 1951. He was on the executive committee.

Before the war he was with several radio stations and for seven years was with Knox-Reeves Advertising in Minneapolis.

Herald Tribune buys WCBS-TV news shows

Although the New York *Daily News* owns WPIX, it's fairly unusual for New York newspapers to do too much with local stations beyond their standing promotion exchanges.

Hence the move of the New York *Herald Tribune* (Pappert, Koenig & Lois) to buy four news shows a week on WCBS-TV comes as a tactical surprise.

The newspaper will sponsor the Late News twice a week on a rotating basis and has a 10 minute segment of Morning Report Tuesdays and Thursdays.

The Trib will videotape its following day's front page at 10:30 p.m. for its late evening commercials.

At PK&L the new executive on the *Tribune* account is Paul Keye, ex-OBM; new media supervisor, from B&B, is Bernard Schlossman.

FCC tells tall tower story

There are over 100 tv towers over 1,000 feet now in operation, notes the FCC.

To be exact, there are 101, the tallest of which is that of KFFS-TV at Cape Girardeau, Mo., 1,676 feet tall.

But that will take second place shortly to a 1,749 foot tower at Columbus, Ga., to be shared by WRBL-TV and WTVM.

Only 11 of the 101 towers above 1,000 feet in the U. S. are over 1,500 feet tall.

Construction permits have been granted for 13 more and are pending for 19 others in the 1,000-foot category.

Although transmission range of tv increases with a taller tower, so does the air navigation problem, so that a proposed high antenna must be approved by the FAA as well as the FCC.

RITTENBERG APPOINTED NBC FILMS PRESIDENT

Morris Rittenberg has been appointed president of NBC Films.

The company is a division of NBC Enterprises, of which Alfred R. Stern is v.p. in charge. NBC Films syndicates programs within the U. S.

Rittenberg came to NBC in 1953 from the U. S. Department of Labor as manager of financial planning for the tv network. He became sales development manager in 1956 and manager of special program sales in 1957.

Matthews named media exec. v.p. at Burnett

In a reshuffle of Leo Burnett's management setup, effective 1 October, Leonard S. Matthews was made executive v.p. for broadcasting, media, and administration.

He'll have primary management responsibility for both the media and broadcasting departments, the latter in both business and programming. His administrative duties will also include research, marketing, and client service.



Leonard Matthews

Matthews has been with Burnett for 14 years. He has served in the media, research, marketing, broadcasting, and client services departments.

At the same time it was announced that these other changes in management were made: Richard N. Heath, chairman of the executive committee in Chicago, will withdraw from active participation in agency affairs at the end of the year. Philip H. Schaff Jr. becomes chairman of the finance committee. Draper Daniels becomes chairman of the executive committee.



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

It should be no secret that we believe in UHF television. We have repeatedly pointed out that we can offer a good service to those who must depend on us for local service. Local advertisers in our principal market area spent over half a million dollars last year on this station and national advertisers spent a similar amount. This, however, is only one criterion, unfortunately it is the one by which so much is judged in this mercenary field.

In the matter of service, that which is true and devoted is also very expensive to deliver, but we do it as noted by the FCC on August 2, 1960 when it said that we have "shown a record of exemplary public service programming in generously providing its facilities for the advancement of the civic, cultural, charitable, educational, and religious needs of the Springfield area."

Those broadcasters who believe in preservation of monopolies, those who believe that a license from the FCC is only desirable when it happens to also be a license to steal, those

sanctimonious characters who only know how to shoot fish in a barrel; those people should be known for what they are.

It is easy to convince and influence people when you have vast economic leverage to work with and it is easy to draw ridiculous circles on maps (the broadcaster's favorite indoor occupation) but the truth should be known for itself and we hope it becomes increasingly clear that television service can never be equated with coverage; that genuine advertising value cannot be determined from a series of magic numbers and that the very ideals of America are involved in current proposals made by the Federal Communications Commission.

We would call these matters to the attention of all those in this business in order that some of the inflated and ridiculous claims advanced repeated by those who oppose a fair and competitive system of television allocation can be examined in their true light.

Represented nationally by HOLLINGBERY

WHAT MEDIAMEN THINK IN TWIN CITIES

What media buyers and media salesmen think of each other is the subject of an AAAA report issued by its Twin City Council.

On the matter of who influences buying most, there's variation between the media. Says the AAAA report: "Reps of all print media except newspapers vote the advertiser's advertising department as having the most influence. Newspapers put account people at the top of the list. Radio and television give the top spot to media people."

One outcome of the study was a list of 13 constructive suggestions.

In recommendation form, they were essentially as follows: Media representatives should find out buyers' preferences on appointments for calls. Sales calls periods without appointments were not well suited in the Twin Cities area. Sales presentation material is well received but room for improvement is seen. Media representatives should leave condensed versions of long sales presentations after making such pitches.

Strictly comparative presentations should be avoided since both salesmen and buyers dislike them. Salesmen should try to check the timing of their pitches more often. Buyers should provide more information about client objectives—a practice which they already state they favor.

Buyers might well be more receptive to suggestions about media and scheduling. Salesmen should determine individual preferences of buyers for extended sales pitches in response to their requests for more information. Relations with salesmen might be improved if buyers explained why they reject media presentations. Salesmen should consider before offering rebuttal to a rejected offering. Representatives of other media might profit by a study of sales techniques of representatives of trade papers.

Bristol-Myers on \$0.4 mil. news kick

Bristol-Myers is off on a news-buying splurge. It just spent an estimated \$400,000 on NBC TV for the fourth quarter of 1961.

Products are Bufferin (Y&R) and Ban (OBM). The programs it purchased are for six days of the week: the 4:55 p.m. news Monday through Friday and the 6-6:15 p.m. news on Saturdays.

Battle over discretionary \$

In the battle for the consumer's discretionary dollar the scope of competition has widened deeply in recent years, says Norman Cash, TvB president.

"Today," said Cash, "a new definition of competitor is in order." It is anyone "who seeks to divert customer dollars to his product or service."

An appliance dealer, Cash gave as an example, a competitor "is not only another appliance dealer or discount store; it is also the book salesman who goes from door to door, the paper boy or travel agent."

To respond to this selling revolution, Cash urged aggressive selling through better advertising and more advertising."

(Nets cont. from page 7, col. 2)

a luncheon late last week with Edward R. Murrow, USIA director, and the three network heads, Leonard Goldenson of ABC TV, William S. Paley of CBS TV, and Robert W. Sarnoff of NBC TV.

The export of programs that stress crime and violence is believed to be troubling the administration greatly.

Programs seen on U. S. networks are distributed abroad by the networks or sales representatives.

Apart from the question of the content and quality of such programs

PRO FIRM TO REP SMALLER STATIONS

A new station representative company has been formed to serve the needs of medium and smaller sized markets. It is Prestige Representation Organization (PRO), president and founder of which is Sam Brownstein.

Brownstein is former national sales manager of Broadcast Time Sales. His new company in two months of operation has been appointed national representative for 15 stations.

The stations are: WMOU, Berlin, N. H.; WHMS, Charleston; WKTC, Charlotte; WCVI, Connellsville, Pa.; WKEN, Dover, Del.; WQMN, Duluth-Superior; KRHD, Duncan, Okla.; WSAC, Ft. Knox; WKIN, Kingsport, Tenn.; WBRB, Mt. Clemens, Mich.; WMCR, Oneida, N. Y.; KKAR, Pottstown, Pa.; WPAZ, Pottstown, Pa.; WMMM, Westport, Conn., and WPEG, Winston-Salem.

PRO will specialize in stations in markets below the top 50.



Sam Brownstein

(Cont. from previous col.)

and the information and impressions about the U. S. which they convey, there is also the matter of sheer quantity. Exports of tv film programs have drastically increased this year, partly through the easing of certain quotas.

CBS Films, for instance, this week reported increased Far Eastern exports CBS TV series by 130% in Japan, 300% in the Philippines, and 650% in Hong Kong, all of April to September 1961 over the same months last year.

NBC International recently made similar announcements of stepped up exports in various countries.



T because
 Toledo is
P different from
 Philadelphia...

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? Both WSPD-TV and WSPD-RADIO† rate first in Toledo . . . WIBG dominates Philadelphia in all surveys! . . . Further evidence that Storer quality-controlled, local programming is liked, watched and listened to. Storer representatives have up-to-the-minute availabilities. **Important Stations in Important Markets.***

*Nielsen—June 1961

†Pulse—July-August 1961

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



KRIZ

a jump

ahead in the Phoenix area

Latest Pulse* figures show

KRIZ #1

Sunday thru' Saturday with more first-place quarter hours than any other station.

KRIZ—305

X — 71

Y — 58

L — 20

*According to the July, 1961 Pulse Report.

KRIZ
phoenix
KO-5B
 call robert e. eastman & co., inc.

Commercial commentary

O.K., but what do we suggest?

Ever since that monster RTES rally at the Roosevelt a couple of weeks ago when 1100 industry sardines were shoehorned into an 800-capacity ballroom to hear FCC Chairman Minow lambaste the tv Children's Hour, a great many of us who openly and bitterly oppose the New Frontier approach to radio/tv problems have found ourselves on a spot.



Mr. Minow did well at the Roosevelt. He is obviously a bright guy, a sincere guy, and in many ways a nice guy. And, in attacking the juvenile delinquencies of tv kid shows he picked a cause as sure-fire as Home, Mother, the Flag and the 15¢ Fare.

More and more since the RTES get-together, I've been confronted by truculent friends (especially from outside the business) who insist that I stand and deliver.

"O.K.," they say jeeringly, "so you don't agree with Minow. But what do you propose as an alternative?"

"You tell us you'd like to see better tv programs. But what positive, practical plan do you have to offer?"

"You insist piously that tv can and should be improved. But what in the name of hell are you really doing about it?"

Reluctantly, I must admit that this is a fair indictment.

Not only an indictment of me, but of all of us in the industry who have reacted to Minowism only by hugging our principles to our hot little breasts, like the Spartan boy hugging the wolf.

We haven't yet come up with anything better than the FCC Chairman's proposals. And I think it is time we did so.

Not his cause but ours

Don't misunderstand me, however. I'm not suggesting that we try to please Mr. Minow, or knuckle under to his demands.

Any industry plan which is born out of a fear of government pressure, government censorship, or government insolence is not only cheap, but cowardly. In the long run it is more destructive of freedom than open and outright rebellion.

No, our problem is to figure out how to advance our own cause, not Mr. Minow's, our own principles, not his.

I think we can make a start on this by re-examining some of the fundamentals in which most, if not all, of us believe.

They bear, of course, the old, old familiar names—free speech, free press, private enterprise, the dignity of man, and the infinite varieties and capacities of individuals.

Our faith, our traditional American faith anyhow, is rooted in the conviction that a society based on these principles is more creative and more productive than any other.

Our current dilemma about tv programs arises out of a nagging
(Please turn to page 67)

555/5th

Minowtonous

In the 11 September issue of SPONSOR, the "Commercial Commentary" article (page 12) entitled "The Case Against Minow" contains a sub-heading (on page 42): "Minowism and Minowtiaie" . . . you could have even called it:

"Minowism, Minowtiaie, Minowtonous."

R. Erbe
Madison Avenue
N.Y.C.

* * *

Wish you could have been with us at the 26 August meeting of the Arkansas Broadcasters Association. One of the best state meetings I have attended.

Ted Rand, manager of KDRS, Paragould, came up with this line in his talk: "You could expect a man named Minow to take a dim view of *bait* advertising." Maybe you've used it, but I thought it worthy of one of your "10-Second Spots." Anyway, by passing his line along I am expressing my approval of that column and the remainder of SPONSOR.

W. Judd Wyatt
director of advertising
MFA Insurance Co.
Columbia, Mo.

Riding a Dead Horse

I hate to ride a dead horse, but you may recall a letter from Mr. McGuinness, vice president, Farm Group Supervisor, last December pointing out the error in listing McCann-Erickson as the agency handling International Harvester Company's Farm Equipment radio. This came about because the campaign was selected as one of the top campaigns in 1960.

Now I find that your 1961 edition of "Radio Basics" contains the same erroneous information!

I was also fascinated by the 21 August issue and the story on the 225 Fall broadcast campaigns taken from (Please turn to page 17)

Suddenly
in Rhode Island

the sound of

Beautiful Music

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

Never, in the dynamic history of
radio has a station caught-on so fast . . .
captivated so many attentive listeners!
Yes, captivated . . . a prime-purchasing
2½ billion dollar- ½ million family market . . .
thrilled, enthralled and enchanted
by the WLKW connoisseurs' listening blend:
the hypnotically habit-forming
sound of Beautiful Music,
with factual clear-cut newscasts,
in depth, throughout the day . . .
on the hour and the half hour.
WLKW delivers your selling message
with 10-times more power
to prosperous Southern New England . . .
and not just with power . . . with
happily captivating charm!

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

NOW!
Your Best
Radio Buy
in Providence

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

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

FOR YOUR TRANSMITTER PLANT...



**20-KW FM Transmitter
Type BTF-20D**



**FM Stereo Generator
Type BTS-1**

Now... "One Stop" Shopping

...for your complete FM

Here's the Complete Package:

FM TRANSMITTERS FOR STEREO

A complete range of transmitter power is available —1, 5, 10, 20, 25 and 50 kw. Each is designed to accommodate the new stereo signals and an RCA multiplex subchannel. All these FM Transmitters are built to the same high performance and dependability standards which characterize all RCA transmitters.

STEREO GENERATOR—TYPE BTS-1

Heart of the new stereo system is this double side-band generator. Fully transistorized, the BTS-1 provides full fidelity frequency response over the entire audio range. The generator produces a double-side-band, suppressed-carrier AM signal for transmission of one of the stereo channels.

TURNTABLE EQUIPMENT FOR STEREO

The standard RCA Turntables, such as the 16-inch BQ-2 or the 12-inch BQ-51 are recommended for

stereo operation. Use them for excellence of performance with the new RCA stereo pickup cartridge, light-weight tone arm and dual preamplifiers.

STEREO CONTROL CENTER

NEW BC-7 DUAL CHANNEL CONSOLETTA

Provides complete stereo (or monophonic) mixing, switching, monitoring, and cue/talk-back. All-transistor design—with plug-in amplifiers for ease of servicing; assures long-life even under continuous service. Dual controls may be "ganged" for stereo operation.

NEW RT-21 TAPE RECORDER FOR STEREO TAPE

High fidelity performance combined with operator-oriented controls make this the most flexible stereophonic recorder available. Features include: Easy speed change, interlocked record operation, ease of threading, and variable speed cue. Has two module amplifiers for stereo recording and reproduction.

FOR YOUR STUDIOS...

Dual Channel Console
for Stereo Systems BC-7



Stereo Tape Recorder
RT-21

RCA Turntable Systems
for Stereo

Stereo Package...from RCA

RCA offers a complete line of FM Stereo Broadcasting Equipment, making it easy to meet all your needs from one reliable source. For your studio there are turntables with stereo pickups and dual preamps, stereo tape recorders, dual channel consolettes; for your transmitting plant there are stereo generators, a full choice of FM transmitters and antennas. This is a complete package of "matched" equipments—all designed to work together in a stereo system, and all built to the same high quality RCA standards.

Stations already equipped with a post-war model RCA FM Transmitter can begin stereo programming at once—merely by adding the stereo generator—plus the necessary audio equipment.

Designed by forward thinking RCA engineers this stereo generator was the only equipment available when FM stereo broadcasting was authorized. The RCA stereo generator is FCC type approved and is now "on the air" at a number of FM stations.

RCA Stereo Equipment has been engineered to provide many years of dependable operation while producing the highest quality FM signals. And, you get unparalleled RCA service both before and after the sale. For additional information about the complete line, call your RCA Broadcast Representative. Or write to RCA, Dept. ZC-22, Building 15-5, Camden, N. J.



The Most Trusted Name in Broadcasting



three minutes from the cash register

Approved Outdoor Advertising strives to be located on arteries that lead to the store.

Approved Outdoor Advertising would be approved neither by business nor the public if it violated both sound business judgment and good taste by appearing helter-skelter on the nation's rural highways.

For the Standardized outdoor medium — which is the only kind represented and promoted by OAI—is sold and bought as a marketing tool to reach prospects one-two-three minutes from the cash register.

Because our Approved Outdoor posters and painted bulletins give the last visual picture of the product before the prospect enters either the store, the tavern or the dealership, we must stay on arteries leading to business.

This makes sense to us because it makes sense to advertisers. Particularly to marketing managers and others concerned with the rising costs of distribution.

Particularly to marketers who know that in this do-it-yourself age no one recommends a brand in the store; since fewer than one-third of supermarket shoppers make buying plans at home, the sale must be started en route.

Guiding the hand to the shelf or the car to the pump is one of the key purposes of advertising. For this call to action you can count on Approved Outdoor—the medium that's only three minutes from the cash register! APPROVED OUTDOOR . . . the smart money answer to today's tough marketing situations. Approved Outdoor represented nationally only by

Outdoor Advertising Incorporated

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

Offices in: Atlanta, Chicago, Dallas, Detroit, Los Angeles, Philadelphia, St. Louis, San Francisco, Seattle

(Continued from page 13)

the study made by Bolling Company. On page 42, our client's schedule is referred to. It is correct only to the extent of these words, "Programs desirable during farm times." We have never bought 20's and only buy minutes in emergency. As far as the market and budget information goes, I wish I knew as much, since no decision has been made as yet.

Aside from the above, I found "Radio Basics" most interesting, and continue to find enjoyable features in SPONSOR.

Dixon Harper
radio-tv director
Aubrey, Finlay, Marley
& Hodgson, Inc.
Chicago

Debating our success story

The effective use of radio in Southern California for the Lincoln-Mercury dealers is a fine success story for intelligent advertising and a good medium.

But—I'd like to debate a point in the SPONSOR article.

Radio, as an over-all industry, is doing an increasingly good job of reaching people (up 11% in three years), and there are many stations with varied programing to appeal to a wide range of tastes.

However, it's not the case that all radio is background programs. Many stations throughout the country treat radio as an alert foreground medium of information and entertainment.

From their many local and network news and analysis programs they have expanded to feature local personalities who talk interestingly on many subjects.

These stations are doing a significant communications job—and consequently they offer their advertisers a major bonus in attentive listening—much more than "background awareness."

It is not measurable statistically—any more than the editorial differences between *Life* and *Newsweek* can be evaluated on a slide rule.

But our stations know this is an important difference, and they invest heavily each year to produce this kind of better programing.

Maurie Webster
v.p. and gen. mgr.
CBS Radio Spot Sales
N. Y. C.



SERVING THE ONE **BIG** TOP 40
MARKET OF FLINT • SAGINAW •
BAY CITY AND ALL EASTERN
MICHIGAN



WNEM-TV

EASTERN MICHIGAN'S FIRST VHF STATION - FIRST ALL WAYS



The Unstoppables,



followed by The Untouchables,

**took 5 out of
the top 10.**

Continuing its new-season trend, ABC-TV trended into the top ten with *My Three Sons*, *The Real McCoys*, *77 Sunset Strip*, *The Flintstones* and *The Untouchables*. (The first 3 named made it in the top 5.)

This happy record, as recorded by Nielsen,* has the added virtue of being scored where the program popularity race is roughest. Namely, those competitive markets where viewers can view all 3 network offerings. And viewed as herein reported.

ABC Television

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

SPONSOR-SCOPE

9 OCTOBER 1961

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SPONSOR
PUBLICATIONS INC.

