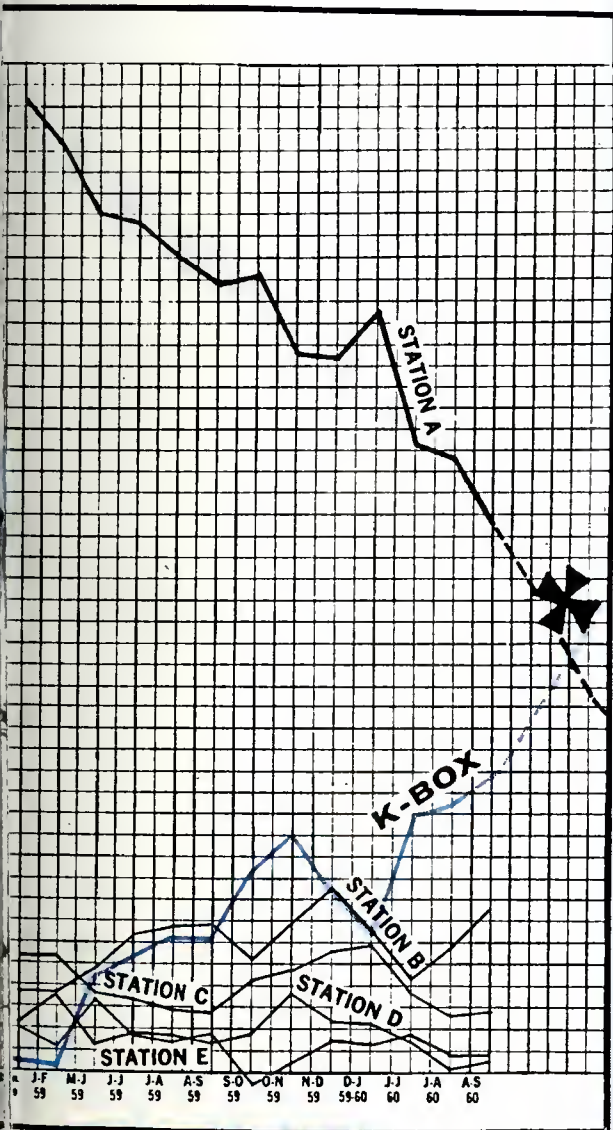


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



Hip Hip
Hooper-Ray

Look here

Mr. "K"



There's a summit
Meeting in
Big "D"
happening
any day!

TV IS SOLVING FIBERS' SIX AD PROBLEMS

Synthetic yarn makers tried to reach varied markets in different ways. Tv reaches all

Page 27

Agencies are skeptical of OBM fee plan

Page 30

Why 'maverick' ad shops are on the rise

Page 32

Commercials go off the beaten sound track

Page 38

DIGEST ON PAGE 4

y K-BOX ... the Dallas tiger now!

The Balaban Station serving Dallas

JOHN F. BOX Jr.
Managing Director
Parker Daggett
General Manager

A Texas Quadrangle Station
K-BOX Dallas **KONO** San Antonio
K-NUZ Houston **KXOL** Ft. Worth

Sold Nationally by THE KATZ Agency, Inc.

C. E. HOOPER FIGURES

BALABAN RESEARCH PROJECTION

7 AM-6 PM Mon.-Fri. (Oct.-Dec.); 7 AM-6 PM Mon.-Sat. (Jan.-Sept.)



"Who's on First?"

NOW!
WFGA-TV
FIRST IN
JACKSONVILLE

55%

WFGA-TV now dominates the Jacksonville Market with 55% share of the audience



Latest ARB (August) shows WFGA-TV first, with 55% metro share-of-audience 9 A.M. to midnight, seven days a week! WFGA-TV proudly joins its sister stations, WTVJ, Miami and WLOS-TV in the Carolina Triad, as the number one station in its respective market.

For highest results in your advertising, choose the highest-rated station in the Jacksonville area, WFGA-TV! For the first Jacksonville Starch Survey for over a decade . . . Contact your PGW Colonel.

WFGA-TV

JACKSONVILLE  



REPRESENTED NATIONALLY BY | PETERS, GRIFFIN, WOODWARD, INC.

WOME
ENTERP
INC.
WTVJ
WLOS-TV
WFGA-TV
(Affiliate)



How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

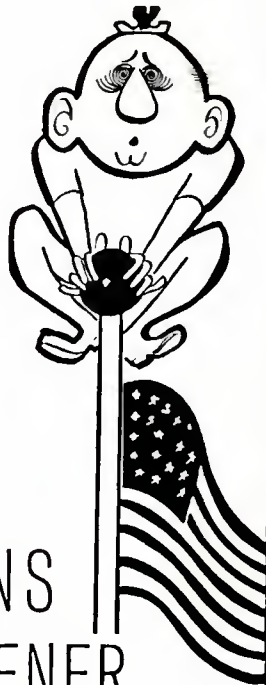
WJIM-TV

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

BALANCED PROGRAM- MING . . .



MEANS LISTENER LOYALTY

KTRH is Houston's powerful radio voice for 60,000 square miles . . . blanketing over 80 counties . . . serving 1,087,100 radio households including more than 4,000,000 people as:

- The news and information station
- The variety station
- The network station
- The family station

KTRH

50,000 WATTS — 740 KC

—CBS—

HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Tv solves six-sided ad problem**
- 27** Three major synthetic fiber producers had reached huying public, manufacturers, retailers by diverse routes. Tv allows them to reach everyone
- Admen critical of fee plan**
- 30** Most agency execs are skeptical of the Ogilvy, Benson & Mather-Shell fee setup, and are giving the commission system a vote of confidence
- Agency 'mavericks' on rise**
- 32** Babcock & Kogan, in New York, and Creative House and Feature Merchandising in Chicago, specialize in distinct, legitimate agency functions
- 'Open-circuit' tv kicks off dealer promotion**
- 35** Coming up a little late with its idea of a Thanksgiving sales drive for dealers was a godsend for Knodel-Tygett, Zenith-Norge distributor
- College radio's receptive audience**
- 36** College radio is catching on fast among collegians everywhere; BBDO statistics show more than 87% now own sets. Part Two of a two-part series
- Commercials go off the beaten sound track**
- 38** Raymond Scott (The Jingle Workshop) invents a new way to combine musical and electronic resources in radio and tv commercials production
- Growers spur grass roots radio**
- 40** Dutch bulb dealers in at least 39 markets benefit from radio campaign packaged by trade association. This includes e.t.'s by name announcers

FEATURES

- | | |
|---------------------------------|-----------------------------------|
| 56 Film-Scope | 58 Sponsor Hears |
| 24 49th and Madison | 19 Sponsor-Scope |
| 62 News & Idea Wrap-Up | 74 Sponsor Speaks |
| 10 Newsmaker of the Week | 46 Spot Buys |
| 62 Picture Wrap-Up | 16 Timebuyers at Work |
| 72 Seller's Viewpoint | 74 Ten-Second Spots |
| 52 Sponsor Asks | 70 Tv and Radio Newsmakers |
| 12 Sponsor Backstage | 50 Tv Results |
| | 55 Washington Week |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772 Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAIRfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089 Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md

©1960 Sponsor Publications Inc.