If there's to be any ticking off of somewhat unusual advertiser invasions of nighttime network tv this season, these three would have to be included:

1) The heavy scatter of minute participations by Meade-Johnson (K&E) in behalf of Metrecal after that dip in the medium via the Winston Churchill series. It's spending at the rate of \$3.5 million.

2) Mobil's (Bates) blitzing off its new copy platform with some 60 minute participations on CBS TV and ABC TV for the fourth quarter.

3) Gillette (Maxon) departing from its whilom preoccupation with sports to sell its shaving line on multi-sponsored entertainment programs.

What with all the problems generated by the 40-second chainbreak, some of the tv reps are expressing the hope that media planners can refrain from devising schedule combinations which would only aggravate the confusion.

Like, for instance, the type of availability call put out last week by JWT in behalf of Standard Brands' Tender Leaf Tea.

The plan involved: running a schedule of 20-second announcements for two weeks, converting to 10-second spots the succeeding two weeks and then returning to the 20-second segment for an additional two weeks.

Report these reps: their stations are telling them that a revolving plan such as this can only cause them a loss of revenue during the 10-second cycle. The stations are asking: where are we going to sell the open 10 seconds for just two weeks?

The rather significant development of the week in spot tv was Eastman Kodak's (JWT) resort to the medium on a substantial scale for the Christmas buying season.

The plan as it now stands: a minimum of four weeks in at least 25 markets and weekly schedules of eight prime 20's and six fringe minutes.

Reps who in recent years have been trying to bring Kodak into the spot tv orbit are hoping that the stations will be able to do a good clearance job, which might prove fruitful in the event a survey were undertaken to measure the level of Christmas camera sales in the spot markets vs. non-spot markets.

Other national spot tv activity: Lionel Science Sets (Grey), four weeks, pre-Christmas, 20's and minutes; Dow's Handy Wrap (NCK), testing prime 20's and minutes, nine a week, minimum of 10 weeks; Pertussin (Compton), day minutes, 13 weeks; Lovera Cigars (Compton), 7 weeks, pre-Christmas, day minutes; Alberto-Culver (Compton), renewing top 30 markets.

Brown & Williamson (Bates) will be beefing up its less weighty total home-impression markets—that is, via network—with spot buys in tv weather reports and sports.

Contracts will be for 13 weeks.

Word coming to the tv networks out of the Chrysler corporate setup is that consideration is being given company tv plans for 1962.

The immediate interest, according to this information, is in lining up some specials.

In its current buying of spot tv for Crisco Compton has introduced something different along the lines of procedure.

The new twist: instead of buying everything for each of two geographical groups, it bought night minutes for group A and day minutes for group B, and then it went back and bought day minutes for group A and night minutes for group B.

All this happened within a space of a week-10 days.

Taking the period of January through June as a base, afternoon tv viewing continues on the uptrend, whereas the nighttime tune-in quotient keeps going the other way.

Here's a comparison of the average tune-in the first six months of the past four years, as measured by Nielsen:

PERIOD	1961	1960	1959	1958
Noon to 5 p.m.	23.5%	22.1%	20.1%	22.1%
7 p.m. to 11 p.m.	57.1%	57.8%	58.2%	57.0%

Disney has dissolved its practice of buying its needs for individual releases through local agencies and reposed in LaRoche the responsibility for spot tv buying throughout the country.

The consolidation, on the tv side, is worth about \$2 million a year in billings to LaRoche.

An average Disney release involves schedules in about 200 markets.

Incidentally, Disney is offering stations 3½-minute musical clips from Babes in Toyland, a forthcoming release, which may be scheduled as a strip and sold for local sponsorship.

This may not be symptomatic of all tv rep firms but the sales head of a major station group informed SPONSOR-SCOPE last week that agencies outside of New York have been concentrating their buying on the minutes to the gross neglect of the 20's.

He cited, as an outstanding case in point, Chicago, which, he said, has been giving sparse consideration to 20's—the ratio between minutes and that unit being at least 50% off for 20's as compared to last year.

The group sales chief said that a similar disregard for 20's also prevailed in such buying centers as Minneapolis, St. Louis and Los Angeles. And this, he added, when stations had twice as many to sell.

Tv stations that have posted 30-second segments on their ratecards may have, in the long run, posed something of a problem for themselves.

Where these stations had in mind for the 30's was the nighttime chainbreaks, but it now turns out that agencies here and there see such units as kind of useful in other areas of the stations' schedule—like fringe and late features and syndication shows.

The latest case in point is the call put out for that sort of placement by Dancer-Fitz-Gerald-Sample in behalf of General Mills cereals.

So that big batch of spot that Compton had ordered in the name of Duncan Hines Premium Cake Mix were for another P&G product, namely, Crisco Oil.

Reps and stations (about 15 tv markets are concerned) were surprised by the switch of products after the orders were confirmed—20 to 30 spots a week, starting 15 October, but Compton, which services both products, told SPONSOR-SCOPE there wasn't anything unusual about the procedure.

In other words, nobody was hiding nothing for nobody, not even Crisco's competition.

Now that the **General Motors strike** is settled, the agency for several of the divisions are **fincombing** the nighttime schedules of the tv networks in search of immediate availabilities.

The lines that are quite scanty in tv weight of the introductory stretch are **Buick, Oldsmobile and Pontiac**. (See 25 September SPONSOR-SCOPE, page 20.)

Whether there's enough worthwhile for them among the network leftovers is quite problematical, and it may all turn out to spot's advantage.

Another ambitious and expensive programing idea of ABC TV has gone aglimmering: it's the **Thanksgiving Day special**, which was to run 5:30 to 11 p.m.

The proposition: a combination of name entertainment and patriotic features, with \$700,000 net going for talent and a tag of \$600,000 for time and preemptions.

Like a similar idea the network had pitched for the **Fourth of July**, there were no takers. The reaction of some agencyemen: **maybe the time isn't ripe for offbeat venture of such magnitude**.

For an insight into how the package goods advertisers rack up in tv SPONSOR-SCOPE asked TvB to compile for it a list of that category with \$4 million or better in gross network plus spot billings for the first six months of 1961.

The following roster, with program and commercial costs not included, was the result:

ADVERTISER	JAN.-JUNE 1961	ADVERTISER	JAN.-JUNE 1961
Procter & Gamble	\$53,656,120	Philip Morris	\$7,896,872
Lever Bros.	24,522,730	Kellogg	7,545,668
American Home	21,520,691	S. C. Johnson	7,183,474
Colgate	19,011,327	National Biscuit	6,984,291
General Foods	17,932,325	American Tobacco	6,874,458
General Mills	11,702,207	Warner-Lambert	6,642,867
Bristol-Myers	10,975,247	Liggett & Myers	6,600,867
R. J. Reynolds	10,611,104	Pillsbury	4,744,569
Lorillard	9,811,327	Campbell Soup	4,727,987
Brown & Williamson	9,669,463	Standard Brands	4,470,440
Miles Laboratories	9,639,274	Carter Products	4,258,795

Sources: TvB-LNA; TvB-Rorabaugh.

P.S.: With programing costs included it's a pretty good bet that **General Foods** would rank at least third on the above list.

Unless it's a **P&G** or **General Foods**, the sponsor of a new nighttime half-hour show has still to put up a battle for clearance in the key two-station markets.

Advertisers in such cases have had to content lately with two things: (1) the crowding out of smaller units by one-hour programs and (2) the reluctance of stations to clear for an untested show, figuring that he can do just as well in rating and even net more money with a syndicated series.

Among the new series that's had an uphill battle is **Ford's Hazel** (NBC TV), which has yet to get scheduling in such important markets as **Syracuse and Birmingham**.

The latest sales promotion wrinkle that ABC TV is exploiting: it's got the biggest percentage of heavy viewing homes at night in terms of hours.

This claim is based on an entire January 1961 week, 7:30 to 11 p.m., as shown by the NTI for that period:

NETWORK	HEAVY VIEWING HOMES	LIGHT VIEWING HOMES	NONVIEWING HOMES
ABC TV	37.2%	33.6%	29.2%
CBS TV	30.9%	31.6%	37.5%
NBC TV	30.2%	32.7%	37.1%

As interpreted by ABC TV: the percentage in the heavy column confirms the network's oft-repeated thesis that it dominates in the young households and the big cities.

SPONSOR-SCOPE *continued*

Using as a base the present rate of business, SPONSOR-SCOPE is herewith taking a stab at estimating what advertising's dollar contribution for tv will be for 1961, as compared to the previous year.

The breakdown as SPONSOR-SCOPE has it figured:

ITEM	1961	1960
Network Time	\$500,000,000	\$470,000,000
Network Programing	350,000,000	320,000,000
National-Regional Spot	480,000,000	460,000,000
Local time	240,000,000	215,000,000
Non-network programing	130,000,000	120,000,000
Commercials	50,000,000	45,000,000
Total	\$1,750,000,000	\$1,630,000,000

Jim Luce's assignment as media director of JWT's Detroit office won't make much difference in what had been his function as media coordinator of the Ford account.

He'll go on doing the coordinating but more of his time will be spent in Detroit.

The Ford account represents 90% of the Detroit office's billings.

The role of the special sales rep, one working on a fee basis for miscellaneous stations, has been resurrected for tv.

Jack Hardingham, who was a senior v.p. and general manager of Headley-Reed, has set himself up as a special rep. His function, as was that of the special rep in the earlier radio days: dig up business opportunities among advertisers and agencies and work closely with the station's regular reps.

In tv heretofore this sort of role has been filled by men working on salaries for group-owned stations.

On Hardingham's list at present are WBRE-TV, Wilkes-Barre, WYOK-TV, Meridian, Miss., and KFVS, Cape Girardeau, Mo.

Bates is complaining to some of the radio rep firms that it's again encountering in no small fashion an old station delinquency: failing to submit affidavits of performance so that the bills can be paid.

This agency among others thought that this situation was licked a few years back when agency comptrollers and a group of radio stations got together on a system that would resolve the problem of affidavit roadblocks.

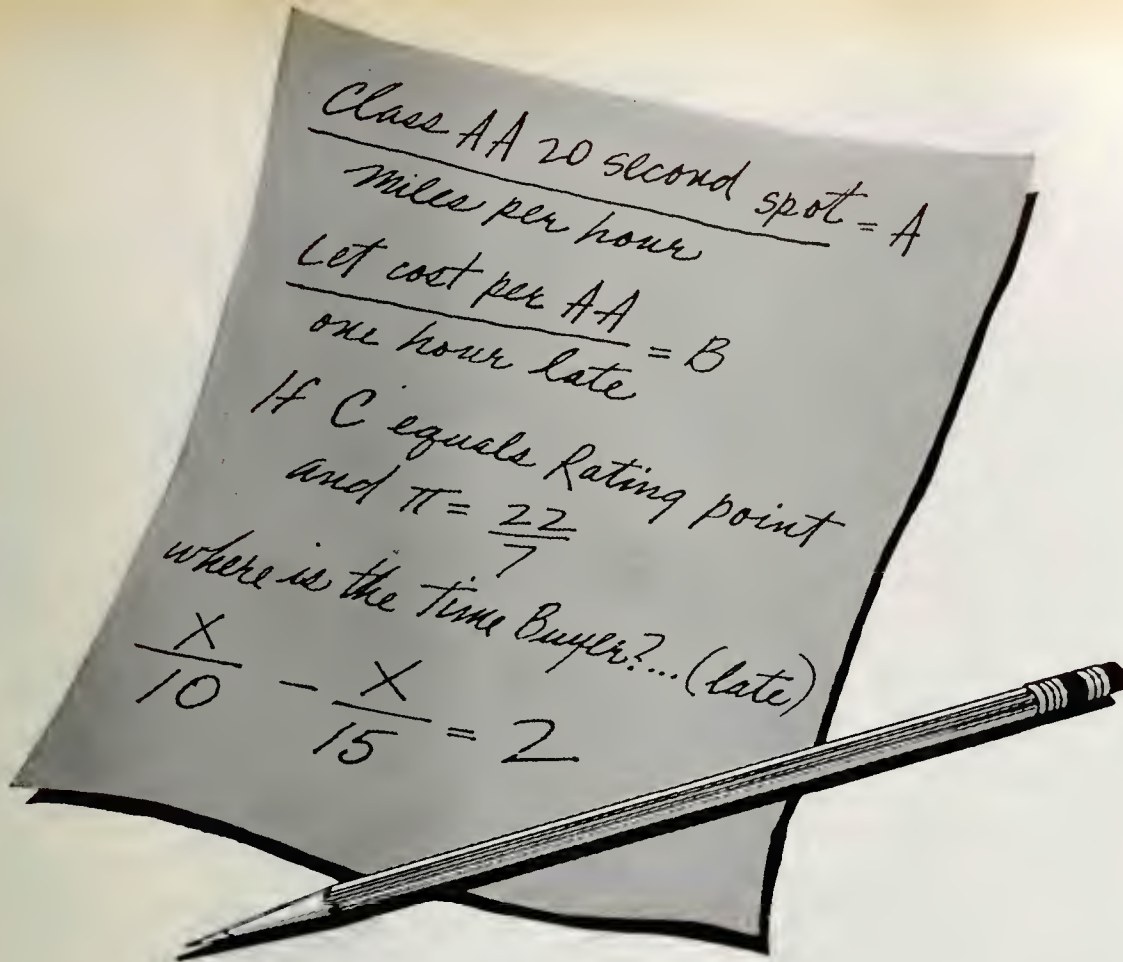
The billings percentage margin between network tv and spot tv seems to be getting closer year by year, if you base your comparison on the FCC figures.

Here's a five-year recapitulation of time revenue figures for national-regional spot vs. network, as reported to the Government bureau:

YEAR	NATIONAL-REGIONAL SPOT	NETWORK
1956	\$281,200,000	\$367,700,000
1957	296,400,000	394,200,000
1958	345,200,000	424,500,000
1959	424,200,000	445,800,000
1960	459,200,000	471,600,000

P.S.: The breakdown of the FCC's 1960 billings report showed these percentages as to source: network, 41%; spot 40%; local, 19%.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.



Minutes Matter to Time Buyers

A fresh young college graduate, eager to find a job as a time buyer, wangled a five o'clock interview with the Media Director of an advertising agency.

Rumor had it that the M.D. was a punctilious person who went by the book.* To insure a favorable impression of his own punctilious habits, the youth wanted to arrive on the spot precisely at the appointed hour.

If he averaged 15 miles an hour he would arrive an hour too soon. If he averaged 10 miles an hour he would arrive an hour too late.

See if you can figure out what speed he should average, and the distance he had to go. Send us the correct answers and we'll send you one of our unique new prizes. It may be round or it may be rectangular. Either way, we guarantee it's a gift worthy of your mathematical talents if you can solve this puzzle.

*ARB, to be exact, which shows that WMAL-TV has the largest share of the Washington, D. C., market from 6 P.M. to Midnight, all week. (June '61)

wmal-tv

Washington, D. C.

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

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

PRIZE PACKAGES . . . open now

for more Detroit Sales

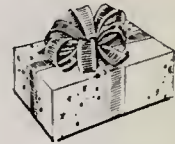
Looking for top-rated minutes in crackerjack movies? Then take a look at Channel 2's Fall lineup! The cream of the movie packages . . . top stars in the big pictures . . . John Wayne in "The High and the Mighty" and "Island In the Sky", Ray Milland in "Sealed Verdict", Bob Hope in "My Favorite Brunette", Robert Mitchum in "Track of the Cat", plus scores of other audience builders. Hit 'em where they're looking! WJBK-TV movie spots SELL!



WARNER BROS.
"7 ARTS"



20th CENTURY FOX
"SUNSET"



RKO

20th CENTURY FOX
"61 FOR 61"



PARAMOUNT

SHUBERT



FLAMINGO



M & A ALEXANDER



UNITED ARTISTS



MINUTE SPOTS AVAILABLE IN:

MORNING SHOW EARLY SHOW
9-10 a.m., Mon. thru Fri. 5-6:30 p.m., Mon. thru Sat.

NIGHTWATCH THEATER
11:25 p.m. to sign off, Mon.-Sun.

SATURDAY & SUNDAY SHOWCASE
Starting at 1:00 p.m.

WJBK-TV

A STORER STATION

CHANNEL 2 CBS DETROIT

NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.

Two viewpoints on the current status of radio research:



QUANTITATIVE data on groups in station's audience, by demographic data, and by amount of listening, says D&C media research head Martin Herbst

QUALITATIVE data have been added to syndicated and individual station research, and more can be expected, says Daniel H. Denenholtz, Katz research chief

Radio research: what next?

Agency researchers call for broad studies of radio listening habits, with demographic breakdown, more on audience make-up by station

Industry interest in research is on the rise, and the radio side, with its special problems, is coming in for a goodly share of the discussion.

Heightened concern with research comes, among other sources, from the congressionally-inspired Madow Report on the subject of broadcast ratings and construction of a committee, headed by Westinghouse Broadcasting president Donald H. McGan-

non, to evaluate suggestions that NAB get into the research business.

Those not satisfied with the state of radio research point to changes in 1) The way the medium is bought (in batches now as opposed to by-the-program in bygone days), and 2) Where listening takes place (ever-greater addition of out-of-home listening has been added). Also receiving considerable cogitation are the

relatively low-per-broadcast ratings prevalent in the multi-station radio station field, and the resulting problem of relatively large statistical errors. Larger samples are put forth as a possible solution to this, but many feel it's unrealistic in terms of the added costs.

There's no question that radio research can be improved. Disagreement comes in as to what improve-

ments would be meaningful enough to warrant adding to research bills stations feel are plenty high already. Among those who cite a need for extensive overhaul of radio research is Martin Herbst, media research director at Donahue & Coe, who has a two-fold project in mind.

For radio in general, Herbst feels, an overall study is needed of media habits by groups, comparing time spent listening to radio with time devoted to other media. The study should relate demographic information, income, buying habits, etc., of each group investigated to radio listenership.

"Radio has developed into a very specialized medium," he relates. "It is bought in terms of stations, not programs, and stations are selected on the basis of groups to which they appeal, such as Negroes, teen-agers, fm listeners, etc. Yet very little research targets down to these special groups.

"Take teen-agers for instance. They're hard to reach with advertising, but we think radio's the way to do it. They probably spend more time with radio than with all other media combined. Generalizations are not enough for the leaders of industry today, however. To sell them on the medium, facts and figures are needed. Admittedly a study of teen-agers, which would have to be national, would run into money, but it's



WARD DORRELL, research chief at Blair, cites importance of individual station-sponsored investigations into their audience profile



ROBERT COEN, McCann-Erickson media research head, voices basic need for master study of where radio listening takes place

that kind of material that's needed to help the medium grow," states Herbst.

The second phase of the Herbst proposal applies to day-to-day buying. He feels individual station data should go beyond audience size to breakdown by amount of time devoted to listening, and demographic information according to the extent of listenership. In other words, he'd like to be able to tell which station in a market has among its frequent listeners, for example, the largest number of middle-aged, middle income, male, automobile owners.

"This way, you'd have a real profile of the station instead of such subjective descriptions as 'Top 40' or 'Good Music' now available," Herbst summarizes. "A demographic breakdown by station is very important in justifying the local radio buy. Now all you get is relative competitive standing in the market, which can change every couple of months. This is all right in tv because there you have a frame of reference, the program, about which you know the audience profile. In radio, the station is the frame of reference."

Robert Coen, media research director at McCann-Erickson, thinks the first step toward improving radio research ought to be "a big, master study of where radio listening takes place." According to Coen, while there is some out-of-home data, it is not fully varified in terms of latest

developments in radio listening, such as changes brought on by the spread of transistor sets. "Without this basic knowledge of what the radio universe looks like, we're handicapped in using the ratings we do have," he says.

By way of elaborating on how the called-for study would help, Coen cites a hypothetical station programming to teen-agers and receiving a low rating. "If we learn that teen-agers do, say, 95% of their listening out of home, we can consider that in evaluating the station for a particular client."

As for where stations might get the money for the large undertaking he favors, Coen thinks substituting broader time periods for the currently prevalent quarter-hour ratings could shake loose some funds. Anywhere from an hour to three hours, depending on demands of the program schedule should prove adequate for rating periods, and this would save money on the sampling.

Donahue & Coe's Herbst grants that broad time period ratings are cheaper, tend to eliminate fluctuation, and supply bigger unduplicated audience than quarter-hour figures. He maintains, however, that a switch from quarter hour to broad time period ratings would not fulfill the need to change from per broadcast to station measurement in keeping with change in the way radio is bought nowadays. In other words, he feels broad time period ratings are merely a refinement of quarter hour measurement, and does not go to the basic question of station audience composition.

Daniel H. Denenholtz, v.p. in charge of research and promotion at The Katz Agency takes the stand that radio research, by and large, is keeping pace with developments in the radio business. He feels that the syndicated services have made significant forward strides in reporting audience characteristics and cumulative ratings, and that individual stations more and more are commissioning studies of their own audience profile and public image.

Denenholtz expects a free flow of additions to this type of qualitative research as time goes on, but cautions that it is no substitute for the tradi-

tional quarter-hour ratings which remain vital. It still is necessary to know audience at time scheduled, and the quarter-hour ratings comprise the components for figuring average over any given time span, he relates. As Denenholtz sees it, programming is not parallel enough for broad time period figures to cover every situation—i.e. you can't work adequately with ratings for, say, 7-9 a.m. if your buy is for 6:30-8:30 a.m. But with every quarter-hour covered, you can compute the average for any time span.

One area in which Denenholtz sees a need for investigation, though he realizes it presents expensive difficulties, is measurement of unduplicated audience reached by different combinations of stations.

Indicative of new developments possible in radio research is a research study by the Alfred Politz firm released last week which purports to rise above several of the drawbacks sometimes ascribed to existent radio data. Conducted on behalf of five stations represented by Henry I. Christal, the study lays claim to these

advantages:

- Universe studied relates to station's comprehensive coverage area, rather than being limited to a city or metropolitan area
- Individuals, rather than households, were studied. Each interviewee reported only for himself
- Samplings encompassed over 1,000 interviews per area
- Reports cumulative listening in broad time periods
- Combined techniques—personal interview, qualitative diary, and audiometer figures.

Politz-Christal study delves into refinements of listening

WEEKLY CUMULATIVE AUDIENCE OF RADIO WITHIN SPECIFIED TIME PERIODS

	Detroit %	Hartford %	Milwaukee %	Schnectady %	Buffalo %
Total population 15 and over	97	98	97	97	97
5 - 7 AM	38	44	49	38	39
7 - 9 AM	74	82	80	78	76
9 - 12 Noon	79	83	82	83	84
12 - 3 PM	81	84	82	82	85
3 - 6 PM	78	82	75	79	82
6 - 8 PM	67	73	57	71	69
8 - 10 PM	47	49	43	47	48
10 - 12 Mid.	36	34	30	34	41
12 - 5 AM	12	13	12	11	15

TYPES OF MUSIC PREFERRED FOR RADIO LISTENING

	Detroit %	Hartford %	Milwaukee %	Schnectady %	Buffalo %
Concert music	40	47	39	40	39
Popular music with full orchestration	64	69	62	61	51
Popular music with small orchestration	61	67	54	55	55
Rock and roll	37	33	28	29	27
Don't listen to music	46	54	53	39	37
Other	10	5	8	6	13
Folk music	7	5	6	8	5



JOHN W. KLUGE, as president and chairman of the board of Metromedia, Inc., formerly Metropolitan Broadcasting Corp., has racked up another

METROMEDIA SOARS WITH JOHN

◆ Kansas City purchases are the latest acquisitions in Kluge's constantly expanding

The remarkable "buy" and "build" philosophy that marks John W. Kluge's every move was again set in motion recently when the FCC recently approved his purchase of radio station KMBC and television station KMBC-TV, Kansas City, Mo. Kluge's company, Metromedia, paid \$8,350,000 for both outlets, long regarded as choice pieces of property in broadcast row.

Impressive, indeed, was the fact that Kluge acquired the Kansas City outlets without any out-of-pocket expenditures. Much of the money for the purchase came from insurance

companies—savvy operators always—who in this instance were convinced that Kluge's judgment was sound and mature.

Investors in Metromedia, Inc., which changed its name from Metropolitan Broadcasting Corp., last spring, vigorously applauded Kluge when he relayed the vitamin-packed intelligence that gross revenues zoomed over two-and-one-half times to a dazzling \$42,598,179 in 1960, from \$16,543,422 in 1959.

Some industry leaders say last year was Metromedia's historic year. Others insist that every day since

Kluge first entered the broadcasting sphere nearly a decade and a half ago has been memorable.

His present operations are far and distant cry from the day he and partner purchased WGAY Radio, Silver Spring, Md. That was back in 1946. He made his entry in metropolitan New York radio six years later when acquired control of Metropolitan Broadcasting which now operates WNEW and WNEW-TV.

Since then his choice acquisitions have included WTTG, Washington; KOVR, Sacramento; WTVH, Peoria; WTVP, Decatur; WIP, Philadelphia.



assume things like the Schweitzer taping not because of the FCC but because there has to be a sense of citizenship in communications. We're taking a loss on the WRUL operation but it is terribly exciting to think that on any one day we can reach two-thirds of the world with our broadcasts."

What FCC Commissioner Minow has been saying about the broadcasters of America, strikes a responsive chord with Kluge. "I'm quite in accord with him," Kluge told SPONSOR. "And I'm not saying this for the FCC's benefit. There is a lot to be said for the FCC's point of view. I don't think it is bad for an industry to get shaken up a bit. I quite agree with Minow. If you give a nation candy all the time, it may very well end up with more than cavities in its teeth."

It is Kluge's belief that both the nation and the broadcasters have to aspire to the finer things as well as to a variety of things. Furthermore, Kluge doesn't quarrel with Minow as regards the state of children's programming on the air.

As one listens to Kluge's awareness of the power of broadcasting,

one feels that Metromedia's role in broadcasting is only just commencing. It is a safe bet that he will have the blessing of his alert board of directors in the pursuit of more television properties and more radio stations.

"I'm going to stay in broadcasting a long time," he remarked last week. "A good radio station is like a country doctor—he weaves himself into the *whole* structure of the community."

He's a firm advocate of the use of research. He said recently that the marketing of goods is an obstacle course for companies. "We are a part of that course," he said. "We should know more about ourselves than anybody else, and we can do that through research. Then we can help the people who are running the course."

Kluge's office in the WNEW-TV studios reflects the tastes of a man with considerable insight and understanding of both the fine arts and the folklore of the "organization man." It is a large and relaxing room with soft lighting and a number of paintings on the walls including a

(Please turn to page 48)

year of financial growth & physical expansion

KLUGE

operations in key cities

WTKR, Cleveland, and KMBC-AM-TV, Kansas City. Last year also was significant in the history of the company. It acquired Foster and Kleiser, the nation's second largest outdoor advertising company with headquarters on the West Coast.

There is however a particular trace of pride when Kluge tells acquaintances and friends of Metromedia's acquisition of WRUL Radio, the remarkable shortwave station which serves Latin America, Africa and Europe.

Kluge said recently: "We, in media, have a deep-seated responsibility. We

Broadcast properties of Metromedia

TELEVISION STATIONS

STATION	LOCATION	YEAR ACQUIRED
WNEW-TV	New York	1959
WTTG	Washington	1959
KOVR*	Sacramento-Stockton, Calif.	1950
WTVH*	Peoria, Ill.	1960
WTVP*	Decatur, Ill.	1960
KMBC-TV*	Kansas City, Mo.	1951

RADIO STATIONS

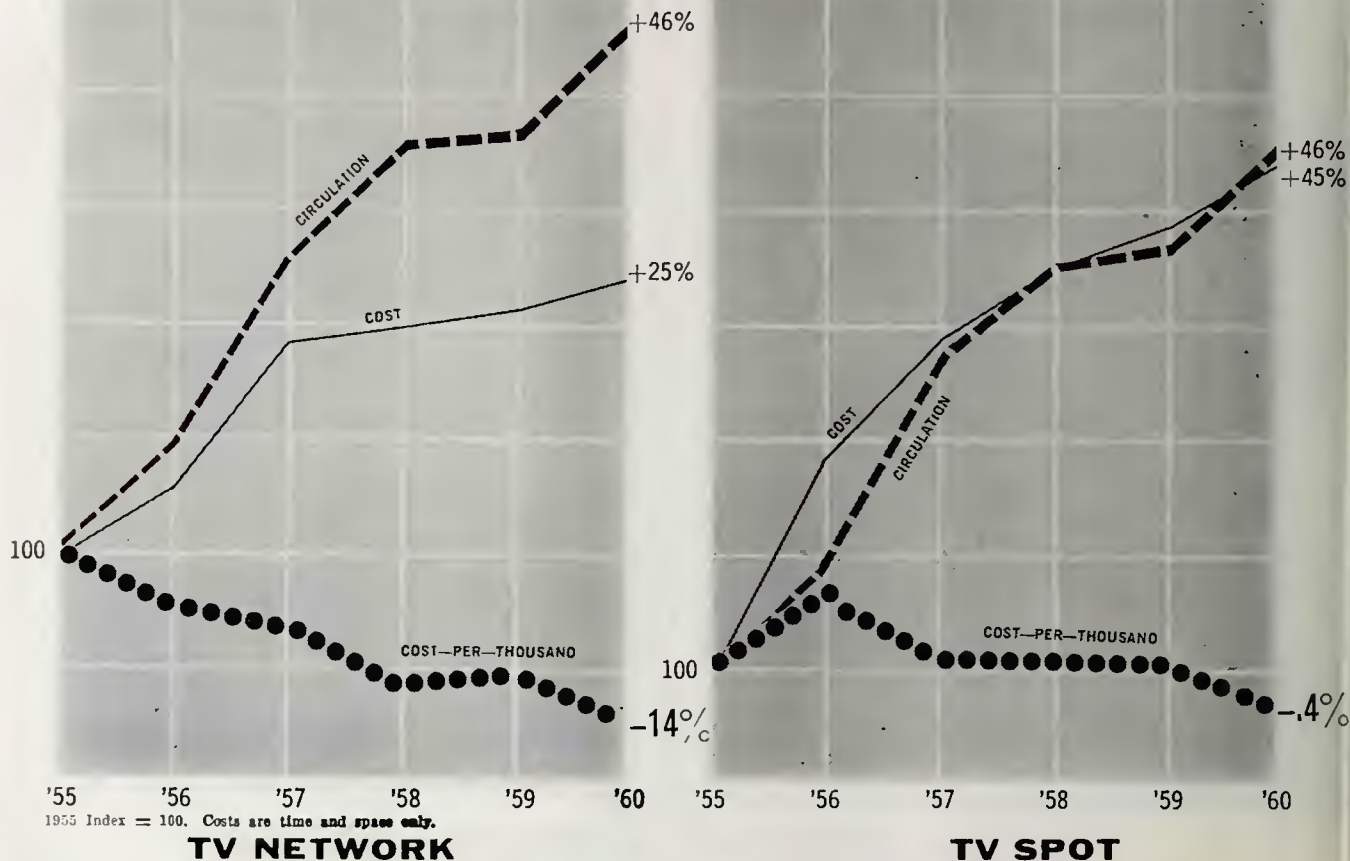
WNEW (AM-FM)	New York, N. Y.	1957
WIP (AM-FM)	Philadelphia, Pa.	1960
WHK (AM-FM)	Cleveland, O.	1958
KMBC	Kansas City, Mo.	1951

INTERNATIONAL BROADCASTING

WRUL	Scituate, Mass.	1960
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*Affiliated with ABC TV (others Independent)

Television circulation, cost and cost-per-1,000 estimates as



C-P-M DATA SHOWS TV EDGE

Trend since 1955: tv circulation has continued to outdistance cost;

Say you're an advertiser. In 1950 (when television was scarcely out of the crib) you bought a weekly hour variety show on a major network. You laid down \$20,000 for time. Based on network production factors for that year you paid an additional \$28,400 for talent and production, or a total of \$48,400 to reach the potential of four million television homes.

It's 1955. The baby not only is out of the crib, he's bouncing all over the place. That weekly variety show is now costing you \$60,000 in time and \$45,000 in talent and production, a total of \$105,000 to reach a potential of 30,200,000 homes.

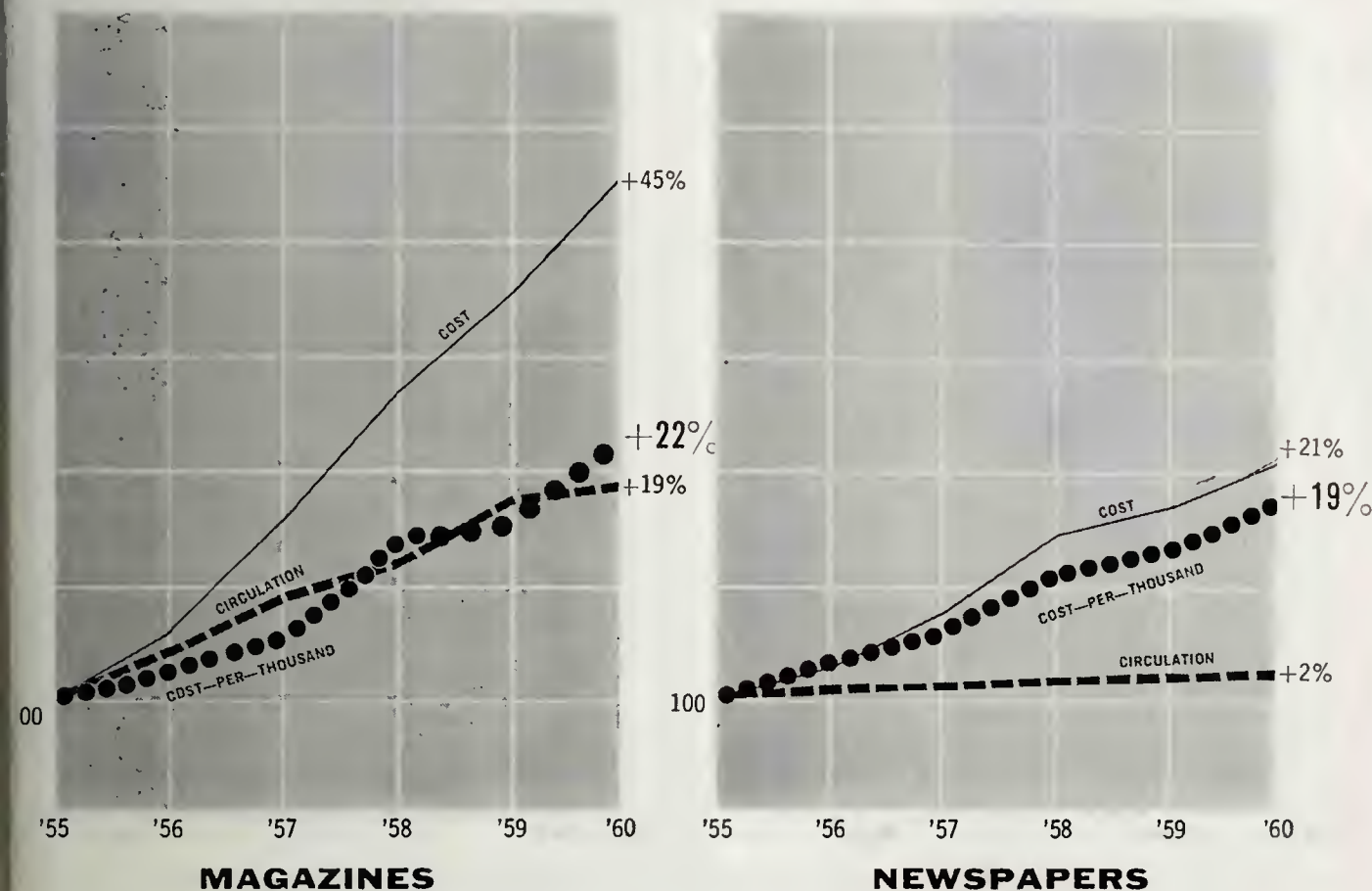
1960. Baby's a big boy now. That prime time

hour is costing you \$100,000 in time and \$67,000 in talent and production, a \$167,000 total to reach 45,200,000 homes.

Your cost has increased 245% since 1950, 59% since 1955. But your circulation has increased more than 1,000% since 1950 and 50% since 1955. Your cost-per-1,000, therefore, has declined more than 40% since 1950 and 14% since 1955.

This hypothetical case points up some of the silent factors inherent in the first of the SPONSOR graphs shown above. With 1955 (the year generally preferred by the industry's major research houses) representing an index of 100, the four graphs trace a five-year history of network and

compared with magazines, newspapers over past five years



IN CIRCULATION COST BATTLE

magazine and newspaper costs continue to outdistance circulation

spot television (cost-per-1,000 circulation) as compared with magazines and newspapers. Latest cost-per-1,000 estimates of other major media, since 1955, show a 17% increase in spot radio (daytime), a 1.3% decline in network radio and a 22% increase in outdoor advertising.

Reflected notably in the television graphs is the leveling-off process of tv since 1955, especially in spot. In a TvB study issued in 1959, spot television showed a 40% decline in cost-per-1,000 over the past decade. Its decline over the latter half of the decade, however, is only .4%. Equally revealing is the role talent and production prices play in keeping network tv's cost-per-1,000 low. Where

network time costs have increased meteorically as a result of television's rapid circulation growth, less astronomical rises in talent and production charges have served to amortize total program costs.

It should be noted that estimates in this report reflect only a media comparison relationship between cost and circulation over a five-year period, not the definitive picture of relative costs among media.

(Sources for the SPONSOR graphs and estimates: Television Bureau of Advertising, McCann-Erickson, *Printer's Ink*, Bureau of Advertising—ANPA, A. C. Nielsen Co.)

IS THIS TV'S MOST DARING FOURSOME?

- ✔ Four gentlemen from advertising and broadcasting have carried on historic golf game in Westchester
- ✔ Messrs. Tom McAvity, 'Joe' Culligan, Dick Pinkham and Ken Bilby continue an old and endearing friendship

"This is the only foursome I know that during a match can create a program, sell it, schedule it, and have it cancelled before they return to the clubhouse!"

This trace of elfish humor sprang from the lips of Michael Dann (vice president, CBS TV network programs, New York) in describing the deft and merry goings-on of four certain individuals engaged in golfing at the Apawamis Club in Rye, N. Y.

The four gentlemen are Thomas A. McAvity, vice president, programing, in the radio-tv department, J. Walter Thompson Co.; Matthew J. ("Joe") Culligan, a general corporate executive and a director of McCann-

Erickson, Inc., in charge of the advance projects division; Richard A. R. Pinkham, senior vice president in charge of broadcast operations and member of the board of directors of Ted Bates & Co., Inc., and Kenneth W. Bilby, vice president, public affairs, Radio Corporation of America.

The quartet met at NBC a number of years ago. Since then each one has gone into similar or other assignments at different establishments. But the admiration for each other continues, and the human decencies they practiced on each other at 30 Rockefeller Plaza have been carried on unceasingly.