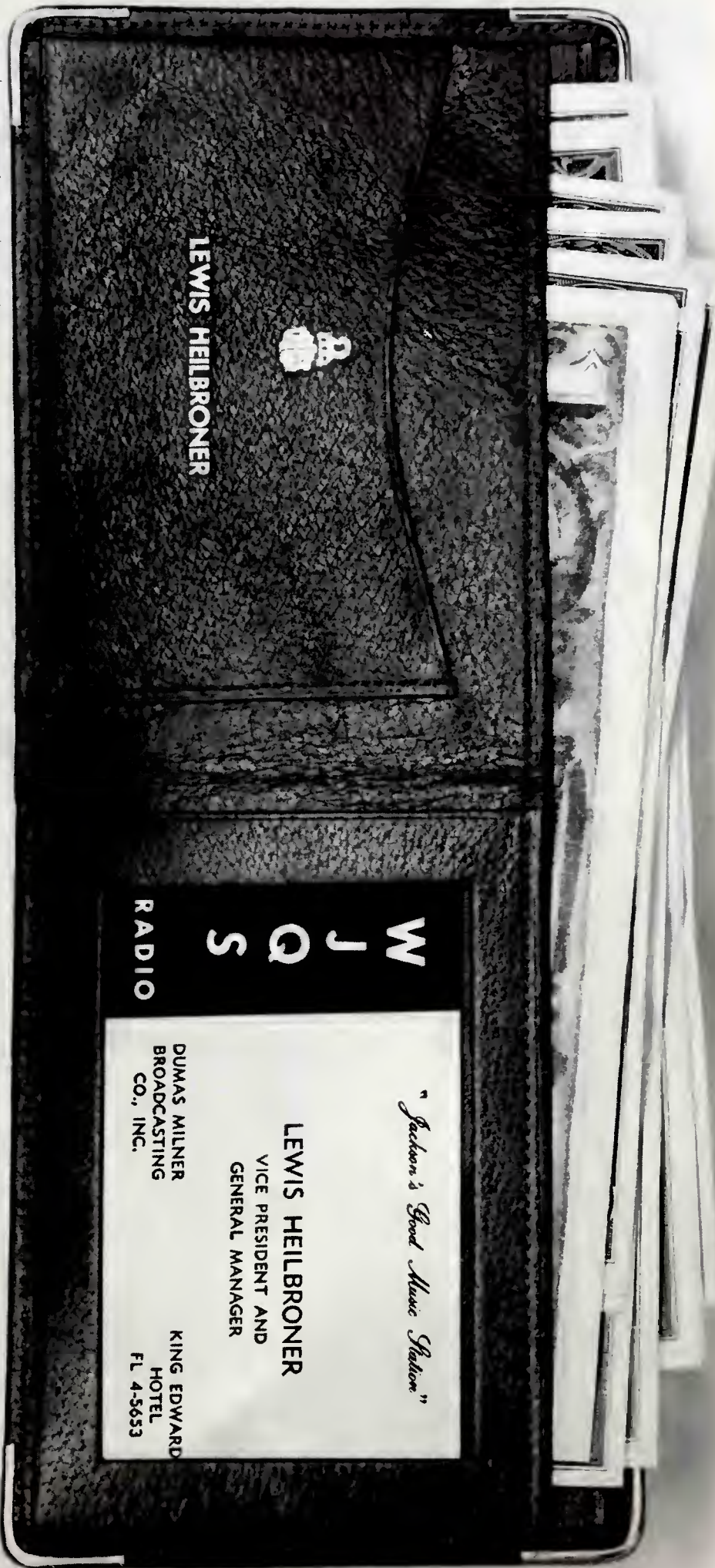
Somebody ent network and stayed local

“Somebody” like WJQS in Jackson, Miss., a station that had a wallet-stuffing boost in business of 100% since they became a Mutual affiliate. As Lew Heilbroner, General Manager, puts it: “We did not know what we were missing before we signed with Mutual. WJQS now does more local business than any other station in Jackson.”

There's money for YOU in a Mutual Radio Network affiliation. Mutual gives you the most and requires the least. Mutual gives you 12 hours of news weekly to sell locally—Mutual asks 12 hours of local time for their use. Your station has the Mutual advantage, too—the prestige of world-wide network news, plus sports and music. And you are still free to do your own profitable local programming—personalities, features, immediate area coverage. No network—stay local—that's the Mutual success story.

MUTUAL RADIO NETWORK

Service to Independent Stations
Subsidiary of
Minnesota Mining
and Manufacturing
Company