The fearsome four have been finding surcease from daily problems in broadcasting, advertising and other communication-producing migraines by playing golf. It has been an unending and almost historic golf game filled with the spirit of good will and unflinching good humor toward each other.

Once there was a small but celebrated Thanatopsis Poker and Inside Straight Club in New York. It consisted of luminaries such as Franklin P. Adams, George S. Kaufman, Marc Connelly, Heywood Broun and Harpo Marx. These boys played poker and fashioned bright discourse. The McAvity-Culligan-Pinkham-Bilby quartet appears to be of the same milieu but infinitely more inclined toward the healthy outdoors and the niblick. More over, there isn't a *noodnick* in the lot according to others in the communications dodge.

McAvity, who has a reputation among his peers as one of the savviest practitioners in the field of programing and program development, relaxes with golf, fishing and sailing.



MATTHEW J. ('JOE') CULLIGAN, general corporate exec., McCann-Erickson, says there are no concessions on golf course

He speaks of his golfing companions as one of the most "congenial" he has ever met. "It is a day in the country" for him when he meets the boys on the greens. In his opinion, Bilby is the steadiest player of the lot. His own putting, McAvity describes as "weak."

How has McAvity fared in the small bets with the boys on the golf links? "I don't think I have lost any money over the years," he said. But it appears that one of the foursome, Culligan, has been giving him an arduous time. Culligan not so long ago gave him a \$20 check, the result of a golfing wager. McAvity gave it to his wife. She took it to the bank. The bank refused it because Culligan had failed to indicate his bank branch. Moreover, who was "Matthew Daly," the bank demanded to know. Culligan's signature, according to colleagues, is as difficult to decipher as the ancient language of Hindustan.

When a SPONSOR editor saw McAvity last week, the latter was carrying another Culligan check. It contained a wrong date plus two different sets of figures. "If you're collecting a golfing wager from Culligan, you had better get in cash," McAvity said wryly.

McAvity is, as a rule, a spring, fall and winter golfing member of the foursome. During summer months golfing with the others slacks off and McAvity engages in other sports and relaxations. He said that on occa-



KEN BILBY, v.p., Public Affairs, RCA, and Pinkham go cabin cruising together with their families when they are not on the golf course

sion, during the winter season, the boys drive up to New Haven, play some golf in the morning and see the Yale football games in the afternoon. Their wives frequently join them at the gridiron spectacles in the Yale Bowl.

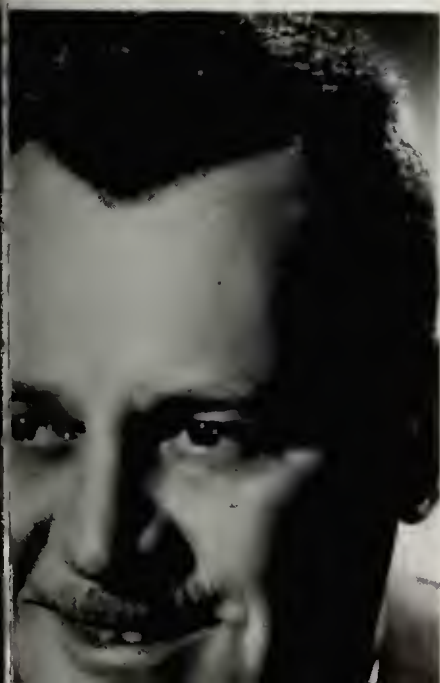
Turning to industry problems, the J. Walter Thompson executive said he thought network programing this year was better than last year but the need for network creativity, network inventiveness was greater than ever.

Sales are one of the biggest problems confronting the networks, he noted. "It is the result of the third network being firmly entrenched on the scene," he said. "Today all the networks have availabilities. But the tragedy is that the networks are imitating each other, instead of being more inventive."

McAvity did not think that the FCC was curbing the freedom of broadcasters and he thought FCC Chairman Minow had a point when the latter criticized the networks for the low character of children's programing. "There's too much trash in the children's field," McAvity said. "If better programing is done for the children now, they will appreciate better programing as adults."

How do the boys shape up as golf players? Culligan has a 13 handicap, Bilby, 11; while McAvity has an 8,

THOMAS McAVITY, v.p., programing, radio-tv dept., J. Walter Thompson, looks upon golfing date as a day in the country



and Pinkham, is highest with 15.

"This is a competitive business," said Culligan," filled with stories of bitterness, but the four of us, despite the competitive pressures, have carried on an honorable kind of competition. It was always this way with us."

Culligan said there were no concessions of any kind in their golf playing. "You've got to sink every putt and gamesmanship prevails at all times," he said. "We take a lot of ribbing from each other from hole to hole. For a two dollar bet, anything goes that is legal."

Messrs. Culligan, Bilby, McAvity and Pinkham engage in a running satirical bit on status symbols during their encounters on the links. Pinkham, upon returning from a European holiday, would be asked, in solemn-like fashion, how are things on the Riviera or Biarritz? Both Bilby and Culligan are the possessors of swimming pools. After a rugged golf game, each will pull a status symbol line: "I think I'll go home and take a swim." Culligan, in an attempt to top it, might say: "I think I'll go home and put on my air conditioner." Pinkham, unable to brag of a swimming pool, will say: "I'll go on my boat." Culligan said he was waiting for the day when one of the group would end a golf game with this crack: "I think I'll go home to my swimming pool, my air conditioner and my boat."

Pinkham said he was being pressured by Mrs. Pinkham to build a swimming pool. "But I'm a twice a year swimmer," he observed, "I go in twice a year and each time for 30-second dips. Swimming, to me, is a bore."

The Culligan family resides in the western sector of Rye. The Pinkham family also lives in Rye, near the Sound. The Bilby clan resides in the Orienta Point area of Mamaroneck. McAvity and his family are Manhattanites.

Culligan said there was also always a wide divergence of opinion expressed on the golf links. The boys discuss broad industry matters, international affairs and the state of contemporary literature. The four men are constant readers, with emphasis on non-fiction, but once in a



RICHARD PINKHAM, Senior v.p. in charge of radio-tv, Ted Bates, says all wives in group are bright. No dud in the lot, he declares

while they'll approach a novel in order to keep abreast of literary trends.

It is not uncommon for others on the links to overhear these four golfers arguing the relative merits of the best sellers of the week. It is conceded by many in the industry that this quartet is about as well read a group as one is apt to find anywhere on the broadcast band or in the purlieu of Madison Avenue. The gamut of their discussion is indeed wide—anything from the theological and secular aspects of Reinhold Niebuhr to the uncorseted goings-on in Henry Miller's *Tropic of Cancer*. Pausing at the fourth hole, recently, the boys agreed simultaneously that *Tropic of Cancer* was "trash." Another piece of current best-selling fiction, namely *The Carpetbaggers* by Harold Robbins, was quickly dubbed "interesting trash."

The quartet was unstinting in its acclaim of William Shirer's massive and important book, *The Rise and Fall of the Third Reich*. They were unanimous in their praise of Shirer's great reporting of the grim Nazi saga. Culligan recalled last week that the Shirer book was the cause of his losing a wager to Bilby.

What 'outsiders' think of potent quartet

'This is the only foursome I know that during a match can create a program, sell it, schedule it, and have it cancelled before they return to the club house.'

Michael Dann, v.p., CBS TV network programs, New York

'The fastest moving quartet on the links as well as in the conference rooms. I know them well and admire them greatly.'

Sydney H. Eiges, v.p., public information, NBC

Culligan argued certain points. Bilby said he was mistaken. Culligan wagered \$100 he was right. Bilby proved him wrong after they went over the Shirer tome. After a golf match, the boys will usually have a drink. Culligan will reach for a ginger beer; McAvity, who is a switcher will order most anything; Pinkham will reach for a rum collins and Bilby may some time try a gin and tonic.

A highspot of their regular games is the golf dice bit they engage in at the 19th hole. "It is like a narcotic," said one of the foursome last week. "You can't stop it, once you've begun. And the loser pays for the drinks."

The four are profound family men with an enormous love and respect for their wives and children. The Bilbys have four children. The Culligans have four children. The Pinkhams have four children. The McAvitys have two children. All told 14 children. Also a close bond exists between the wives and at various time during the theatrical season, couples will go to the Broadway theatre. "We would rather see a bad play than a good movie," Culligan observed. During summer months, the foursome and their wives will take in the local strawhat circuit productions in which many of their friends and acquaintances are appearing.

Culligan, one of the most penetrating professional minds in the business, was asked what he regarded as some of the major problems confronting networks. Among the prob-

lems he cited these: The independence of affiliates which leads to some clearance problems; the threat of government interference as well as ownership of problems, and pay-tv, with the loss of sports and some motion picture attractions. He also cited the failure of two networks to move decisively toward color tv. Culligan insisted that radio should take advantage of its new acceptance by raising rates, increasing the range and quality of newscasts, increasing volume of analysis and commentary, and re-introducing a type of radio spectacular which would fully cover the latest in world shaking developments.

Culligan wants the return of some famous comics to radio. He would like to see Groucho Marx, Bob Hope, Jack Benny and George Burns in new formats on radio. He isn't satisfied with the news and special events job on radio. "It is doing an adequate job, but it can certainly do better," he said. As for pay-tv, "it is farther away than its proponents believe." He doesn't think the FCC and Minow, in particular, are curbing the freedom of broadcasters. "All one has to do is to read the complete text of Minow's speeches to recognize that he personally oppose control and is primarily recommending self-improvement."

Nor is the character of children's programs on a satisfactory level, according to Culligan. "It is the one area in which adequacy is not enough," he said. "Even after bad programs are eliminated, we should

continue to work toward making mediocre programs worthwhile."

Pinkham has been a member of Apawamis since before Pearl Harbor and was responsible for getting McAvity and Bilby into the club. Culligan was already a member of Apawamis.

"We never talk hard business on the golf course," Pinkham said last week. "We tell the latest jokes."

In Pinkham's opinion, McAvity has the hardest time sinking putts over four inches. Pinkham describes Bilby as the most serious player of the quartet—a player filled with grim determination and the "possessor of the worst swing." However, Bilby is incredibly accurate when he gets in close, Pinkham conceded.

Culligan's behaviour on the greens was described by Pinkham in this fashion: "He has the best practice swing in the club, but unfortunately he doesn't use it to hit the ball. Culligan never loses his temper. That's an incredible accomplishment, you know, for an Irishman. Also, Culligan is a surprisingly accurate putter for a man with an eye patch."

Pinkham recalls that the caddy-master first told him about Culligan many years ago. "What's he look like?" Pinkham asked. "Oh," replied the caddy-master, "he has no special characteristics." As an afterthought, he added: "Oh, yes, he has an eye patch!" Pinkham, in addition to golfing, is keen on skiing, sailing and travel. Pinkham's wife is an outstanding athlete. She was All-American in field hockey and lacrosse. She was also runner-up in tennis singles and champion in doubles at her tennis club.

Said Pinkham, with unbridled enthusiasm: "All the wives in our group are bright. There isn't a dud in the bunch!"

Pinkham, asked if the thought the FCC and Minow were curbing broadcasters' freedom, replied: "No, only by moral suasion, which is just and proper."

Pinkham, a great believer in the presentation of visual news at the breakfast table, observed that one of the most depressing facts of today was that 90% of American newspapers were so bad. "It is too bad" (Please turn to page 50)

RADIO TALKS 'HIP' FOR KEDS

- U. S. Rubber tries out radio disk jockey fun-sell for its canvas shoes and makes dent in teenage market
- Reports from dealers in Cincinnati and Fort Worth relate 15% sales increase to six-week radio campaign

Apparently there's no such thing as hard sell-soft sell when it comes to cracking a teenage market. What it takes is a "hip" kind of lingo known as fun-sell, a lingo dear to the hearts

of the not-children-nor-adult group of citizenry. And most effective when dispensed by that teenage idol, the popular local radio disk jockey.

This was the thinking tried out by

U. S. Rubber and their agency Fletcher Richards, Calkins & Holden this summer when the company set out to spark teenager interest in their canvas shoe product, Keds.

The campaign which involved multiple radio stations in the top 25 markets, proved most successful and according to talk around the trade, it's quite possible that U. S. Rubber will try out this approach in other markets next year.

Although all the sales reports are not in, comments like this one from

Here is how one station promoted Keds in a five-hour stunt



THE CENTER ATTRACTION of the event was WLS (Chicago) disk jockey Dick Biondi who served as host of giant Coke party held at shopping plaza. Photo left shows window display cards exhibited by Keds dealers. At right is the R&S store which dispensed free Coca Colas to the crowd



THE PULLING POWER OF the local disk jockey is evidenced here (right) with this shot of a small portion of the huge crowds which turned out to get a glimpse. Biondi made a spectacular arrival by helicopter (left) which earlier had dropped tagged-for-prizes small styro-foam balls

Radio buying is teamwork for U. S. Rubber ad men and agency



HEAD OF KEDS ad staff is A. J. Hocking, advertising and sales promotion manager, footwear, general products div. U. S. Rubber



J. R. McMENAMIN, assistant advertising and sales promotion manager, footwear and general products division, U. S. Rubber Co.



SY FRCLICK, FRC&H v.p. radio/tv director, who master-minded Keds tv and radio commercials is known as Mr. Keds in agency

Howard Turner, sales manager for U. S. Keds in Cincinnati, "one of the largest department stores in Cincinnati enjoyed a 10% to 15% increase in Keds sales which they relate directly to the Keds radio commercials," and this from Stan Wilson, v.p. of KFJZ, Fort Worth. "a large suburban outlet in Fort Worth indicated that a 14% increase in Keds sales could be attributed to nothing else beside the radio advertising, recommended that it be continued—and believes that its back-to-school business on Keds will double last year's figures."

Although U. S. Rubber began marketing the first of its Keds line back in the Gay '90's (they were called Peds then) this was the first all-out effort to win over the teenage market, via radio. Footwear News reports that for the first half of 1961 imports of fabric-upper shoes with rubber soles increased 9.4% in pairage and 2.4% in volume business. The average price of this merchandise fell from last year's \$1 a pair to 94 cents during the first half of this year.

U. S. Rubber's product has a sales price range beginning at \$3.95.

This first local radio campaign to sell Keds to teens in their own idiom and on their own favorite disk jockey shows began 17 July. It was a six-week saturation buy. From 24 to 34 spots a week were used on two or

three top radio stations with a strong teenage audience. The stations were provided with four recorded commercials, prepared by the FRC&H creative group, each 50-seconds long giving the deejay a minimum of 10 seconds to endorse and sell Keds in his own words. To guide the disk jockeys, a special Keds fact sheet was supplied.

How does a big and staid company like U. S. Rubber put across a teen-type message? It's not as simple as it might sound, says Sy Frolick, FRC&H

v.p. tv and radio director who for years has master-minded the Keds tv commercials and the recent radio messages. The problem: should they attempt a "cute" approach and risk wasting the effort on the pseudo-sophisticated group? Or should the approach be straight telling and chance losing the audience before the message goes over the airwaves? Jingles? Well, says Frolick, "you're bound to lose something in the maze of music and jingles."

The solution, then, according to



CAMPAIGN STRATEGY for Keds recent teenage radio buy in 25 markets was handled by FRC&H team (l-r) Fletcher D. Richards, Jr. a.e.; Sylvia Harris, acct. supvr.; timebuyer J. Kelly

Frolick, was simply a matter of winning the confidence of the teenagers by talking their language and by giving them something to participate in.

The results of the combined brain work of Frolick; Robert Nugent, writer-producer; Bill Vance; and art director Vic Miranda were four recorded light and breezy messages, devoting almost the entire minute to teen talk news. The first told a general blue label Keds story; the second put the spotlight on Keds basketball shoes for boys; the third highlighted both needle-toes and pastel colors in Keds for girls; the fourth reminded both boys and girls to get a new pair of Keds for back to school. All the commercials carried the 1961 campaign theme—"Get That Great Keds Feeling."

The heart of each commercial was a "Teen BulleTeen," a piece of "news" or a "tip" for teenagers, with zany sound effects.

Here's a sample Teen BulleTeen: "They are building a new padded ceiling in the gym at the Wilbur Grunt Memorial High in California, because the ball team switched to Keds and they keep banging their heads. Keds make you jump higher."

The Teen BulleTeens were designed by FRC&H and produced by Norwood Productions, N.Y.C., with more than fun in mind, it worked as expected. Youngsters caught on to the BulleTeen idea, started repeating them to each other and eventually made up their own. It led to a variety of Teen BulleTeen promotions for local dealers.

Merchandising and promotion played a very important part in the campaign. Although this was not a stipulation for a station buy, most of the stations however did come through with mailers, contests and other gimmicks—all involving the leader of the campaign, the local disk jockey.

In Chicago, for example, radio station WLS disk jockey Dick Biondi was the pivot for a five-hour long promotion which included five major events, (see photos page 35). Mailing pieces spotlighting the top disk jockeys in the Chicago stations were sent out to Keds dealers listing mar-

(Please turn to page 51)

WANT A STATION? GET THE %\$★ OUT OF TOWN!

The story you are about to read never happened. It was written by Jean Rockwell, gal account executive at Parker Advertising, Inc., Saginaw, Mich., after she returned, pale and shaken, from visits to a radio and a television studio the other day. Both outlets are what might be called "studio-transmitter" operations—and though the audience to these outlets have no trouble finding them on the dial, Miss Rockwell discovered that finding the studio was another matter altogether.

Omar T. Fleegle is employed by the FCC. His sole job is to okay radio and tv studio locations. Without the dedicated work of such men as Omar T. Fleegle, tv and radio as we know it today would not exist.

Let us listen to a conversation between Fleegle and Charlie Lumpden, prospective station owner:

Charlie: I have found it, Mr. Fleegle—a fine location! It's so far from town, no one knows where it is. Now will you stamp my license?

Fleegle: That is good, Lumpden—but you can do better. Come back tomorrow.

(Next day)

Charlie: Mr. Fleegle! Guess what? I have found a spot that is so far from town that no one knows where it is—and we can locate the studio 750 yards from the road behind a grove of trees! Now will you stamp my license?

Fleegle: You have done well, Charles—but you can do better.

(Next day)

Charlie: Not only is the spot so far from town that nobody knows where it is and we can locate our studio 750 yards from the road behind a grove of trees—but I have just found out that the road itself is unpaved—dusty and bumpy in the summer and downright impassable in the winter. Now will you stamp my license?

Fleegle: You have done an excellent job, Charlie—but there is just

one more thing you must do.

(Next day)

Charlie: I have taken care of everything, Mr. Fleegle. I have found a location so far from town that no one knows where it is. We have built our studio 750 yards from an unpaved, impassable road behind a grove of trees—and here is the last thing . . . our letterhead has the wrong address! Now will you stamp my license?

Fleegle: Charlie my boy, you have proved yourself. Here is your license. Those #\$\$@* agency people will never be able to find you!



SPONSOR ASKS:

HOW CAN AGENCIES AVOID OVER-SPENDING FOR FILM COMMERCIALS?

(PART 2)

Those replying to this week's question are:

- Rex Cox, Sarra, Inc., New York
- James S. Troy, The Troy-Beaumont Co., New York
- Robert Bergmann, Filmex Inc., New York

Rex Cox, *director of creative services, Sarra, Inc., New York*

The sponsor or client, advertising agency, and film producer, all share in the responsibility of trying to save money wherever possible, or expressing it another way . . . "why waste money?" Let's look at some instances of where money is wasted, or better yet where waste can be avoided.

From the film producer's viewpoint, of course, the perfect solution would be for the agency and producer to get together early in the creative stages of the commercial before the idea is presented or "sold" to the client.