LEWIS HEILBRONER



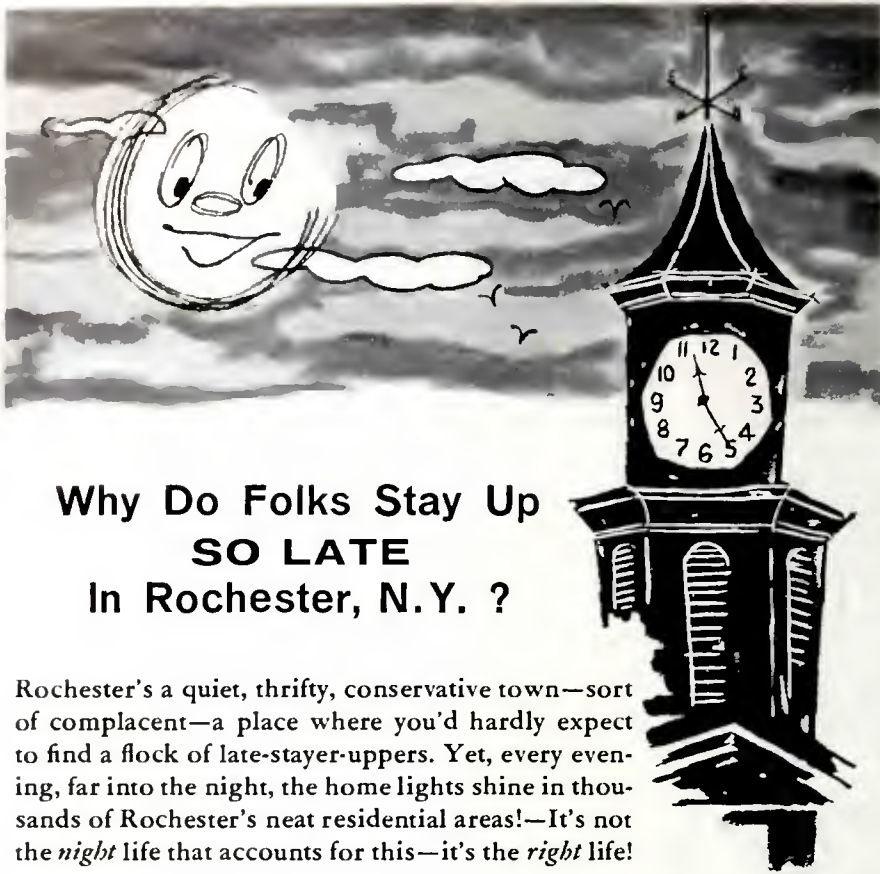
W J Q S
RADIO

DUMAS MILNER
BROADCASTING
CO., INC.

KING EDWARD
HOTEL
FL 4-5653

LEWIS HEILBRONER
VICE PRESIDENT AND
GENERAL MANAGER

"Jackson's Good Music Station"



**Why Do Folks Stay Up
SO LATE
In Rochester, N.Y. ?**

Rochester's a quiet, thrifty, conservative town—sort of complacent—a place where you'd hardly expect to find a flock of late-stayer-uppers. Yet, every evening, far into the night, the home lights shine in thousands of Rochester's neat residential areas!—It's not the *night* life that accounts for this—it's the *right* life!

It's those Wonderful

**FEATURE
FILMS**

**EVERY NIGHT AT
11:25**

Never—no *never*—has there been such a brilliant, star-studded array of late-evening entertainment as that offered by our Fall Festival of Feature Films! Great dramas! Great stars! Great entertainment!—And *a great opportunity for smart buyers* who grab up the golden spots within this super-selling program structure! Write, wire or telephone today!

CHANNEL 10

ROCHESTER, N. Y.

(WVET TV • WHEC TV)

EVERETT MCKINNEY INC.

THE BOLLING CO. INC.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher
Norman R. Glenn

Executive Vice President
Bernard Platt

Secretary-Treasurer
Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor
John E. McMillin

News Editor
Ben Bodec

Managing Editor
Alfred J. Jaffe

Senior Editor
Jane Pinkerton

Midwest Editor (Chicago)
Gwen Smart

Film Editor
Heyward Ehrlich

Associate Editors

Jack Lindrup
Ben Seff
Walter F. Scanlon
Michael G. Silver
Ruth Schlenger
Diane Schwartz

Contributing Editor
Joe Csida

Art Editor
Maury Kurtz

Production Editor
Lee St. John

Editorial Research
Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager
Arthur E. Breider

Eastern Office
Willard Dougherty

Southern Manager
Herb Martin

Midwest Manager
Paul Blair

Western Manager
George Dietrich

Production Dept.
Barbara Parkinson

CIRCULATION DEPARTMENT

L. C. Windsor, Manager
Virginia Markey

Readers' Service
Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Laura O. Paperman, Accounting Manager
George Becker; Michael Crocco; Syd Guttman; Wilke Rich; Irene Sulzbach; Dorothy Tinker; Flora Tomadelli

WAPI Makes The Headlines

Newspapers, ETV, Campbell Lauded In Audit Report

Birmingham newspapers, ETV, and Dave Campbell's "The People Speak" radio program received plaudits from the Birmingham Metropolitan Audit in its latest report.

In its preliminary report on "Communications Among the Birmingham People," the Audit pointed at the "dangers" as well as the blessings of the communications field.

The report called Dave Campbell's "The People Speak" program "a healthy justification for public service in modern-day radio programming."

Through Campbell's program, WAPI renders a unique service to the process of free communications in the area by programming large blocks of evening time to staff conversations with telephone callers.

Discussions of the issues of the day, questions and answers, problems, clarification of issues are both entertaining and educational.

Communications

Summarizing the entire communications picture, the Audit said Birmingham "fortunate in several respects—in others it is better, nor worse than other American cities."

The Birmingham Herald and News were cited for "servicably and judiciously" in their criteria for "The Birmingham's of all time."

Further, the Audit report stated that civic pride extended to the newspapers, and that they found a group in harmony with the city.



The Birmingham Metropolitan Audit says "a healthy justification for public service." 20 local sponsors on a year round basis say "Dave Campbell's People Speak sells merchandise for us."

WAPI

REPRESENTED NATIONALLY BY HENRY I. CRISTAL CO., INC.

50,000 WATTS*
BIRMINGHAM,
ALABAMA *5,000 Nights

DRAW

Ranger Hoby Gilman outdraws 'em all!