This does not mean that the film producer knows all the answers, but from the standpoint of production problems he might be able to suggest a better economical film approach or



Costly changes avoided if everyone concerned approved script before production

technique. There are many cases where the script or storyboard has already been sold to the client, and when the film producer suggests a more effective or economical way he is told, "Oh, we can't change that, the client has already approved it."

"Haste makes waste" is not a bromide—but a truism. Too often production of a film commercial is started before ample planning time is given, which invariably results in

expensive changes during shooting; running into costly overtime, or even added days for reshooting.

Another important point is to be sure that everyone who should have seen and approved the script before production is started has done so, be it sponsor or agency personnel: and including the producer and director, if possible. This would mean that all concerned are in agreement on how the film should be produced when they go on the stage or into a recording session. It is indeed frustrating to sit in on a screening of a work print and have someone you have never seen before, nor who has ever attended a meeting or present at the shooting, suggest changes. Suggestions for changes at this stage of production naturally are very costly. Of course, changes will always crop up during the shooting of any film, but these should be held to a minimum, not be changes of a major nature that sometimes makes it seem as if the script was "being written on the stage."

There are many more specific wastes we could speak of, such as over building sets when the script only calls for an extreme close up; poor preparation, or more to the point, late preparation of color corrected labels or packages, which invariably means delay in shooting. Often there is an actual problem in obtaining the client's product before shooting starts. When sufficient time has not been given for pre-production planning or getting approval of the script from all concerned, there is the other common practice of "Well . . . let's shoot it two or three different ways and we'll make up our mind after we see the dailies." This thinking even works into the cutting room, and sometimes results in the actual editing of the spot two different ways because a decision could not be reached before shooting started.

There is also a great waste of

money in the re-doing of opticals. There is an increasing practice of going to opticals too soon in order to meet an "impossible air date" or a "sales meeting" that we just found out about. Many times spots go into opticals with the full knowledge that they will have to be re-opticalled as soon as some bit of animation is corrected, new mattes are made, or better fine grains or high contrast prints are obtained. All of this because ample production time was not planned in the beginning.

As I look back over the above, it makes me think that if I'd only had *more time for preparation* all could have been stated in one simple sentence: "If you want to save money in producing tv film commercials, take time for pre-production planning and don't shoot the film until the script is right, and all of the client's products and props are ready."

James S. Troy, *exec. vice president, The Troy-Beaumont Company, Inc., New York*

I believe the best answer lies in film companies which utilize the fee system—the principle which was so thoroughly publicized as a result of its adoption in the ad agency field by Ogilvy, Benson & Mather—but has actually been in use by numerous agencies for a number of years.

As a company which utilizes this system, we are familiar with its advantages—and some disadvantages.



Considerable savings in using a fee system in which agency is billed net costs

But I think it affords the best protection for agencies who are rightly zealous in economizing for their clients.

SPORTS

... San Francisco's KTVU offers unequalled sports coverage in the Bay Area. Intense viewer interest is indicated by the tune-in to the 1961 San Francisco Giants — Los Angeles Dodgers baseball games: an 80% share of audience.* San Francisco 49'er football, college basketball, wrestling, track, hockey, tennis... if it's sports... if it's live, San Francisco expects to see it on KTVU. These popular major sports events offer high impact for successful sales campaigns. For information on the latest sports availabilities, call H-R Television or KTVU.

The Nation's LEADING
Independent TV Station

KTVU

CHANNEL

SAN FRANCISCO • OAKLAND



Candlestick Park, home of the San Francisco Giants, opened April 12, 1960. Constructed at a total cost of over \$15,000,000, the stadium is municipally owned. It seats 42,500 people. Photo by Moulin Studios

IN
**CHARLESTON
 -HUNTINGTON**
 THERE'S NO NEWS
 LIKE
**WSAZ TELEVISION
 NEWS**



*Because there's no other
 station that takes such
 an interest in the news*

WSAZ-TELEVISION is the only television station in the market with "two-city" news coverage... maintaining a full-time news staff in both Charleston and Huntington.

❖ And this is a news staff: nine reporters and writers who deliver their own news on the air; eight photographers who get every important story on film as it happens; 27 area correspondents who furnish on-the-spot reports from every corner of the region.

❖ Match this top-flight personnel with the very latest technical facilities, add two wire services, combine into daily news programs originating simultaneously in Charleston-Huntington studios... and you get an idea of why WSAZ-TELEVISION's regional news is another unparalleled PLUS in this station's tremendous arsenal of audience appeal.

❖ News dominance, coverage dominance, ratings dominance... all go together to make WSAZ-TELEVISION the easiest media choice you'll ever make, in any market. Don't you wish all your decisions were this easy?

WSAZ TELEVISION
 CHANNEL 3 CHARLESTON • HUNTINGTON
 DIVISION: THE GOODWILL STATIONS, INC.
 C. Tom Garten, Vice President and General Manager
 Represented by The Katz Agency

It is necessary for a company which uses a fee system to expend sufficient time and energy to provide a wealth of accurate information on budgets and possible solutions to a project. However, many times this preliminary effort is more than compensated for by speeding the production time, eliminating errors, and providing the results expected by the client.

Under the fee system, the agency is charged one flat fee for a specific project. All costs are billed net—without a commission or markup. If in production it is obvious that an increase in budget would provide additional advantages well worth considering—for example, the commercial is ideally suited to color instead of black and white—then a conference is held with the client. At this meeting the suggestion is made, and the agency makes a decision with the full realization that such recommendations are not based on a desire for increased billing. Too frequently agencies view such suggestions as a smoke screen in which to bury over-budget costs.

There are frankly some difficulties in switching to a fee system. Creative people frequently see more unusual or original solutions to a project (at greater cost), and some suppliers find it hard to believe (at first) that you are really serious about your budget ceiling.

I feel that agencies or clients who are exposed to the fee system receive a number of advantages. They have a clear understanding of what they will get for their investment and have the facts on what the various costs are because estimates are broken down. The system eliminates "over-budget embarrassment" and utilizes the "open book" system, under which the client is free to study costs if he wishes. It also enables realistic budgets to be set for most commercials without need for sizeable reserve or contingency fund.

I believe the system provides for a closer working relationship with the agency. It can promote the "ideal situation" of a production group becoming an extension of the agency's own department. Furthermore, a reasonable share of responsibility is assumed by the agency, since he is fully informed of all project concepts, techniques and limitations throughout production. Also there is

a much greater opportunity for production group to capture the agency's style and feeling.

The fee system hits home to the producer that the money being invested is the client's money, and there is a limit to the expenditure available in all areas of production. The system offers a challenge to companies which utilize, and it saves clients' money.

Robert Bergmann, *pres., Filmex Inc., New York; chairman of the public relations committee of Film Producers Assoc.*

Overspending begins for an agency when an idea or concept for a commercial does not depend on a master visual to convey the sales message. Unless there is shown, dynamically, the reason for the purchase of the product or service—unless the picture carries the promise that will be



By assigning work without a bid system to producers in who they can have confidence

fulfilled from a sale, the commercial is not taking advantage of its television exposures and its investment in production. Too often, the commercial depends on the audio (reflecting its dependence on the radio form)—on a catch phrase, a carefully summed-up advertising premise, which is better served in a print medium. Too often unstimulating and non-emotional package or product shots are employed in and out of sequence, denying the commercial its own form and opportunity to make a full statement. Too often a viewer is treated to nothing more exciting than an announcer's lips in motion, medium shot, while holding a product in hand.

Overspending begins when the commercial is not understood as the effort of two complete teams working together; the agency's and the film producer's, with the consequence that information, vital to the production, is not passed in a most direct and complete manner to all concerned. When information dribbles to the set on production day, as often

(Please turn to page 48)



WBEN-TV
SPOTLIGHTS YOUR PRODUCT
IN A \$3.5 BILLION MARKET

Your product is in the Western New York spotlight when you spot your sales effort on WBEN-TV.

WBEN-TV, with its high tower and maximum power, delivers a 15-county area in Western New York and Northeastern Pennsylvania, plus a bonus audience of over 2,000,000 people living on the Canadian Niagara Peninsula.

And you get more than coverage. You get *impact!* For Channel 4—Buffalo, is the television pioneer of the area—with 13 years of audience loyalty to its credit, over a decade of leadership in audience preference.

Don't hide your product story under a bushel. Spotlight it in the clear, bright picture of WBEN-TV. See how your TV dollars count for more on Channel 4.

*Get the facts from Harrington, Righter & Parsons,
National Representatives*

WBEN-TV

The Buffalo Evening News Station

CH. **4**

CBS in Buffalo

WTOK-TV

MERIDIAN,
MISSISSIPPI



A MOST

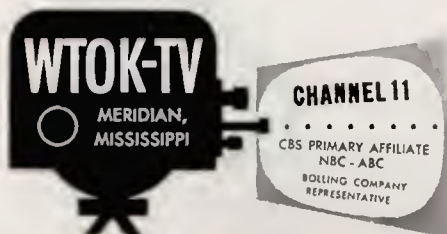
EFFICIENT

MEDIA BUY

*MISSALAND — thirty-six counties in Mississippi and Alabama covered by only one television station—WTOK-TV. Facts prove that WТОK-TV offers advertisers one of the nation's most efficient media buys. Before completing your next market list, take a close look at MISSALAND and WТОK-TV. Here's why:

- 159,400 Television Homes
- \$530,093,000 Retail Sales
- \$796,636,000 Effective Buying Income

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



National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lionel Corp., New York, will open a campaign for its trains and science sets. The train schedule is set to begin 3 November and will have a flight of six weeks; the science set schedule will start 3 November and continue for three weeks. Time segments: minutes and breaks. Both schedules will go into 40 to 50 markets. Agency: Grey, New York. Buyer: Herb Gandel.

Lever Bros. Corp., New York, will run a spot promotion for its Lipton tea. The campaign is scheduled to start 15 October and it will have a five or six week flight depending upon the market. Time segments: day and night minutes and prime I.D.'s. Agency: SSC&B, New York. Buyer: Dan Ross.

Colgate-Palmolive Co., New York, has a campaign planned for its Fab. It will begin 22 October and will have a 10-week flight. There will be some 20 to 30 markets involved. Time segments: night minutes. Agency: Ted Bates, New York. Buyer: Jack Flynn.

The Welch Grape Juice Company, Inc., Westfield, N. Y., will open a campaign for its jellied sauce which will start 8 November and run through two weeks. Time segments: day and night minutes and breaks. It will involve some 20 markets. Agency: Manoff, New York. Buyer: Len Ziegel.

American Home Products Corp., New York, will run two promotions, the first is a test campaign for a new product, Chef Boy-Ar-Dee frozen pizza pies, and the second for Chef Boy-Ar-Dee meat ball stew. The pizza campaign will begin 9 October and will have a four-week flight. The Meat Ball stew campaign has started 2 October and has a scheduled 11-week flight in seven markets. Agency: Y&R, New York. Buyer: Ricky Sonnen.

Chesebrough-Pond's, New York, will promote its Pertussin starting 9 November. It will have a 10 to 15 week flight in some 40 to 50 markets. Time segments: day minutes. Agency: Compton, New York. Buyer: Genevieve Schubert.

Dow Chemical Co., Midland, Mich., will run a campaign for its Handy Wrap. The promotion is to begin 9 October, and it will have a flight of 10 to 20 weeks depending upon the markets entered. There will be some 30 to 40 markets in this promotion. Time segments: fringe and day minutes and prime 20's. Agency: NCK, New York. Buyer: Sheldon Bodin.

El Producto Cigar Co., Inc., New York, will open a campaign for its Lovera cigars sometime in November. The promotion is scheduled for a seven-week flight. Time segments: minutes and 20's. It will enter 20 to 30 markets. Agency: Compton, New York. Buyer: Bob Stone.

***IF THERE
WERE
NO
TRADE
PAPER
SALESMEN***



**IF THERE
WERE
NO
TRADE**



- If each trade paper stood on its own . . .
- If your judgment of each was based solely on your personal observations . . .
- If your decision to buy space in one or the other was determined by your reasoning alone . . .

YOU'D PROBABLY MAKE THE BEST ADVERTISING DECISIONS POSSIBLE.

Why are we so sure of this?

Because knowledgeable executives in any industry know, almost instinctively, the true calibre of the trade books in their field and the particular job which each does best.

No single book is all things to all readers. In broadcast advertising SPONSOR is the acknowledged leader in one specialized phase of the field.

It is tailored for national and regional buyers of time and programs, for advertisers and agencies who use radio and television.

That's our basic reason for being.

PAPER SALESMEN



Because it's our basic reason for being, we deliver to advertisers in SPONSOR more readers where there are more dollars. It's the one compelling reason for using SPONSOR for your own advertising. You hardly need a trade paper salesman to tell you that. You can see it for yourself every time you pick up SPONSOR!

SPONSOR

New address: 555 Fifth Avenue, New York 17
New phone: Mu 7-8080

TV RESULTS

SUPER MARKETS

SPONSOR: Food Town

AGENCY: Wendt Advertising

Capsule case history: Food Town Super Markets had a sale on Pepsi-Cola, and the sale went over well using WTOL-TV, Toledo. Two weeks later, Food Town ran the same sale, same price, and their sales went up 90% over the first sale. Food Town sponsored a basketball game telecast from the Toledo University field house over the station, on which they announced this second sale. Then Food Town sponsored a second basketball game on WTOL-TV, this one played in Bowling Green, and sales went up another 36%. F. C. Kuehnle, radio tv director of Wendt added, "Our potato chip sale was even more surprising. We had a 678.8% increase over a previous sale at the same price. Sales on half-gallons of ice cream were fabulous. I have no idea how the stores were able to keep frozen the many thousands of gallons sold. Many new shoppers told dealers they were now shopping with Food Town in appreciation of their sponsoring the games, and WTOL-TV drew almost 10,000 fan letters."

WTOL-TV, Toledo, Ohio

Programs

MOVIES

SPONSOR: West Virginia Theatrical Enterprises, Inc.

Capsule case history: The bromide about the feud between television and cinema is being disproved in Wheeling, W. Va., where WTRF-TV and W. Va. Theatrical Enterprises, Inc., which operate six theatres in Wheeling, have found that they can work together for the benefit of both. John Osborne, district manager of the Enterprise Theatre, went into tv because of the coverage that he could get from one advertising media, whereas in the past it took several medias to receive the same results. Osborne uses 60- and 20-second film trailers provided by the distributors. Close attention is given to the placing of the trailer, in order to reach the best market for each movie. He has a standard weekly schedule which he increases for certain films. Osborne has reported his success and the way he uses tv to the film companies, service he is convinced that tv is one of the ways for theatres to build up their audiences again, and he says, "We have our big box office record with WTRF-TV to prove this."

WTRF-TV, Wheeling, W. Va.

Announcements

SPORTING EQUIPMENT

SPONSOR: E. J. Smith and Sons

AGENCY: Direct

Capsule case history: E. J. Smith, and Sons, a distributor of golfing equipment in Charlotte, N. C., offered, in a one-time promotion, miniature motorized racing vehicles called "Go-Cars." To sell these expensive "toys," which range from \$99 to \$299 each, the store turned to television. The management purchased one spot on Bill Snyder's sport show, featured nightly on WSOC-TV, Charlotte, N. C., at 6:25 p.m., as a start. But the success of that single spot cost the station future billing on that particular promotion. According to sales manager Cary Sellers of E. J. Smith, the single WSOC-TV commercial was all that was needed to completely sell out the complete stock of nearly 60 cars worth \$8,000. "That's a lot of merchandise and, let's face it, outstanding results," Sellers said. "The results of "Go-Car" promotion by far exceeded our expectations. The persuasive power of television, and specifically WSOC-TV, completely sold us. You can be sure we'll turn to television for our advertising."

WSOC-TV, Charlotte, N. C.

Announcements

TRAILER HOMES

SPONSOR: Beloit Trailer Sales & Park

AGENCY: Direct

Capsule case history: One of the leading lines of trailers carried by the Beloit Trailer Sales & Park in Beloit, Wisc., is the Richardson Homes line. Although the company has advertised all its lines on WREX-TV, Rockford, Ill., for four years, and sponsored two years of *San Francisco Beat*, the highest sales ever reached in competition with other Richardson dealers placed it number four position in the country. However, during a one month period, Beloit concentrated its advertising strictly on Richardson, on the show. "As a result," says Bill Korst, sales manager of Beloit, "we wound up number one in the country." But the sales manager reported that one month's results are not the whole story. "Every week we have people in from over one hundred miles away as a result of our WREX-TV campaign, with fully 10% of our sales made to station listeners in the Chicago metropolitan area, as well as many who drive in from Dubuque, Iowa, where they receive the Rockford station by cable."

WREX-TV, Rockford, Ill.

Program

*The Network Television Classic
of all time
—The Lone Ranger—
is now available
in your market.
For an immediate screening*

*A.T.P. Teletype - A Division of Weather Corporation
136 East 57th Street - Plaza 2-4242*



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
P.M. WSYR-TV channel 10 ELMIRA, N.Y.

SPONSOR ASKS

(Continued from page 40)

happens. time. thought and action have been forever lost and overspending has set in like a virus. Decision-makers, chary about costs, must state their expectations for the commercial at the proper stage and encourage all concerned with executing the directions (on both teams) to visualize the results. The film producer, because it is his livelihood, regularly exercises his "visual muscles." Coupled with his experience, that "seeing eye" can be valuable, and if used early enough, can prevent overspending.

Overspending begins when rush begins. Granted a concept is sound and granted that communication has been complete, when a commercial does not have enough time in planning, in preproduction, in production and completion, it is much as in the preparation and cooking of food, without waiting for the oven to finish the cycle: it lacks an identity, it can't possibly reflect quality and sound construction. The complete failure for videotape to satisfy stems from a belief that speed can be equated to efficiency and economy. When products are rushed from a laboratory and there are only assumptions that they will perform for the camera without complete experimentation, overspending sets in.

Overspending begins with casting without the director present to verify that besides an agreeable voice, body and face, the talent can act, move and coordinate as demanded for the commercial at issue. Overspending begins when the agency and client decision-makers aren't consulted in the casting prior to shooting, and wish they had been when rushes are screened.

Agencies, as they learn more about the relation of film production costs to quality, can be sure about assigning productions to established, fine producers without a bid system, and in the long run can avoid overspending.

KLUGE

(Continued from page 29)

comfortable Utrillo and some fresh abstract watercolors as yet unframed and propped on one of the shelves of a book case. The water colors were the gifts of a grateful audience at Millikin University in Decatur, Ill.,

who had heard him deliver an absorbing address on the role business and industry should play in fostering of the arts.

The presence of these modern water colors—so far removed from the realistic—reveal the progressive taste of the occupant of this office. Kluge is not only au courant in his art, but also considerably savvy in the ways of business and the enormous power that mass media wield in a tension-ridden globe. The office also contains a small bronze head of Dr. Albert Schweitzer. Alsatian philosopher, medical missionary, theologian and Bach scholar and one of Kluge's few human idols. The book shelves contain such varied titles as Boris Pasternak's heroic-sized novel of post-revolutionary Russia, *Dr. Zhivago*, Lewis Mumford's *Art and Technics, Communications in a Modern World*, consisting of the British Association Granada Lectures, and the latest Brooklyn Real Estate Year Book.

Kluge, an unflagging worker who thinks nothing of spending 80 hours a week in his various operations across the country, has a pertinent sentiment by the late American Car-

FRESHEN UP ON YOUR FALL PROGRAMMING.

Premiere in your market with these brand new . . .

1-MINUTE RADIO FEATURES!