His syndicated series, TRACKDOWN, is first in its time period in Chicago (27.6 rating), Chattanooga (34.3 rating), Great Falls (44.8 rating), Jacksonville (23.9 rating), Miami (11.5 rating), New Orleans (21.6 rating), Seattle-Tacoma (18.5 rating), El Paso (36.0 rating) and in other markets coast to coast. (Nielsen)

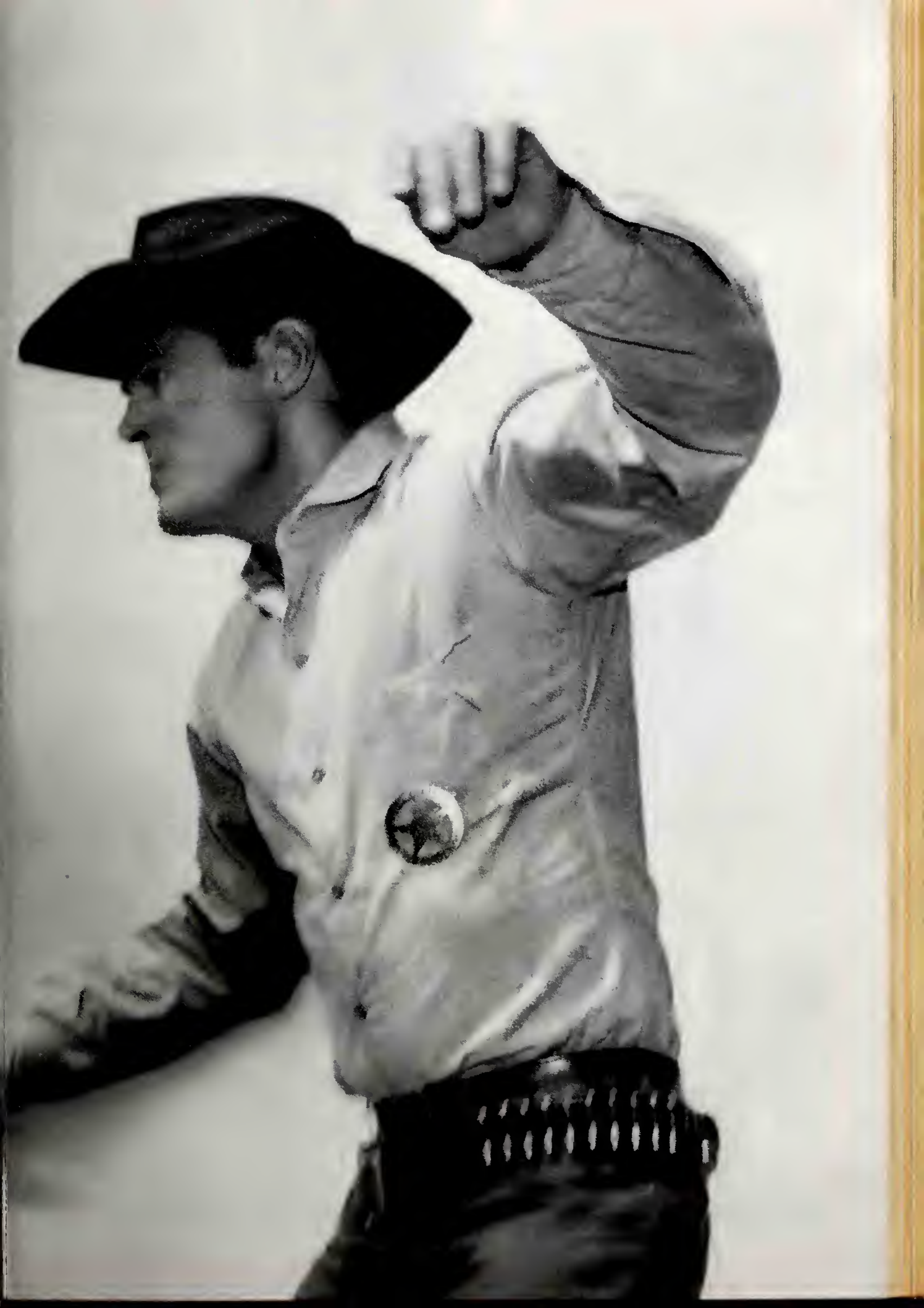
Naturally, Hoby draws advertisers too! TRACKDOWN has scored bang-up sales results for such big-timers as American Tobacco and Mobil Oil (Hoby's sponsors on the CBS Television Network), Schlitz, Standard Oil of Indiana, Anheuser-Busch, and Guarantee Savings & Loan (Fresno). Sponsor Ziegler Sausages (Birmingham) sums it up this way: "TRACKDOWN has proven to be all we hoped it would be."

Produced by Four Star Films, starring Robert Culp, TRACKDOWN is the only television series ever to win the official endorsement of both the Texas Rangers and the State of Texas. In your area, for audience and advertiser endorsement "big as Texas"—sign up Hoby Gilman and TRACKDOWN. For information call

 **CBS FILMS**

"...THE BEST FILM PROGRAMS FOR ALL STATIONS"
NEW YORK, CHICAGO, LOS ANGELES, DETROIT,
BOSTON, ST. LOUIS, SAN FRANCISCO, DALLAS
AND ATLANTA. CANADA: S.W. CALDWELL LTD.





Madison

is the shopping center of nearly half a million people! They strip retail counters of well over half a billion dollars worth of goods annually. The brands they buy are largely the brands they are reminded to buy on WKOW.



TONY MOE
Vice-President &
General Manager

—TV—
WKOW
WKOW
—RADIO—

Represented by Headley-Reed

• Affiliated with WKOW-TV, Madison, Wis.;
WLWL, Minneapolis-St. Paul; KSO, Des Moines;
KELO-Land TV and Radio, Sioux Falls, S. D.

NEWSMAKER of the week

A master at getting attention, David Ogilvy, president of Ogilvy, Benson & Mather, was even more the cynosure of the ad business last week following two bombshells dropped in quick succession. The first, his announcement that OBM would handle the recently acquired Shell account on a fee basis; the other, a report Shell would go 100% to newspapers.

The newsmaker: David Ogilvy may or may not like the idea that his name has been most often invoked in connection with the eye-patch ad for Hathaway shirts, but from now on that's a thing of the past. His agency's recent moves in connection with the Shell Oil account will cause tongues to wag along Madison Ave. for weeks to come. Ogilvy's open acceptance of fees may well start a trend whose effect will be felt for years.

The decision to plunge heavily in newspapers means, at the outset, a \$4 million loss to radio and tv. The television expenditure, which represents over 60% of the radio/tv total, will undoubtedly be offset by quick purchases of the valuable spot tv franchises which Shell relinquished. As soon as the first report about Shell's newspaper decision was bruited, avid tv clients were bugging reps for the time.

What hurt air media more than the loss of income was the psychological impact of Shell's pullout. The oil firm has been in air media since the early '30's, when it started an extended run in radio under the aegis of J. Walter Thompson. The latter held the account until OBM took it over last summer. OBM had previously dipped its feet into the oil pool by handling institutional advertising for Standard Oil (N. J.).