Individual Series

STARRING

OLEG CASSINI

Fashion Commentary

HY GARDNER

Show Biz Round-up

HENRY MORGAN

Comedy

★

For Complete Details and Sample Tapes
Write or Phone

**Chuck Prager Radio
Syndications Inc.**

441 West End Ave.
New York 24, N. Y.

Phone: TRafalgar 7-8402



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.

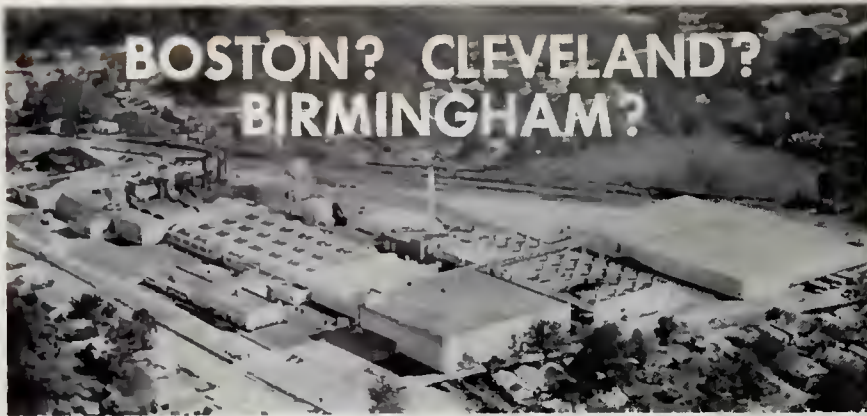
NOW, WTIC TV3-AM-FM IS LOCATED IN THE WORLD'S MOST MODERN TELEVISION AND RADIO FACILITY AT **BROADCAST HOUSE, 3 CONSTITUTION PLAZA, HARTFORD 15, CONNECTICUT**

WTIC-TV 3 CBS Affiliate

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts NBC Affiliate

REPRESENTED BY HENRY I. CRISTAL COMPANY



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: The southern plant of Armstrong Tire and Rubber Company, Mississippi; also the first rubber plant to be located in Mississippi under Governor White's plan to balance Agriculture with industry.

CBS • ABC

A James A. Noe Station
Represented by
H-R Television, Inc.



The day Dad gives Jimmy his first shaving gear is a big one for both of them. The father in the background is 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 largest number of adult listeners. Clearly, the radio station to use for more sales is the one that reaches more adults... **WBT RADIO CHARLOTTE.** Represented nationally by CBS Radio Spot Sales. Jefferson Standard Broadcasting Company

*U. S. Dept. of Commerce **Spring 1961, Area Pulse and Sales Management's Survey of Buying Power, 1960

dinal James Gibbons housed in a simple frame. It greets him every day with these words: "The higher men climb, the longer their working day. And any young man with a streak of idleness in him may better make up his mind at the beginning that mediocrity will be his lot. Without immense, sustained effort he will not climb high, and even though fortune or chance were to lift him high, he would not stay there. For to keep at the top is harder, almost, than to get there. There are no office hours for leaders."

Kluge is that rara avis of the 20th Century, the happy amalgam of patron-of-the-arts and sound business expansionist in the media universe.

Kluge's staffers regard him as an extraordinarily humane being with a vast affection for mankind.

The shoe shine man does not kneel in front of Kluge. Kluge refuses to have anyone kneel at his feet. Shoes are sent out to be polished.

Said a hard-shelled public relations man who works for him: "His advice to me is simple: 'Never let the publicity exceed the performance!' I think he is the most gentle man I ever met."

QUARTET

(Continued from page 34)

that television hasn't picked up that slack," he said.

Original and arresting in his thinking, is the unanimous view of those who have heard Pinkham on the current state of broadcasting. Television is headed upward, he said recently, "not because it is the greatest means of communicating ideas since the invention of movable type, which it is, but because it is free, it amuses and it sells merchandise. In other words, even if it is done badly, its future is bright." Pinkham said this appears to be the worse moment in tv's young existence. "I am grateful to somebody who recently said that television is very young to be going through its Minow-pause," he smiled. "Minow may have performed a very valuable function with his 'vast wastelands' speech for all of its exaggeration. It may well be a turning point for tv programming because it has shocked a lot of people awake to the dangers of putting so many of their program eggs into the Hollywood basket."

Bilby, who worked with the trio

when they were employed at NBC, has unbounded admiration for their talents, their daily conduct of living. The Bilbys see a good deal of the other families. In fact, the Bilbys and the Pinkhams own a cabin cruiser jointly in Rye. Mrs. Bilby's avocation is song writing. "There are no deep business discussions when we get together," Bilby said. "We just have a great deal of fun. Our families love to meet and we go on vacations together." Last week, Bilby took time out to comment in particular on Pinkham's behavior on the links; "Pinkham swings like Ichabod Crane," he cracked. "He's a Class B golfer, so he has a little inferiority complex when he plays with us."

What do other industry figures think of the quartet Here is a typical observation: "The fastest moving quartet on the links as well as in the conference rooms. I know them all and admire them greatly."—Sydney H. Eiges, vice president, Public Information, NBC.

In the dizzying vortex of communications, the feeling is prevalent that this fulgent quartet's harmony rating is loftier than any figures Nielsen could conjure up. ◆

KEDS

(Continued from page 37)

keting facts, i.e. teenagers buy 8 pairs of shoes a year; 78.4% of teenage girls own seven pairs of sneakers; 59.3% of teenage girls listen to radio every day; and 67.7% of teenage boys listen to the radio every day.

Similar promotions were carried out by other stations bought for Keds.

Over the years the word Keds has become a part of the American vocabulary. No longer just a child's play shoe or adult tennis shoe, today's Keds are styled for virtually everybody. There are needle toes and square toes, brushed nylon and nylon cord fabrics ad a myriad of colors. Then there are casual shoe styles for men, not to mention special Keds for basketball, track and boating.

Most of Keds advertising over the years has been placed by the Fletcher Richards agency (now Fletcher Richards, Calkins & Holden) who have been the agency for U. S. Rubber since 1929. Originally the principal medium for Keds advertising was magazines and ads featuring the modern-day line of Keds still appear im-

IN ROCHESTER, N.Y.

EVERYBODY listens to

ED MEATH 6-9:30 A.M.



WHEG YOUR WORLD of FACT,
FASCINATION,
MUSIC and NEWS!

NATIONAL REPRESENTATIVES: EVERETT MCKINNEY, INC.

BASIC CBS

portantly in leading magazines. Shortly after World War II, however, U. S. Rubber recognized the possibilities for dramatization of active wear of Keds over television. Today, a large share of Keds' advertising money is going into broadcasting. The story of the partnership and growth of Keds and television is an exciting one.

It begins back in 1946, even before television was a commercial reality. Early that year, Dumont Television offered U. S. Rubber a half-hour of prime time "for free" so their sales-

men could point to a big company using the infant medium. The half-hour each Tuesday night was filled with old Encyclopedia Britannica films and telecast live commercials from the old Wanamaker Store in New York.

In the fall of 1946, a 30-minute time period on Friday night at 8 p.m. on NBC TV was bought for U. S. Rubber featuring Lou Little in a program called *Television Quarterback*. At the end of the football season, the time period was retained and the show was changed to *Campus Hoopla*.

Since that time, U. S. Keds has been represented on tv. When NBC hooked up its four-city network, U. S. Keds went big time with *Campus Hoopla*, and the year following, sponsorship included such diverse net shows as *Lucky Pup*, Dave Garroway's *Today*, NBC's *Color Spread Sunday Spectaculars*, *NCAA Football*, *Navy Log* as well as hundreds of the most popular local tv moppet shows in almost 200 cities.

For the past five years, the agency's animated Kedso the Clown has been U. S. Keds' star salesman—assisted of course by the live local personalities in each market.

And Kedso comes alive locally in some areas. On numerous occasions U.S. Rubber's own Keds salesmen (with the help of Kedso the Clown costumes and tailor-made size 32 Keds) dress up as Kedso the Clown and make highly publicized store appearances to build up traffic for their dealers. Needless to say, the kids love it and so do the dealers.

This year, an early Kedso commercial was one of 25 of more than 1300 entrants voted into the Hall of Fame by the Annual American Commercial Festival judges. Last year's Kedsoland was also an award winner at the festival.

Each is a moppet sing-a-long and was created by FRC&H's tv department (Sy Frolick, Bill Vance, storyboarded by tv art director Vic Miranda) and animated by Paul Fennell Productions.

When the agency began buying spot tv for U.S. Keds—back in 1953—minutes and chain breaks were bought within or adjacent to kid shows in 22 cities. Over the years additional cities have been added. The list of cities has expanded in this 8-year period to over 160.

It is entirely possible that Keds' radio buys will eventually develop to rival the proportions of the tv ad program. J. R. McMenamin, assistant advertising and promotion manager, footwear and general products division, U.S. Rubber, sizes it up like this: "Our participation in teenage radio this year has been most successful. Not only does it afford us an opportunity to effectively reach the teenage market, it also offers our sales organization an opportunity to execute many promotions on the dealer level."

● The same superior adult programming in every important market of the nation ●
... reaching the influential QUALITY THIRD FM audience!

THE NATION FOR SALE on HERITAGE FM

Write for Heritage Consumer Profiles numbers 4 and 5 ● showing why the Heritage Stations audience is superior, in terms of PROFESSIONALS . . . EXECUTIVES and PROPRIETORS. ●



HERITAGE REPRESENTATIVES

New York: 15 West 44th Street • Chicago: 8 South Michigan Avenue • Los Angeles: 2917 Temple • Detroit: 1761 First National Bank Bldg. • Boston: 234 Clarendon • Atlanta: 805 Peachtree • St. Louis: Box 6155 • San Francisco: 625 Market • Seattle: 610 Lloyd Bldg. • Minneapolis: 1138 Northwestern Bank Bldg.

billions \$ Action



NORTH CAROLINA'S GRADE A WORLD

In the rich 33 county Piedmont world of more than 300,000 TV homes reached by WSJS Television's A Coverage, retail sales exceed a billion dollars and consumer income is more than a billion and a half dollars.

Call Peters, Griffin, Woodward, Inc.

WSJS TELEVISION
NBC MST CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT

WASHINGTON WEEK

9 OCTOBER 1961

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The Radio-Television News Directors annual meeting drew much attention from Washington official circles: pronouncements and attitudes of the news directors could have had considerably more influence than similar activities on the part of station management.

However, RTNDA, according to some observers, seemed to be suffering from a split personality, and the impact was lost. On the one hand, there seemed to be reasonably unanimous agreement that government intrusion into programing could lead to censorship even of the news. On the other hand, there were numerous attacks on the accomplishments and even the ethics of the industry, or at least that "small minority."

It seemed to depend on which meeting you attended or which committee report you happened to read. Nor were there any ringing declarations in favor of repeal of Sec. 315 or in favor of equal access to inspire Washington action.

The whisper ran to the effect that FCC chairman Newton Minow would use his appearance to spring a major policy declaration. Also to the effect that the newsmen would tear into his pro-regulatory attitude in the question-answer period scheduled to follow the Minow talk. Neither was realized.

Minow was friendly, even expansive. He suggested only that absence of news programs in prime tv time should be corrected. He, himself, decried censorship. He was much in favor of editorializing, though most news directors present had registered surprising opposition, and he suggested that stations which disagree with him editorialize against him.

The feeling after it was all over was that the self-criticism went far to cancel out pleas for freedom from government dictation, and vice versa. Also that the total result would neither hurt nor help broadcasting on the Washington scene.

Commerce Secretary Hodges met with his advertising advisory committee, and offered government money to underwrite a publication about ad industry self-regulatory achievements: this was, however, no sign of a softening of New Frontier attitudes toward ad regulation.

The storm signs are still up.

The publication will give information on what individual advertisers are doing to create and live up to standards set for themselves, what they are doing along the same lines in groups. It will also describe trade codes and practices in the industry. And it will be ad association representatives, plus representatives of such allied groups as NAB, who will be responsible for content. This would seem to be a giant step by a New Frontier cabinet officer.

Unfortunately, however, the Department of Commerce has nothing to do with regulation of advertising. The Federal Trade Commission, which does have a good deal to do with it, still plans to toughen up its processes.

What it all amounts to is a pat on the back from Hodges, even while FTC chairman Paul Rand Dixon and associates continue to aim a heavy boot a few feet lower down on the ad industry anatomy.

The FCC recently proposed a major tv shift to the uhf channels: it was the second time such a proposal was made, the first time under then-chairman George C. McConaughy, and now for the second time it appears that long delay, if not an outright backdown, is in the cards.

(Please turn to page 57)

FILM-SCOPE

9 OCTOBER 1961

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The pendulum has swung away from syndication on a lot of regional spending.

For about two years Luckies and other cigarettes were heavy syndication users, but that vogue is now over and many station regional tobacco contracts are running out.

To compound matters, network shows, sports, and local live shows have also siphoned off quite a bit of auto, beer, and gas regional syndication money. Studebaker graduated from national spot to network and Ballantine is among the beer advertisers to go network.

Another angle of the low ebb of regionals is the low interest of syndicators in keeping up an ample supply of film product. Many distributors—such as CBS Films, MCA, and NBC Films—have washed their hands of first-run programing for the moment.

In five industries a roll call of regional advertisers who've exited first-run syndication lately would look like this:

	ADVERTISER	LAST SHOW AND MARKETS
Tobacco:	American Tobacco (BBDO)	Lock-Up (Ziv-UA) 53
	Brown & Williamson (Bates)	Dangerous Robin (Ziv-UA) 32
Auto:	Studebaker (D'Arcy)	Mr. Ed (national spot) 110
Beer:	Ballantine (Esty)	Shotgun Slade (MCA) 32
	Falstaff (D-F-S)	Coronado 9 (MCA) 56
	Carling (B&B)	Jim Backus (NBC Films) 67
Gas:	Conoco (B&B)	Blue Angels (NBC Films) 68
Food:	Bluc Platc (Fitzgerald)	Brothers Brannagan (CBS Films) 35

Screen Gems has finished its first group of Canadian-made tapes for tv syndication in Canada: By Pierre Berton, a five-minute series.

Possibility of distributing this or other Canadian product eventually within the United States is definitely not being ruled out.

Household Finance is sponsoring Ziv-UA's Everglades on two NBC TV o&o's.

It purchased the series on KRCA, Los Angeles; previously it bought it on WNBC-TV, New York. In another sale People's Natural Gas (KM&G) bought it on WJAC, Johnstown, bringing the show's sales total to 61 markets. (For other sales, see FILM WRAP-UP, p. 65.)

Ted Bates has entered into an unusual annual guarantee arrangement with five tv commercials producers.

The five producers are: Filmways, Transfilm-Caravel, Sarra, VPI, and MPO.

The guarantees are in the form of minimum annual percentages but do not prohibit Bates from using other producers.

Robert Margulies, v.p. of commercial broadcast production, said the step was taken as a way of insuring "the highest consistent production quality and developing a closer spirit of cooperation and communication."

Trade observers see in the move a force to stabilize prices—preventing price-cutting on some jobs and "making it up" on others.

The latest vogue among the commercials producers, it seems, is to get into production of motion picture features.

Van Praag is the latest to make such a move; it has options on a film to be made in 1962. Filmways already has a feature film in production in Hollywood.

Videotape Productions of New York reports that it did 95 commercials in September, its biggest month to date and 40% ahead of last year.

Advertisers and agencies involved were Armstrong (BBDO), Chemical Bank (B&B), General Tire (D'Arcy), Falstaff (D-F.S), Gerber (D'Arcy), J&J (Y&R), Mutual of Omaha (Bozell & Jacobs), Pharmaceuticals, Inc. (Parkson), Remington Rand (Y&R), Universal Appliances (Parkson), and U. S. Steel (BBDO).

Schwerin has arrived at some conclusions about the effects of repetition in tv advertising.

Strong commercials are helped by it but weak ones are hurt.

It's the new campaign that benefits most by repetition but after a time continued exposures deliver fewer and fewer results.

Schwerin researchers suspected that off-beat, soft sell and humorous commercials benefited most from repetition.

WASHINGTON WEEK

(Continued from page 55)

Talk in Congress at adjournment time was of the wisdom of waiting for the results of the New York City uhf experiment. Talk at the FCC at the moment is that such a delay might be the better part of valor. Chairman Minow continues to stress the need for steps to activate the little-used channels. But his statements appear to be losing conviction, at least for the immediate future.

The drop-in plan at the moment appears to have a much brighter future. This is the idea, very like a proposal made by ABC TV, under which new vhf channel assignments would be placed in major markets currently having less than 3 at distances shorter than those now permitted under FCC rules.

There is also plenty of opposition to the drop-in idea. However, nothing like the lineup of furious Congressmen whose constituents would lose vhf tv under the deintermixture proposals.

It begins to appear quite likely that the FCC will authorize new tv stations in most, if not all, of the eight top-100 markets in which such drop-ins are proposed.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee and its now-defunct Legislative Oversight subcommittee, wants the world to know that the breathing spell given the broadcasting industry this year will not last.

Harris, in an adjournment statement of committee accomplishments, pointed out that new laws had been passed following his sensational hearings, and that the FCC regulatory attitude has changed. He indicated the session now ended was a period for pausing to "take stock." Next year, he threatened, things would move again.

Harris specifically mentioned probes of the FCC's proposals for deintermixture in tv and the breaking down of the clear channels in radio. He promised committee consideration of ways to end "trafficking" in station licenses, and of the old controversial question of whether networks should be regulated. Also on the list was more poking into the field of ratings.

SPONSOR HEARS

9 OCTOBER 1961

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The cognocenti along Madison and Michigan Avenues think Draper Daniels, creative boss at Burnett, didn't do much to veil his competitive target with one remark in particular last week before the Magazine Promotion Group.

The jibe: "There's a shabby minority that turns out the advertising that makes the rest of us in the business uncomfortable when we see or hear it. I wish I could feel that these people work as they do because they don't know better. Unfortunately, some of them write books that boast it is bright to be boorish and profitable to stretch the truth as far as the law will allow."

ABC TV sales says not to take seriously the report that it is taking another look at doing something network-wise with the post 11:15-p.m. span vs. Jack Paar. The report: it would be a 75-minute affair headed up by Dick Clark.

Marvin E. Coyle, one-time general manager of the Chevrolet division, who died last week, will be remembered by oldtimers in the trade for precipitous firing of Jack Benny in 1934.

When Coyle took over the post he let it be known he had no use for comedians and ordered that a musical program be substituted. Isham Jones' orchestra, and Tito Guizar, were slipped in. Rubinoff took over the following season.

As for Benny, it was the start of his extended career for Jell-O.

Have you ever heard of the game of politicking for real estate that takes place among timebuyers in the giant agencies?

It has to do with the status that accrues from just where the buyer's desk is located in the rows of desks that abound outside the headbuyer's partitioned office.

The buyer whose desk is located adjacent to the office is deemed having a political edge over the buyer located alongside a pillar in the bullpen.

Though the third biggest spender among the package goods advertisers (see SPONSOR-SCOPE), American Home Products' Bill LaPorte is said to be still operating in his buying from the networks along the lines of an old formula.

The formula affects untested nighttime programs and it runs something like this: pay but a token charge for the program for the first month or two and then when the show shows signs of going places escalate the price accordingly.

To wit, let the network share in the gamble, but be happy to pay the full tariff when the ratings are riding high.

The other networks are chortling over the spot that NBC TV found itself in as the result of a protest by American Tobacco against the designation of the alternate week of the Dick Powell show as the Reynolds Metals Hour.