As is common with men who pull dramatic switches, Ogilvy will be no hero on Madison Ave. The Street has already showed obvious skepticism about his fee deal with Shell. OBM's departure from air media will undoubtedly also generate skepticism in view of the petroleum company's long history in the medium and its first-rate video franchises. The point has already been raised that OBM's lack of regional offices may have been a factor in its plumping for newspapers. Shell's use of tv required considerable on-the-scene servicing by JWT.

At presstime, Ogilvy was keeping his own counsel. It will not be the first time that admen have expressed doubts about his agency. Certainly, the Street will be watching for pratfalls.



David Ogilvy

JAMES GORDON BENNETT

could have been the "firecracker" of WPTR

Bennett coined the word "fire-crackers" for his editorials in the New York Herald over a century ago. He could be writing WPTR's radio editorials today. They're just as explosive.

Bennett said what he thought without fear. WPTR feels that same obligation and follows that tradition of independence in every editorial broadcast over its air. Perhaps that's why it has become recognized as one of the outstanding news stations in America. Perhaps that's why more people listen to it than to any other station in the market according to Pulse. Perhaps that's why they trust it so much as well.

The proof is simple and nobody says it better than an adver-

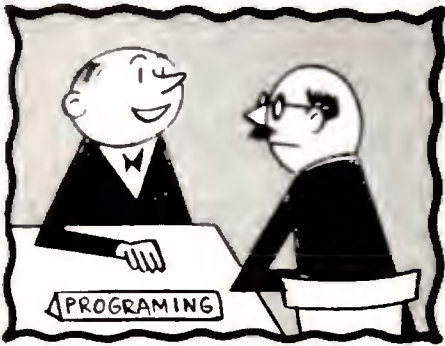
tiser. At the local level WPTR carries more advertising than the next three stations combined. At the national level—WPTR sells more total time than the next 2 facilities put together. If you want to build a fire in this market—nothing will do it faster and better than WPTR.

See your EAST/man for full details. Foster & Creed, in New England.

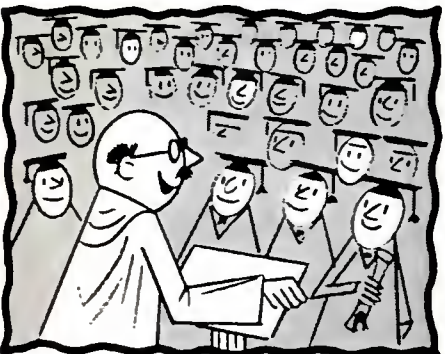
WPTR PEOPLE 50,000 WATTS
ALBANY-TROY-SCHENECTADY
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.



Far - Reaching !



The 5 A.M. slot is the only one open, professor.



"Six months ago we never realized —"

We're exaggerating here, of course, but the far-reaching effect of Channel 6 has surprised more than a few people. It covers 2/3 of Maine's retail sales and 1/4 of New Hampshire's.

Your Weed TV man will tell you more.

WCSH-TV

6 NBC for PORTLAND MAINE

MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor
WCSH Radio, Portland
WLBZ Radio, Bangor WRDO Radio, Augusta

by Joe Csida

Sponsor backstage

Some post-election reflections

Please believe I have no delusions about being a political writer. Just one more piece on the election and then I'll shut up until 1964 at least. And besides, this is prompted as much by personal considerations as by an overwhelming interest in the late presidential race. Personal reason No. 1 is that I got a bitter and mildly nasty letter from a radio tv advertising man in Illinois, named Gingrich, about the fact that I mentioned that *Variety's* reviewer had pointed out that Vice President Nixon looked like he wore a wig on one of the debate shows. I mentioned that the *New York Journal American's* Jack O'Brian had made reference to this in his syndicated column, and I pointed it up as merely one more risk a politician runs in participating in tv debates.



Mr. Gingrich read me to be a dirty Democrat, who was hustling votes for Kennedy. Either he didn't read, or he ignored the pieces I did in which I pointed out that Kennedy's key point in the first debate (the point that the United States had the lowest rate of industrial growth of any country in the world) was an insult to the intelligence of any adult-thinking voter. I tried very hard, as I do always, to be as completely neutral in matters of this kind in this column, as it is possible for me to be. Sad to state, Mr. Gingrich said my "wig" column had enabled him to make the decision that he would not renew his SPONSOR subscription. I think that is very unkind, and what's more important, shortsighted of him. There are certainly many items and features in SPONSOR worthy of his attention and of value to him. And it's much more fun reading a publication if it has at least one columnist you hate. I would be happy to be that for Mr. Gingrich, if only he would renew. All kidding aside, not that it's Mr. Gingrich's or anyone else's business, but I did vote for Nixon and was for him all along.

The other personal reason I want to do this one last piece on the campaign is because I am extremely proud of the highly professional job one of my vip, 1945 European colleagues did in the campaign. I speak, of course, of J. Leonard Reinsch, whom Senator Jack Kennedy had the good sense to employ as his communications consultant. Leonard is much too modest a broadcaster and gentleman to take any undue bows for the victory of the Democratic candidate. However, it is generally recognized by everyone, beginning with President-elect Kennedy, that his television and general broadcasting activities and strategies were largely responsible for his election. And you may be very sure that Leonard Reinsch made a major contribution to that planning and strategy.

Another member of our 1945 vip-er group, of whom I'm extraordi-

(Please turn to page 14)



HOW TO TRAVEL IN THE BEST CIRCLES*

Of course you've heard the long-whiskered riddle in which people are asked to describe a spiral. They invariably do so with much hand action and few words. So now let's test your skill. Tell us how to draw the spiral with only a compass and a virgin sheet of paper. Distance between lines must be the same at all points.

Tell us and win Dudeney's "Amusements in Mathematics" — Dover Publications, Inc., N. Y. If you have already copped this prize, say so in your entry and we'll provide another, equally stimulating.

*Yes, we know its a spiral and not a circle, but it would ruin our pitch if we passed up such an opportunity; and so would you if you passed up the 7 o'clock and 11 o'clock WMAL-TV News Finals, where you can travel in the best-selling circles with the Shell Oil Company, Miller High Life Beer, Ford, The Washington Gas Light Company, Sunoco and National Bohemian Beer.

wmal-tv

Washington, D. C.