The gist of the gripe: You take Bonanza away from us, move and convert Wells Fargo to an hour and now you attach the name of a co-sponsor to an hour in which we participate.

FLIRT WITH A WICKED WOMAN




It could be disastrous (and almost was to WFAA's Wes Wise and Jack Renfro). "Carla" was her name, and the courtship lasted a full week. As Texas' worst hurricane in 60 years bore down on the coast, WFAA's two-man team drove from city to city for their date — determined to rendezvous in the very "eye" of the storm. All during this period they reported back to WFAA listeners . . . 42 reports in all. Many have called

it the "greatest" reporting job of the year for a station hundreds of miles from the scene.

Another example of top reporting through electronic journalism from "Southwest Central" — the spot on the dial where more of a highly news-conscious audience reside every day. It's just the spot for your message, and your PETRYMAN can effectively slot that schedule for you.

WFAA-820

RADIO  DALLAS

Represented by  The Original Station Representative



AT "Communications Center" DALLAS

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

SPONSOR WEEK WRAP-UP

Advertisers

DICK TRACY, comic strip detective, is making his debut over WGN-TV, Chicago, this season. Looking over a still from the filmed cartoon during a promotion luncheon were (l-r) Ray Rayner, host for the program; Ben Berentson, WGN-TV station manager; Chester Gould, creator of the Dick Tracy comic strip, and Henry Saperstein, president of Television Personalities



BEAT MAN—Bob Denver, alias Maynard Krebs of 'Dobie Gillis,' thrilled patients in the children's wards of the New Orleans' Charity Hospital when he visited them during personal appearance tour. He was also chief draw at 'the Day at the Beach' sponsored by WWL-TV



Campbell Soup. (BBDO), will formulate and package special and exclusive products for the food service industry, completely different in appearance and taste from products available on retail shelves.

The new policy, contrary to the past practice of institutional products being an extension of the company's retail line, is part of a reorganization and expansion of the institutional division.

Along with the policy change, Campbell has introduced a new line of Insti-Pack soups and new 8-ounce servings of beef stew and chicken stew—none of which are available at retail.

Tv and radio will be used to promote the innovation.

Campaigns:

- The National Federation of Coffee Growers of Colombia will return to tv this fall with minute spots, some in color, using Juan Val-

PROGRAMING MEETINGS were held for WBAL-TV, Baltimore, to familiarize staff with the total operation and plans of sales promotion and programing. Brent O. Gunts, v.p. and gen. mgr. handed out fact folders



PICKING WINNERS in 'Million Dollar Movie' drawing were (l-r) Mickey Di Mella, BBDO; Don Porter, BBDO; Dick Dunne, nat'l sales mgr., WHCT, Hartford, Conn. Prizes offered were jet trips: London and Bermuda



dez, the typical Colombian coffee grower. The promotion will have a 13-week flight in 10 major U.S. and Canadian markets.

• **General Electric**, (N. W. Ayer), will use spot tv to open a promotion for its new automatic toothbrush. The product will be introduced in Chicago, six New England states, and California. The promotion will be built of 18 minute spots each week in a six-week flight.

• **Contadina Foods**, California, (C&W), will open a spot promotion for its Contadina tomato paste with both radio and tv. Comedy radio commercials will run from 75 to 175 times per week in over 30 markets over a two month period. Coinciding with this will be a joint campaign with Kraft Foods to promote the tomato paste and Kraft spaghetti dinner.

• **Roman Products Corporation**, (Smith/Greenland), will break with a promotion for its frozen Italian specialties in New York, Philadelphia and Boston markets. The campaign will use both radio and tv with kid shows on tv and a saturation radio

schedule of 100 spots per week on three stations.

• **Ideal Toy Corp.**, (Grey), has commissioned Santa Claus' deputies to visit children's tv personalities in 24 major markets to familiarize the tv stars with the company's 1961 toy line which will soon be featured on their shows.

Offbeat note: **General Electric**, BBDO, is planning a series of half-page tune-in ads in TV Guide to call attention to commercials on its show, *The General Electric Theater*. The first insert promotes a three-minute video tape message entitled *Tv Traffic Cop*. It demonstrates how a number of small tv cameras developed by the company aids highway traffic control in Detroit.

PEOPLE ON THE MOVE: **Joseph J. Tomlinson** to assistant advertising director of Allied Chemical Corporation from advertising manager of the company's General Chemical division.

Agencies

Agency appointments: **Monroe Chemical**, Quincy, Ill. to the **John W. Shaw** agency, Chicago . . . **Hamilton Humidity**, Chicago, to **Stern, Walters & Simmons**, Chicago . . . **National Carbon Eveready**, S.A., and **Union Carbide de Mexico**, two affiliated companies in Mexico, to **K & E de Mexico** . . . **WABC**, New York, to **Daniel & Charles** . . . **The American Molasses Company** to **Kastor, HCC&A** for its industrial division from **Asher, Roston, & Kremer** . . . **Sun Valley Manufacturing**, Boston, to **Storm Advertising**, St. Louis . . . **South Jersey Gas Company**, Atlantic City, N. J., to **EW&R**.

PEOPLE ON THE MOVE: **Mitchell Streicker** to v.p. in charge of marketing, research and media at **Post & Morr**, Chicago . . . **Bill Adler** to account supervisor at **Smith/Greenland** from **K&E** . . . **William D. Laurie, Jr.**, manager of the Detroit office of **JWT** has been elected an executive v.p. . . . **Diek Berger** to account executive for **Smith/**

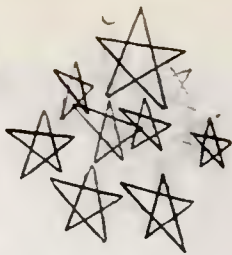


NEW SUNDAY program was introduced over **WTTG-TV**, 'Important Night in Washington.' Unveiling program plans to exec committee members of the Washington (D. C.) Convention and Visitor's Bureau is **Donn Colee**, v.p., gen. mgr., **WTTG-TV** (r). **John W. Kluge**, pres., **Metromedia, Inc.**; **Edward R. Carr**, chrm., **Washington Convention and Visitor's Bureau**; **Mark Evans**, v.p., **Metromedia**, attended meeting



BACK TO THE TRACK—The **Del Mar** race track, that is. **KABC-TV**, Los Angeles, took five lounge cars on a special train to convey staff members **Marilyn Maxwell**, star of new 'Bus Stop' series, and **Elton H. Cole**, v.p., gen. mgr. **KABC-TV**, were welcomed aboard by hostess **Marilyn Hawks**

**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.

**How Ted Bates
helps build strong
sales two ways**

We still can't reel off those 12 ways that Ted Bates' favorite bread builds strong bodies. But we surely know the two ways Ted Bates helps build strong sales for this product.

First, by finding the right selling idea and sticking with it.

Second, by choosing media that hit people right in the breadbasket. WICE radio in Providence is a good example.

WICE is "the food station" in this market. Tops. Number one. Lengths ahead of the also-rans.

People listen hard to WICE, because WICE has something to say — and says it. WICE gives Providence the kind of public service programming every city needs, and the citizenry eats it up.

The wily ones at Ted Bates are capitalizing on this. Are you?

wice
PROVIDENCE
AN ELLIOT STATION
Representatives: Avery-Knodel

Greenland from Daniel & Charles . . . Harry Vosburg to the newly created tv post of v.p. and marketing services director at Lambert and Feasley and Fred L. Ryner to v.p. and director of research at the same agency . . . Muriel Haynes to tv consultant at Armstrong-Warden Ltd., London . . . Jack L. Mathews to account supervisor at Clinton E. Frank, Chicago . . . H. W. Shepard to v.p. and account supervisor; Robert E. Immen and Harry Crosswell to account executives, all at Edward H. Weiss, Chicago . . . Robert Ballin, v.p. at SSC&B, to head the agency's Hollywood office. . . Edmund Burke to v.p. and management supervisor in charge of the F.&M. Schaefer account at BBDO.

New directors: Herbert G. Drake, senior v.p. and account group head; C. James Fleming, Jr., also v.p. and account group head, and John Metcalf, joint managing director of Hobson, Bates & Partners Ltd., London, have been elected members of the board of directors at Ted Bates . . . Gilbert P. Goetz to account executive at Leo Burnett Company from account executive at Klau-Van Pietersom-Dunlop, Milwaukee . . . Harold Peter Mazza to account executive at Mogul W&S from account executive on the Buick and Renault accounts at Kudner.

Foreign affiliations: Doyle Dane Bernbach, New York, will be partners with von Holzschuber & Bauer, KG, Dusseldorf, in the formation of a new West German advertising agency to be known as Doyle Dane Bernbach, GmbH.

Stations on the Move

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

AM: 3,618

FM: 907

TV: 547

BOUGHT/SOLD/APPROVED

Sold: KPIG, Cedar Rapids, Iowa, to the Black Hawk Broadcasting Company, Waterloo, Iowa, subject to approval of the FCC . . . WTMT, Louisville, Ky., to CBM, Inc. Price: \$375,000. Brokered by: Paul H. Chapman Co., Inc., Atlanta . . . KBIF, San Francisco, to Norwood J. Patterson from Ehan Bernstein. Price: \$250,000 plus.

Tv Stations

TvB reported last week that June 1961 set a record for U. S. tv home viewing with the average set at four hours and 29 minutes.

This broke the record of four hours and 24 minutes set in 1957. In July 1961, the average home viewed four hours and 10 minutes to tie the 1958 total and in August 1961 viewing per home per day was four hours and 12 minutes, topping the four hours and 10 minute average set in 1959.

February 1961 was also a record when the average tv home viewed six hours and eight minutes.

WCBS-TV, New York, has signed the New York Herald Tribune as a twice weekly sponsor of the station's Late News and Morning Report.

Commercials on the Late News frequently will display the early edition of the following morning's news paper. The commercials will be videotaped shortly before air time and the first printer's proof of the front page will be rushed from the paper to the tv studio to be incorporated into the commercial describing the headline stories and their significance.

PEOPLE ON THE MOVE: George R. Jensen to v.p. and midwestern manager for the new National Sales division of RKO General . . . Pat Flaherty, news director emeritus of KPRC-TV, Houston has taken on the additional duties of audience relations director . . . Jack F. A. Flynn to national sales at business manager at WPIX-TV, New York . . . Joan Walker to tv editor of Cue magazine from Newsweek radio tv editor . . . Philip Waterman to local and regional sales manager at KTUL-TV, Tulsa . . . Jack O'Mara to director of the western division at TvB from v.p. in charge of promotion, merchandising and research at KTTV, L.A. . . . E. Jon Graff, president and general manager of WNTA-AM-FM, Newark, N. J., will be in addition general manager of WNTA-TV, Newark.

Ideas at work:

• WHIC-TV, Pittsburgh, will use radio to help promote its new

programming by purchasing time on a 16-station radio network to carry the full season of the Pittsburgh football games.

Anniversary: Top Ten Dance Party, the live teenage tv series syndicated by Victor & Richards, is starting its seventh year, making it the longest running adult live series. The show started on WHBQ-TV, Memphis, in 1955 with the Coca-Cola Bottling of Memphis as co-sponsor. The Bottler is still with the program but now sponsors the entire hour and a half weekly show.

Radio Stations

Sheldon Van Dolen has been named general manager of New York City's radio station WBFM.

Van Dolen, who is the former representative of Blair, ABC, and McCann-Erickson, will take part in expansion plans for WBFM which will amount to redesigning its entire programming structure.

RAB predicts 1962 can be the biggest year ever for the auto industry, but urges a continuity in a selling program that uses radio's advantages.

In a presentation sent out last week and designed to tell the "Why Radio" story for automotives, these are a few of the points made:

- Among the 42.6 million auto radios now in use, are to be found the greatest percentage of potential customers who drive an older car which is giving trouble.

- Nine out of 10 families in the suburbs are car owners and radio reaches 78% more suburban families than newspapers.

The meeting of the National Spanish Language Network in Phoenix resulted in a program of research and promotion of Spanish language markets and stations to regional and national advertisers.

Representatives of 14 Spanish language radio stations, broadcasting to 4 million Spanish-speaking citizens, were present at the meeting.

Elected as officers of the network for one year were: John K. Redfield, general manager of KIFN, Phoenix, president; Gustavo Moran, XEGM, Tijuana, 1st v.p.; Peter Trowbridge,

KEVT, Tucson, 2nd v.p.; and Richard Ryan, KLOK, San Jose, secretary-treasurer.

Offbeat sale: WXYZ, Detroit, sold the Electronic Institute of Technology a series of 13 space documentaries via the Werner-Sawyer agency.

Ideas at work:

- WCAU, Philadelphia, gifted buyers with a pocket dictionary dressed in a wrapper stating that the station is first in total homes—15.8% greater on total week basis than the next station.

- WHAP, Hopewell, Va., is giving away a shell home 15 October. To date over 10,000 people have with the 20 participating sponsors.

PEOPLE ON THE MOVE:

James F. Mullen to account executive at WQSR, Syracuse, N. Y. . . .

Bill Gorman to sales executive at KGO, San Francisco . . .

Claude H. Frazier to station manager at WTMA, Charleston, S. C. . . .

William J. McNicol, Jr., to assistant sales manager at WOR, New York, from sales staffer at the same station . . .

Philip O'Farrell to sales manager at WMCK, Pittsburgh, from WFBR, Baltimore . . .

Jack Barton to account executive at KING, Seattle.

Kudos: WIL, St. Louis, was entered in the Congressional Record 30 August, as having sponsored a summer job placement experiment in St. Louis for high delinquency areas. The success of the work has helped bring about Federal legislation for a law to help prevent and control delinquency.

Happy birthday: WABC, New York, celebrated its 40th birthday as Mayor Wagner declared the week of 30 September "WABC Week" in New York City. WABC became New York's first radio station on 30 September 1921 when as WJZ, in a makeshift studio with hanging rugs for soundproofing, the station went on the air . . .

WOAI, San Antonio, Texas, celebrated its 29th birthday by broadcasting vignettes of the years from 1922 to 1961. The music played during the day of celebration, 25 September, was selected from the songs that were popular during the years reminisced about.



now available

13 hours



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

BROADCASTERS' PROMOTION ASSOCIATION

6th ANNUAL CONVENTION

WALDORF ASTORIA

November 6-7-8 NEW YORK, N.Y.

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

Send today!
Please rush me more information about BPA

Name _____
Company _____
Address _____
City _____ State _____

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF SPONSOR, published weekly at Baltimore, Maryland for October 1, 1961.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.
Exec. Vice President: Bernard Platt, Rye, New York.
Executive Editor: John E. McMillin, New York, N. Y.

2. The owner is: SPONSOR Publications Inc., New York, New York.
Stockholders owning or holding 1 percent or more of the total amount of stock:

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neill, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; J. Bloom, New York, N. Y.; Pauline H. Poppete, New York, N. Y.; Judge M. S. Kronheim, Washington, D. C.; Norman Reed, Washington, D. C.; Adelo Lebowitz, Washington, D. C.; J. P. Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Bernard Platt, Rye, N. Y.; Arnold Apperi, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 9358. (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

Bernard Platt
Exec. Vice President

Sworn to and subscribed before me this 27th day of September, 1961.

SEAL: Geraldino J. Daych
(My commission expires March 30, 1963.)

Happy forecasting: E. B. Ride-out, meteorologist at WEEI, the CBS o&o in Boston, was honored at a special luncheon for his 37th year at the station.

Social note: WTAR, Norfolk, Va., played host to ad agency representatives as part of the celebration for the station's 38th birthday and for the addition of WTAR-FM.

Fm

WBUR-FM, Boston, has revived the audience request program with a show entitled *Classical Jukebox*.

The non-profit station, owned and operated by Boston University, had uncovered the new audience which came, to large extent, from larger and richer commercial fm stations.

Listeners were asked to make their request by phone rather than write so that the station knew who was listening and at what time. A catalog listing all classical music in the WBUR library is sent out for the asking.

Networks

National Arbitron recorded the top ten evening tv programs for the week of 24 September and gave top honors to nine premieres.

The leader for the first top ten survey of the season was *Sing Along With Mitch* with a rating of 27.9.

A list of what's pleasing to the nationwide tv audience looks like this:

<i>Sing Along With Mitch</i>	27.9
<i>Bonanza</i>	27.2
<i>Hazel</i>	25.7
<i>Wagon Train</i>	25.4
<i>Perry Mason</i>	25.4
<i>Joey Bishop</i>	24.8
<i>Gunsmoke</i>	24.6
<i>Diek Powell</i>	24.4
<i>Real McCoys</i>	24.3
<i>Garry Moore</i>	24.0
<i>Red Skelton</i>	23.9

ABC TV's daytime audience is up 19% over a year ago and Nielsen reports the average program rating is 17% higher than last year.

On 1 September 1960, the network's average audience rating was 4.2 and average homes per minute

amounted to 1,907,000, whereas one year later the rating is up to 4.9 and the average homes per minute is 2,275,000.

For the same period, *American Bandstand* was up 500,000 homes.

Ideas at wok:

- **ABC Radio** celebrated the first year of *Flair* by sending around to agency media people birthday cakes which contained as an added surprise an attractively decorated transistor radio set.

- **ABC TV** station promotion managers have received a helping hand from Dot Records in exploiting the new *Margie* series which premieres 12 October. Dot has extracted the song *Margie* from their album and re-recorded it on a 45 rpm for the exclusive use of ABC promotion.

Specials: As part of its first venture into tv since 1953, Motorola will sponsor the two-hour dramatization of Graham Greene's *The Power and The Glory* starring Laurence Olivier, and the *Bing Crosby Christmas* show.

Tv sales: The daily news program for young America entitled *American Newsstand*, has been selected by Lehn & Fink Products. The company will use the ABC TV show for its Stri-Dex Medicated Pads, a skin care product for teen-agers.

PEOPLE ON THE MOVE: Joseph J. DiBuono has joined NBC Telesales, a division of NBC, as producer-salesman from tv producer at BBDO . . . Walter M. Stein to marketing and research director at ABC TV National Station Sales from director of research and sales development at WCBS-TV, New York.

New affiliates: **KSIX**, Corpus Christi, Texas, a former affiliate of **CBS Radio**, has resumed its affiliation with the network as of 1 October . . . **WOBT**, Rhinelander, Wis., has affiliated with **NBC Radio** which bring to 192 the number of stations in the **NBC Radio Network**.

Representatives

The Nigerian Broadcasting Corporation announced the appointment of Pan American Broadcast-

ing Company, international radio/tv reps, as its North American commercial sales representative.

Radio Nigeria Network consists of 17 standard wave stations supplemented by four short wave transmitters to deliver complete nationwide coverage. The stations are located in Lagos, Ibadan, Enugu, Kaduna, Kano and in 12 other major cities.

The number of radio homes in Nigeria as of January 1961 had reached a record total of 373,000.

Rep appointments: WQSR, a new station on the air 2 October as an ABC affiliate in Syracuse, N. Y., to Weed Radio Corp. as its national sales rep . . . Maine Broadcasting System, consisting of WSCH, Portland; WRDO, Augusta, and WLBZ, Bangor, to Nona Kirby Company as New England rep . . . Foster Broadcasting Company to John E. Pearson Company as national sales rep for all four Foster southern California stations — KPRO, Riverside; KREO, Palm Springs; KROP, Brawley; and KYOR, Blythe.

PEOPLE ON THE MOVE: Don Dalton and Bruce Houston to the Chicago office of Gill-Perna, Inc. . . . The Adam Young Companies announce the following personnel additions: John Fenwick to Young TV, New York, as Rog Sheldon's replacement; Lee Redfield to Philadelphia, Baltimore, and D. C. for radio; Dell Simpson to manage San Francisco radio; John Walker to manage Young-TV, St. Louis; John Brew to New York radio staff; George Yonan to Chicago radio sales staff, and Millard Ewing to the L.A. office for radio and tv.