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

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



COMBUSTIBLES & ILLUMINANTS

Advertisers who want to kindle interest among Metropolitan New York's millions and ignite sales in America's largest market know that all roads lead to WPAT. Serving listeners throughout 31 counties in New York, New Jersey, Pennsylvania and Connecticut is the business of our station and the men who make and market America's leading gasolines and oil products know this kind of service means sales. That's why there's been a cracking 477% increase in this category alone in only three short years on WPAT. Motor oil, fuel oil, gasoline, by-product or any product, WPAT gets results. Drive the direct route to America's most densely populated market. Follow the signs. Follow the lead of advertisers like these: *American Oil, Atlantic Refining, Cities Service, Crown Petroleum, Esso Standard Oil, Gulf Oil, National Carbon, Oil Heat Council of New Jersey, Shell Oil, Sinclair Refining, The Texas Company and Tidewater Oil.* They're only a few of the many leading makers who, in the last three years, have advertised on WPAT . . . the station with the spark of success.

WPAT
&
WPAT-FM

narily proud, is Clair McCollough, president of the Steinman Stations and, as all know, one of the industry's hardest-working and most brilliant leaders. There is considerable talk that the National Association of Broadcasters is going to set up a chairmanship of its combined boards, and that Clair is likely to be elected the Association's first chairman. If this is done, Governor LeRoy Collins, the NAB's new president will, of course, find one of the finest broadcasters in the nation helping him in what, at best, must be a rough first year.

McCollough scores again

This past Monday, (14 November) chairmanship or no, Clair was in Washington addressing an NAB Fall Regional Conference. He made once again the usual solid points about the great necessity for what he calls the "emancipation" of the American broadcaster.

Even casual observers of the broadcasting scene are fully aware of the problems broadcasters have had with continuing threats of government interference, censorship, and other restrictive influences. Clair made the very valid point that he hoped the election would have made very plain to most Congressmen and other Government officials that broadcasters are, for the most part, a responsible, dedicated group of American businessmen, with much more than average awareness of their obligation to work in the public interest.

"Tampering with broadcasting's traditional freedom," Clair told his listeners, "represents nothing more than a form of social sabotage against the people themselves."

Clair's further point was that the industry's comportment in the recent election gave it every right to get off defensive in its attitude toward Governmental control, and to get on the offensive. He maintained that once freed from the handcuffs of the equal time restrictions, broadcasters showed dramatically and conclusively that they can be fair on a national level. And if they can achieve this impartiality on a national level, they certainly, said the Steinman chief, can manage an equal impartiality on a local level.

Hopes for new precedent

Clair expressed the hope that the broadcasters' excellent performance all during the campaign might even persuade a Government agency such as the Federal Communications Commission that radio and television men should have far greater programing freedom and far fewer restrictions than they've had before. Clair pointed out the extras which broadcasters may be able to give their listeners and viewers in the ways of meaningful public service, if they are allowed to plan their program formats on local community needs rather than on fixed percentages of program types.

These were, to a very large degree, the same sound points Clair made during his keynote speech at the last major NAB Convention in Chicago. These points cannot be made too often. For there are always those, in Government and out, who for whatever reasons, have their own anti-broadcasting axes to grind.

It's good to see men like Clair continuing the good fight, and I hope that he's right. I hope radio and tv will find that their super-job in this past campaign has won them new respect in Governmental and other important quarters.



This is Chet Long:

The contents of Chet Long's wallet are written in fourteen languages. In fifteen years of gathering and giving the news for WBNS Radio, Chet has visited twenty countries, and traveled 120,000 miles outside the continental United States. His cards identify him in press clubs from Tokyo to Reykjavik. In good old Americanese, Chet's cards also show he's an annual visitor to the Circleville Pumpkin Show, a member of the local Charity Newsies, the Buckeye Boosters, Humane Society and forty other organizations.

Chet joined WBNS in 1945, after making more than 5000 broadcasts for the Fifth Joint Service Command during World War II. His news scoops range from an inside-the-walls coverage of the Ohio Penitentiary riot and fire in 1952 to a continuous 48-hour stretch reporting the flood in January, 1959. His most recent honor came this month when his documentary on Korea received the Headliners Award from Press Club of Ohio for best news story presented on radio or television. He has been a commencement speaker in most high schools in Franklin County, and somehow always seems to work a 26-hour day.

On the occasion of his fifteenth anniversary with WBNS, we acknowledge Chet's unique place of affection in Central Ohio. As the man says about men like Chet—"They don't come along every day."

WBNS-RADIO

COLUMBUS, OHIO

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS

H-R
H-R TELEVISION, INC.

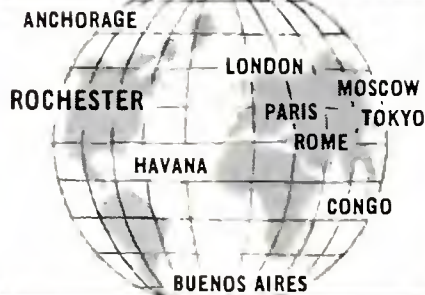
WREX-TV
CHANNEL 13 ROCKFORD



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



WVET Radio



ROCHESTER, N. Y.

ONLY SECONDS AWAY
FROM ANY NEWS CENTER
ON FACE OF THE GLOBE

**WITH COMPLETE
NBC NEWS
COVERAGE**

WVET-RADIO - ROCHESTER 4, N. Y.
NATIONAL REPRESENTATIVE:
Robert E. Eastman & Co., Inc.

Timebuyers at work

Lucy Kerwin, Kenyon & Eckhardt, New York, calls attention to "a broken record that's beginning to get on a lot of timebuyers' nerves. We hear comments to the effect that some forms of broadcast are being short-changed—they're not getting a large enough share of the advertising budgets. Is this really so? I don't believe it one bit, nor do most of my associates. The decision as to which medium or combination of media should be used by each client, obviously, is not made overnight. Nor is it decided by the timebuyer alone. It's the result of a thorough evaluation of a client's sales and marketing objectives, copy treatment, appropriation, etc., followed by a review of all forms of media to determine which ones would be most effective. When we tell representatives and stations that a specific client plans to use tv or radio, network or spot, we're merely implementing the decision of the agency. I assure you we never ignore any form of broadcast media. If it isn't selected, it just didn't fill the bill. But show us a better way to use these broadcast media and we'll evaluate it and recommend accordingly."



Raymond E. Jones of Young & Rubicam's media relations and planning dept. reports on his "specialized unit, whose sole function is servicing the radio and tv spot media. Buying is seldom involved. But, because our department is staffed by seven associate directors, 12 supervisors, and more than 50 other individuals having buying



responsibilities, Y&R's spot coordinating unit furnishes great quantities and depth of information. By providing not only the best and most pertinent availability data, industry trends, documented studies of station visits, etc., the unit frees the buying staff for more profitable efforts in areas of planning and buying. Maintaining the closest possible daily liaison with station management and their representatives, the spot unit is a constant source of information that frequently becomes part of an over-all media recommendation or serves as the basis for an opportunistic purchase. Advantageously—from the station side of the fence—this unit functions as a central clearing house where sheer size sometimes precludes regular contact with each potential source of sale."



**IF THE RCA TV TAPE RECORDER COST
\$5000 MORE, WE WOULD STILL BUY RCA"**

— says Stanley E. Hubbard of KSTP-TV

Says Stanley Hubbard, "After a careful study for over a year, our Engineering Staff decided that the RCA Television Tape Recorder was the best on the market. It was obvious to us that RCA advantages make all the difference in picture clarity and realism.

"Since that time, we have purchased three TV Tape Recorders—one color and one monochrome for KSTP, and a monochrome for KOB-TV Albuquerque. Today's increased sales are keeping our facilities humming. Our advertisers are sold on the consistently high quality of our taped commercials."

The value of installing RCA TV Tape Equipment is

being proved at more and more stations where nothing less than the best will satisfy. Superb pictures, outstanding convenience in operation and unequalled service during and after the sale are advantages that only RCA with its years of television experience can promise and produce.

Discover for yourself all the values of owning the RCA TV Tape Recorder. Check Stanley Hubbard and other enthusiastic users . . . see your RCA representative. He can give many reasons why this advanced Tape Equipment is the best buy for you.

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



The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

The "network atmosphere" of WPIX-11 extends also to our advertisers, 98% of which are *national*. You're with the best company . . . and companies . . . on WPIX-11, New York's Prestige Independent. Here is one station, that can *guarantee* you will never be near "mail order" pitches, over-long commercials and other types of high-pressure selling. Add the "network atmosphere" of WPIX advertisers to the "network look" of our *programming* and the Nielsen-proved quality of our *audience* and you have at least three reasons why your selling messages *count more* on WPIX-11.

the prestige independent with network advertisers!

- GENERAL MILLS, INC.
- COCA-COLA COMPANY
- GENERAL MOTORS CORP.
- KELLOGG COMPANY
- COLGATE-PALMOLIVE COMPANY
- NATIONAL BISCUIT COMPANY
- BROWN & WILLIAMSON TOBACCO CORP.
- MILES LABORATORIES, INC.
- WANDER COMPANY
- GENERAL FOODS CORP.
- DEL MONTE FOODS
- BORDEN COMPANY
- STANDARD BRANDS, INC.
- WARNER-LAMBERT
PHARMACEUTICAL COMPANY
- BRISTOL MYERS COMPANY
- F & M SCHAEFER BREWING COMPANY
- GENERAL ELECTRIC COMPANY
- TEXAS COMPANY
- REVLON, INC.
- P. BALLANTINE & SONS
- WESTINGHOUSE ELECTRIC COMPANY
- CONTINENTAL BAKING COMPANY, INC.
- R. J. REYNOLDS TOBACCO COMPANY
- PROCTER & GAMBLE COMPANY
- AMERICAN TOBACCO COMPANY
- RALSTON PURINA COMPANY
- FORD DEALERS
- SIMONIZ
- MINNESOTA MINING
- AND MANY MORE

*where are
your
60-second
commercials
tonight?*



WPIX

SPONSOR-SCOPE

28 NOVEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The most sought-after agency at the moment among the tv network sales departments is **J. Walter Thompson**.

The cause for this flurry of popularity: it's got wads of new money to spend with the turn of the year. And this includes a nice chunk for spot tv.

Among the accounts the agency will be buying for: **Quaker Oats, Lever, Ford, Schlitz and 7-Up**.

The fly in the ointment as far as the networks are concerned is this: **JWT will insist that it be given a lot of leeway as regards flexibility**. In other words, the agency will look for short-term privileges and opportunity prices.

In the process of the negotiations some of the earmarked network money may find itself diverted to spot.

The current disposition among network tv shoppers, especially in the daytime area, to limit their commitments to six weeks over 13, or even as low as three over six, can have some serious long-range repercussions.

The effects referred to would be on next fall's programing level.

The networks are already beginning to murmur that if too many advertisers start squirming against locking themselves in for 39-52 weeks they'll be forced to revise basically their own program economy and planning.

To wit: sharp squeezes on the traditions of network buying would lead to a reluctance on the part of the networks to commit themselves over the long run for expensive stars and programs.

Spot tv can run up a victory flag on this one: **P&G will use nothing but that medium for one of its older line products, Crisco (Compton), effective 1 July**.

It's an unusual move for the company. As a rule of thumb, a **P&G brand with 75% or better distribution is per se a network item**, with spot used to bolster weak spot or for special promotions.

It may have been largely due over the excitement produced by the **Kennedy-Nixon debates: average sets in use during October got a boost of about 5% over last year**.

The five-week average (26 September-29 October), as worked out by ARB, showed an average of **60.4%** as compared to **57.6%** in the like period of 1959.

Radio missed out at garnering **\$100,000 from Ocean Spray Cranberries (BBDO) for a four-day blitz** because there wasn't enough time to clear the proposed copy.

The plan had been to split the money between the four networks and spot (48 markets).

The campaign would have been between Saturday 19 November and Wednesday 23 November.

New business activity in spot tv included a call for availabilities in scattered markets by **All-State Insurance via Burnett** and the placement of some Christmas business.

The Christmas schedules: **Burgess Vibrocrafters (Tobias, O'Neill & Gallay)**, top 15 markets, three-week saturation; **Consolidated Athletic Supply (Mautner, Milwaukee)**, toys in various midwest markets.

A target currently for recruitment to tv from selling quarters: men's underwear.

Their theory: that if a major manufacturer in the field, say, like Reis, could be brought into the medium his competitors would quickly follow, as happened in the case of the bra-foundation brigade.

A report circulating in the trade on this subject: a British underwear manufacturer is mulling an American tv test, if he can get the right distribution in the right market.

The entertainment specials don't seem to be doing as well this season as they did a year ago.