Film

Hank Saperstein has claimed for the UPA-TPA *Mister Magoo* series the highest national rating of any syndicated cartoon library during the second quarter of 1961.

Unlike other titled cartoons for tv, *Mister Magoo* was sold as a five-minute library, not a half-hour series, although most of the 131 stations have programed the 131 episodes as a half-hour.

ARB ratings between March and June include these:

MARKET	RATING
Baton Rouge	25
Boise	24
Chicago	16
Dallas-Ft. Worth	9
Evansville	23
Nashville	11
Rockford	19
Saginaw	14
San Francisco	13
Washington, D. C.	20
Wilkes-Barre	17

Bonded Tv Film Service has been appointed exclusive Midwest representative for Meridian Films Limited of Toronto.

This will make available Meridian's videoprint tape-to-film transfers to the broadcast industry within this area.

Promotion: ABC Films has arranged personal appearance dates at KRNT-TV, Des Moines; WTVN-TV, Columbus; WDSU-TV, New Orleans, for Dr. Joyce Brothers, whose syndicated series *Consult Dr. Brothers* is currently running in those cities . . . ZIV-UA will promote its *Ripcord* with a sky-diver who will leap into the stadium at each home game of the Ohio State University football team .

Sales: CBS Films' *December Bride* lists some recent sales: WJBK-TV, Detroit; WJXT, Jacksonville; WKYT-TV, Lexington, Ky.; KOOL-TV, Phoenix; WSPA-TV, Spartanburg, S. C.; WJIM-TV, Lansing; KRLD-TV, Dallas; WALB-TV, Albany; WTVJ, Miami, and WBRC-TV, Birmingham, Ala. . . . Among new signers for ZIV-UA's *Everglades* are: WLEX, Lexington; KREX-TV, Grand Junction, Colo.; WICD, Danville, Ill.; WCMS-TV, Charleston; WBTW, Florence, S. C.; KNOX-TV, Grand Forks, N. D.; and KCND, Pembina, N. D.

PEOPLE ON THE MOVE: Norman Katz to v.p. in charge of foreign operations at Seven Arts Industries . . . Henry S. White to program v.p. at Filmex from v.p. and general manager at WNTA-TV, Newark . . . Alton Whitehouse to eastern division sales manager at ITC from district manager at ITC's eastern division . . . William Dozier,



now available

24 hours



v.p. in charge of West coast activities for Screen Gems, will head a task force to advise and consult with the Advertising Council in the area of motion picture industry relations.

Public Service

The Susquehanna Broadcasting Company is promoting the United Fund through a large mailing of a blown-up news-gram.

In addition to much on-the-air support by the company's three stations, WARM, Scranton; WILLO, Akron, and WSBA, York, the mailing goes to business and industrial leaders in their respective markets.

Public service in action:

- **WPIX-TV**, New York, will lend a helping hand to the New York morality campaign when the station gives a full hour to the two candidates, Mayor Wagner and Louis Lefkowitz, for a debate along with newsman John Tillman who will serve as moderator.

- **WIBC**, Pittsburgh, will present an hour-long documentary on the rebirth of the downtown Pittsburgh area. Several of the personalities responsible for the work will participate in the feature which will present one of the most complete transformations in urban history.

- **WLCY**, Tampa, Fla., has created a public service project called "Operation Helping Hand." The station's personalities have actually adopted a village in Honduras, Central America. The population is 250 and so poor that a hand plow and a handful of seeds would raise their living standards by 50%. The village is Limpira.

- **KLUS**, Longview, Texas, recently became the first radio station

in the country to broadcast an actual recovery mission of the United States Air Force.

- **KAKC**, Tulsa, Okla., with the aid of Mayor Jim Maxwell presented achievement plaques to two of the more than 300 young people at the climax of the city-wide Youth Fitness Day ceremonies held in Tulsa.

- **WJXT-TV**, Jacksonville, Fla., revived a Bands for Bonds ala World War II for the sale of United States Savings Bonds in a recent telecast.

- **WIL**, St. Louis, has an official school closing service. Each school in the area has a special code number which identifies the caller at time of school closing due to inclement weather or other reasons. Calls are made to the station's staff for immediate use on the air.

- **WSAC**, Ft. Knox, Ky., in a reversal of normal programming operations, gave an entire day, 29 September, to patriotic music and Civil Defense promotions.

- **WKMH**, Detroit, ran a back-to-school contest to help reduce the school drop-out problem. The entries had to complete the phrase, I want to go back to school because . . . and the ten winners received transistor radios and wrist watches.

- Some Pittsburgh tv and radio stations were virtually given away for one day last week when the **Pittsburgh Radio and Television Club** selected 16 member agencies of the United Fund of Allegheny County by way of a blind drawing at a luncheon meeting of the Club under the supervision of Mark W. Cresap, campaign chairman of the 1961 United Fund Drive. Each winning agency will be free to take over its respective station on 18 October and will supply background information on its activities for use on the air throughout the day.

Kudos: **KABC**, L.A., was honored at the 17th annual Fleet Safety Award Banquet of the Los Angeles Chapter of the National Safety Council. The station received its award for developing a system permitting the broadcast of an hourly box-score of traffic accidents on holiday weekends . . . **WBBM**, Chicago, was the recipient of the award for "best reporting of community problems" from the Radio-TV News Directors Association at their Washington, D. C., meeting . . . **WNBQ**, Chicago, has been cited by the United States Treasury Department for "an outstanding contribution to the successful administration of Federal tax laws. Harold R. All, Chicago District Director of the Internal Revenue Service, presented the certificate to Lloyd E. Yoder, NBC v.p. and general manager of WNBQ-WMAQ.

Trade Dates

The American Association of Advertising Agencies will hold its 1961 Central Region Annual Meeting 12 and 13 October at the Ambassador West Hotel in Chicago.

Meeting theme: Improving the effectiveness of our end product: advertising.

Among the key speakers will be John E. McMillin, executive editor of SPONSOR, who will speak on "I Worry About You Creative Guys."

The NAB fall conferences began 9 October and will be followed by seven more conferences in as many cities.

The many subjects to be covered include reports on government and public relations, member services, radio and tv Code activities, etc.

The dates of future meetings and their locations are: 13 October, St. Louis; 18 October, Salt Lake City; 20 October, San Francisco; 10 November, Boston; 13 November, Pittsburgh; 15 November, Minneapolis; and 20 November, Jacksonville.

Other trade dates: The Nebraska Broadcasters Association will meet in Grand Island, Neb., 20 and 21 November . . . New York State Broadcasters Association will hold their 1962 Legislative Dinner in Albany, N. Y., 6 March.

Q.

Can a TV film distributor use **BONDED**'s facilities in other cities?

A.

Yes, **BONDED** has offices in New York, Chicago, Los Angeles and Toronto. This provides better control and reduces shipping costs.

**BONDED
TV FILM
SERVICE**

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of
NOVO INDUSTRIAL CORP.

suspicion that the system itself is not being as productive of real excellence as it could and should be.

Our challenge, then, is to devise some plan which will unlock more of the tremendous creative energies we know are inherent in private enterprise, and in free individuals, and use them in the service of tv.

Does this sound like an overstatement of the obvious?

If it does, consider this fact. Not one of our critics (Mr. Minow included) really operates on this basis.

Instead, they view with noisy alarm the stretches of tv wasteland and immediately begin to suggest plans to police, censor, and control the system with legislation and regulation, with mountains of bureaucratic paperwork, with pressures, threats, sneers and jeers, and with making certain, as Mr. Minow said fiercely at the Roosevelt, that broadcasters "damn well live up to their promises."

All of which is a negative, repressive approach to the problem. Our own approach must be quite different. Our own plan, when we find it, must be directed to opening up new avenues of creativity, new wellsprings of talent and ideas.

Tv's Forgotten Man

Such a plan will not be easy to come by. It involves much more than glib formulas—like the Doerffer Plan, the Collins proposal for "Blue Ribbon" programs, the Minow suggestion for three-network children's-hour collusion blessed by the Justice Department.

It can only come from deep digging and hard thinking about the roots of our difficulties, and it cannot be based on the mistaken notion that either law or government are in themselves potent creative forces. (Both Mr. Minow and Governor Collins frequently fall into this error.)

Actually, I am certain, any effective industry plan must be built around an understanding of the individuals who make up the broadcasting business, and a knowledge of how they can be inspired, honored and set free to create, produce, and present more imaginative, meaningful products.

Up to now, practically all tv program criticism has been guilty of the fallacy so brilliantly delineated by sociologist William Graham Sumner in his historic definition of the Forgotten Man.

Said Sumner, "When A wants B to do something for C—B is the Forgotten Man." In all the hullabaloo about what tv owes to the public, about the industry's "responsibility to the people," the broadcaster has been the Forgotten Man. Yet it is only through him that real improvements can come.

How can we set about devising a true "broadcaster's plan" for the progressive improvement of tv programming in years to come?

Obviously leadership is necessary. And obviously, leadership can come from only one of two places, the networks or the NAB.

If Governor Collins has managed to acquire, in 10 months, the intimate knowledge of broadcasters and creative broadcast problems necessary for such a project—then bless him. Let him get to work on it.

But if, as I suspect, a more sophisticated approach is needed, then this is an open plea to Messrs. Sarnoff and Stanton to organize an all industry meeting to consider the problem and formulate a plan.

Our cause, believe it or not, is better than Mr. Minow's. But for Pete's sake, let's get off the dime and do something about it. ■

MGM-TV

NOW PRESENTS

THE ASPHALT JUNGLE

THE ISLANDERS

BEST-RATED GROUP OF HOUR SHOWS NOW AVAILABLE IN SYNDICATION!

■ The Asphalt Jungle stars Jack Warden as police commissioner, Arch Johnson his chief inspector, Bill Smith as the rugged young lieutenant. Every episode crackles with action, real human problems. Top-quality production values. Famous guest stars add to the drawing power of this absorbing series based on the book by W. R. Burnett and the hit movie by M-G-M.

■ The Islanders, two men, a girl, and a sturdy seaplane. William Reynolds, Zack Malloy, and Diane Brewster fly their plane all over the Dutch East Indies in search of adventure, mystery, and romance. Top-name guest stars and absorbing stories make the series a family favorite.

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Put proven power in your programming. Contact MGM Television, 1540 Broadway New York 36, N.Y. JU 2-2000

YOU CAN'T MISS

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

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

WEAU-TV
EAU CLAIRE, WISCONSIN

PUBLIC INTEREST SERVED FIRST*

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 Gonzalez, Manager
- WNAR**—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager
- WQTY**—JACKSONVILLE, FLORIDA
"Our New Baby"
Jack Fnulknor, Manager

RAHALL RADIO GROUP—Represented by
ADAM YOUNG

*Public Interest Served First!

**Tv and radio
NEWSMAKERS**



James E. Duffy has been elected v.p. in charge of sales for ABC Radio Network. He has been national director of sales for ABC Radio since April of last year. Previously he was the director of sales for ABC Radio's central division. Duffy joined the American Broadcasting Company 12 years ago. In May of 1952 he was promoted to director of advertising and promotion for the central division. From 1955 to 1957 he was an account executive for ABC Television, also in the central division.

Howard B. Koerner has been elected v.p. of Official Films, according to an announcement by Seymour Reed, president. Koerner, previously executive in charge of product acquisition for the television film distributing company, will be responsible for this area of activity. He graduated from Harvard Law School in 1951 and was associated with the law offices of New York State Controller Arthur Levitt and then to corporate private practice and contract negotiations for various companies. He became associated with Official Films in January 1960.



Sterling Beeson has joined the sales executive staff of The Pulse, Inc. His former presidency at Headley-Reed Company, New York, culminated 19 years work as salesman, sales manager, v.p. and general manager. Subsequently Beeson became an investor in and general manager of WRVM, Rochester. After bringing sales from an initial \$1,500 to \$17,000 per week, the station was sold at a substantial profit. Earlier in his career he was at WXYZ, Detroit, and WTOL, Toledo, and made his debut in the rep business with Joseph Hershey McGilvra in 1939.

Larry Saunders has been named local sales manager of WTAR, Norfolk, Va., after serving since 1959 as an account executive. He joined the WTAR staff as a summer announcer in 1955. After graduating from the University of North Carolina in 1957, he joined the station's news department where he received a Virginia Associated Press Award for special events coverage. In 1960, the Norfolk-Portsmouth Sales Executive Club presented Saunders with a "Sammy" award for outstanding sales success.



The seller's viewpoint



Headaches brought forth by voluminous paper work in sales and traffic are on the way out, according to Phillip W. Wenig, president of SRDS-Data, Inc., and Broadcast Billing Co., both subsidiaries of Standard Rate and Data Service. He points to cure by electronic computers and data processing machines, to some extent available immediately, the rest follow in the not too distant future. Prior to joining SRDS, Mr. Wenig held research and data processing positions in both government and advertising, and a faculty position at the U. of Ill., where he received graduate and undergraduate degrees.

Automation comes to radio and tv operations

The age of automation is descending on tv and radio operations with the speed of a runaway locomotive. It is only a few hours until dawn of a tomorrow when the vast amounts of clerical work involved in sales and traffic will be done instead—and at a fraction of present time and cost—by electronic computers and data processing machines.

To have made that statement only five years ago would have seemed like crystal-ballgazing. Today, the machinery is out of the laboratory, the methods have been developed, and many of the specific services are immediately available.

It will be profitable for the station executive to know about them before—like the runaway locomotive—they threaten to run over him. Let's take a brief look at some of them.

1. *Centralized billing services.* It has been a long-time station executive's dream to get complicated spot billing procedures off his back. Machines are now ready and waiting to do the job. Here's how they work:

Agencies and advertisers feed the machines placement orders with complete specifications. The machines process these orders electronically and mail them out to the stations. The stations, in turn, feed the same machines confirmation of fulfillment. The machines then compute cost with all relevant discounts and mail out the bills.

As a very valuable by-product, make-goods can be handled within a few days instead of the weeks (and attendant headaches) now required.

2. *Availabilities.* Machine processing will give the station rep a vastly more important role, while at the same time providing a happy sedative for the pains of the local salesman. It will be the station rep who feeds the machines data for all his clients, so that availabilities for all of them

are up-to-the-minute. Local sales departments will be able to check their availabilities accurately, and within moments, by a phone call to the rep.

I would like to emphasize that the electronic solution to the old problem of virtually independent selling by local sales and the rep must involve control of availabilities by the rep. All of his numerous clients can be handled on one computer. One computer for the use of single station—or even four or five stations—simply is not economically feasible.

3. *Generation of reports.* As of this moment, all information on station rates, coverage, and audience composition is being translated into machine language. This will mean that every potential buyer will have available the same information on every station. The "quantitative quest" will be over.

And that will make the role of the salesman—and the rep's salesman—more important than ever. He will have to be truly creative. He will have to inaugurate local research projects which will determine cost per thousand of exposure to executives over \$10,000, or housewives, or dog owners, to be integrated by machines with nationally-available information. Even more, he will have to make his sales pitches on the intangibles of his station operation—the character and atmosphere of both the station and its audience.

Without question, electronics eventually will take over many more areas of operations than spot billing, availabilities, and reports. Those three, however, are immediately in front of us, as we at Data, Inc., and Broadcast Billing have good reason to know from the years of work and thought we have spent perfecting the methods and operating the machines that have made them possible. ▀

SPONSOR SPEAKS

This we fight for—1961

Last week, in the process of moving to our new quarters at 555 Fifth Avenue, we took down from the walls of our old offices, several framed copies of an editorial which appeared in SPONSOR in February 1953.

Titled "This we Fight For" it listed 15 industry objectives to which SPONSOR eight years ago pledged its aggressive support.

Some of these objectives have been accomplished over the years. In 1953, for instance, we were fighting for the establishment of a TvB, and for an RAB (then BAB) with a million dollar budget. Both have since been realized.

Other of our 1953 "This We Fight Fors" seem almost naive today. (We dreamed then of a "foolproof rating system, possibly a low cost electronic system, based on a adequate sample and capable of fast returns.")

Still other of SPONSOR's objectives remain as knotty problems in 1961, as they were eight years ago—the elimination of unnecessary paper work in buying radio and tv spot, the need for more program experimentation, the need to "convince advertisers that radio has a place in the American Home which neither television or any other medium can usurp."


But what impresses us most about our 1953 editorial is that as a statement of trade paper policy and conviction, it is still completely up-to-date.

We wrote better than we knew!

We said then "In our opinion the proper role of a trade paper is not only to inform, but to lead the way. SPONSOR has been built on this concept, and unusual growth is in good measure due to the needs it has seen, the causes it has espoused.

"The true test of a trade paper editor is his ability to focus on key necessities within the industry he serves, the soundness with which he analyzes an industry problem, the way in which he licks it."

SPONSOR in 1961 stands squarely behind these sentiments. This is our credo, this is the way in which we intend to operate in all the years ahead.

Each week you will find in our editorial pages many examples of the things we believe in, the improvements we fight for. They form, in effect, the spirit and guts of SPONSOR. 

10-SECOND SPOTS

Method actors, please note: This is the off-beat means that ABC v.p. for news, James Hagerty chose to help his staffers perfect their art: "To ALL ABC REPORTERS, Subject Air Work: "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the towncrier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently: for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it something. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings." And the tag line read: *Courtesy: Hamlet, who has had a rather long run.*

In the public eye: Vice President Lyndon B. Johnson dashed into Washington's Statler-Hilton hotel and asked a woman in the lobby if she knew in which room the luncheon for Washington *Post* columnist George Dixon was taking place. She replied that her husband also was supposed to attend the luncheon (honoring Dixon on publication of his new book about life in D. C.), but she didn't know its location. Before Johnson could move on and get more helpful directions, the woman asked him what he does for a living. "I'm Vice President," the tall Texan answered. "Oh," she said, "Of what?"

New alphabet game: Add to your collection of Madison Avenue language "the AABBJ stamp of approval" on unreasonable client requests, particularly among radio/tv reps. (It stands for *Approved Against Better Business Judgment.*)

Candored Camera: Filling in for Jack Paar one night recently, Sam Levenson tossed a carton of Kent Cigarettes into guest Margaret Truman Daniel's hands and asked her to do the commercial lead-in. Margaret, who's inherited some candor from a close relative, tossed it back with a curt: "I don't smoke, so you hold it."



You can quote me...

"We recommend the WLW Stations for advertising Lestoil Company's LESTARE BLEACH because they eliminate the complexities of today's time buying with their famous Crosley streamlined operation and complete cooperation."

John Tarber

Vice President Media,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.



I'll say this...

"The Crosley Group's all-around know-how is especially important when dealing with a far reaching consumer product. Yes, the WLW Radio and TV Stations lighten and brighten any advertiser's bundle of wash!"

Rene James Reyes

Broadcast Media Director,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.



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



Crosley Broadcasting Corporation

"..PERSPECTIVE ON GREATNESS excellent!.."

"..exceptional prestige series for our client.."

"Congratulations!"

"..high caliber television.."

LOOK

WHAT THEY SAY

"..superb.."

"..impressed with concept.."

"..proud to show

them in prime time.."

" PERSPECTIVE ON GREATNESS outstanding!"

"..a truly

fresh documentary presentation.."

"..salable

commodity.....wide prospect appeal.."

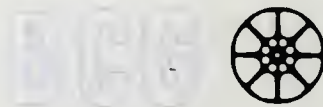
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