Rack up the eleven time-preempting shows of this description which were aired between 20 September and 11 October and you get an average rating of 18.7 and an average haul of 8,452,000 homes.

The nine specials which went on during a similar span in 1959 scored an average 22.1 rating and an average of 9,563,000 homes.

Here's how Nielsen measures those 11 September-October specials:

SHOW	AA RATINGS	AA HOMES	TIME-TALENT COSTS*
Dow Mysteries (Sept. 20)	10.8	4,882,000	\$235,000
Dow Mysteries (Sept. 27)	13.4	6,057,000	235,000
Fred Astaire	19.1	8,633,000	450,000
DuPont Show of Month	17.7	8,000,000	425,000
GE's Horray for Love	20.9	9,447,000	350,000
Bob Hope	29.8	13,470,000	525,000
Bing Crosby	21.8	9,854,000	400,000
Victor Borge	17.4	7,865,000	375,000
Phil Silvers	20.0	9,040,000	400,000
Jackie Gleason	23.1	10,441,000	425,000
Donald O'Connor	12.7	5,740,000	350,000
Average	18.7	8,452,000	\$380,000

*Show costs from SPONSOR Comparagraph.

Whatever tv and radio salvage out of Shell Oil's (OBM) sweeping embrace of newspaper will be strictly vestigial.

In other words, the stations that have been carrying Shell schedules might as well accept any offers for the periods, and there are said to be plenty.

If OBM buys any air media for Shell it will be in areas where it feels that newspapers can't do the job.

Madison Avenue commentary anent Shell's new media strategy: It's a big gamble.

NBC TV's daytime sales has made available to agencies a breakdown showing to what specific degree the CPM goes down as additional stations are added to a lineup.

It's a special Nielsen analysis dated and stacks up like this:

Number of NBC Stations	Avg. Cost Per Commercial Minute*	Homes Delivered Per Minute**	Cost-per-1,000 Homes
Top 50	\$3,740	2,893,000	\$1.29
Top 110	4,290	3,978,000	1.08
Top 170	4,570	4,475,000	1.02

*Average cost based on maximum contiguity and discounts in Class C quarter-hour time charges for June 1960 and net program charge of \$2,500. **Audience is average for week ending 4 March 1960.

Two interesting developments bearing on daytime which emerged from ABC TV sales the past week:

1) Several half-hour shows will be placed on seven two-station-market stations on a delayed basis. Clearance times will be left to the station's discretion, with, of course, the co-approval of the network and the advertisers involved. Obvious inference: such ABC programs will replace low-rated shows from the network with which the station has a primary affiliation.

2) ABC clients have been given the go ahead on the use of 30-second commercials. These insertions will be permitted during the second half of a half-hour daytimer and confined to the major sponsor in that quarter-hour. The commercial breaks for that quarter-hour will figure as follows: a minute commercial for the major client; a minute commercial for the minor sponsor; a 30-second commercial for the major and another 30-second commercial for the major client following the credits. The major client uses his third commercial minute on a cross-plug basis, but this to be on the same series. (For background on these ABC shortie commercials, see 3 October SPONSOR, page 32.)

NBC TV becomes the sole repository for Colgate's daytime business with the start of January: the loss to CBS TV, three quarter-hours a week, or \$3.7 million in annual billings.

With the addition of the three quarter-hours NBC TV will be carrying seven quarter-hours of daytime a week for Colgate.

For the first time in the history of the medium Colgate will be using one network—CBS—for its nighttime activities and another—NBC—as its lone daytime outlet.

A significant feature of the deal, as initiated by Bates: NBC for the first time will permit the use of 30-second commercials and four commercial breaks in a quarter-hour period.

Where the 30's may be spotted: (1) right next to the opening billboard and (2) following the closing billboard in each totally owned Colgate quarter-hour segment.

ABC TV and Wrigley have jointly embarked on the run-of-schedule idea—something brought over from spot—on a grand scale.

The ABC schedule is said to run around \$4 million, with this budget over and above—so the Wrigley ad department assures—the \$7 million Wrigley has been spending in spot and radio.

EWR&R will be the agency of record on the network buy which takes effect immediately after Christmas.

Dimensions and mechanics of the ABC-Wrigley entente: (1) maximum use of daytime minutes seven days a week; (2) announcements will be "snaked" into nighttime available shows and specials, including unsponsored public affairs programs, weekend sports and Championship Bridge.

Flexibility will be the keynote and the commercials which Meyerhoff has been using in spot will also go network.

The ROS angle has sprouted two questions among Chicago reps: (1) how will the network keep from back-to-backing a Wrigley commercial on a spot schedule; (2) if the ABC concept works out to Wrigley's satisfaction, isn't there a likelihood of the gum manufacturer cutting back substantially on spot tv. (Meyerhoff is the account's agency for spot.)

Anyway it's looked at, the deal's quite a sales coup for ABC.

ABC TV pulled all stops in letting the trade know that it registered five out of the top 10 in the Nielsen 24-market ratings for the week ending 13 November.

CBS TV had three of the leaders and NBC TV, the balance. The only season's newcomers in the 10 were ABC's: Flintstone and My Three Sons.

ABC also promulgated this comparison. Among the 51 nighttime half-hours it dominated in 21, whereas CBS led in 16.

Esty this time is getting unusually strong support from reps in its annual survey of how radio stations are holding to the agency's groundrules on product protection, etc.

A number of the reps have dispatched letters to their stations to get the tapes requested to the agency as close as possible to the stipulated deadline (28 November).

The reps recall that last year many renewals were held up until the agency had a chance to examine the tapes for possible infractions.

Perhaps a joint probe by the agencies' research departments would come up with the answer to this strictly intramural conundrum.

Lately there's been a big shortage of girls who can handle radio/tv traffic and Chicago agencies can't understand why it's been difficult to find applicants with the qualification, or inclination, for these jobs.

The NATRFD held its annual meeting in Chicago this week, with the research emphasis on farm family buying habits and the farmer's economic problems with his production equipment.

As happened last year, the Chicago Area Agricultural Advertising Association was brought into the proceedings to get the viewpoint of agency and advertiser.

A top-rank agency is telling its clients that an analysis it made shows that the average tv home watches 500-600 commercials a week, both network and spot.

Also, that this average home could be exposed, if it watched long enough, to as many as 10,000 commercials a week.

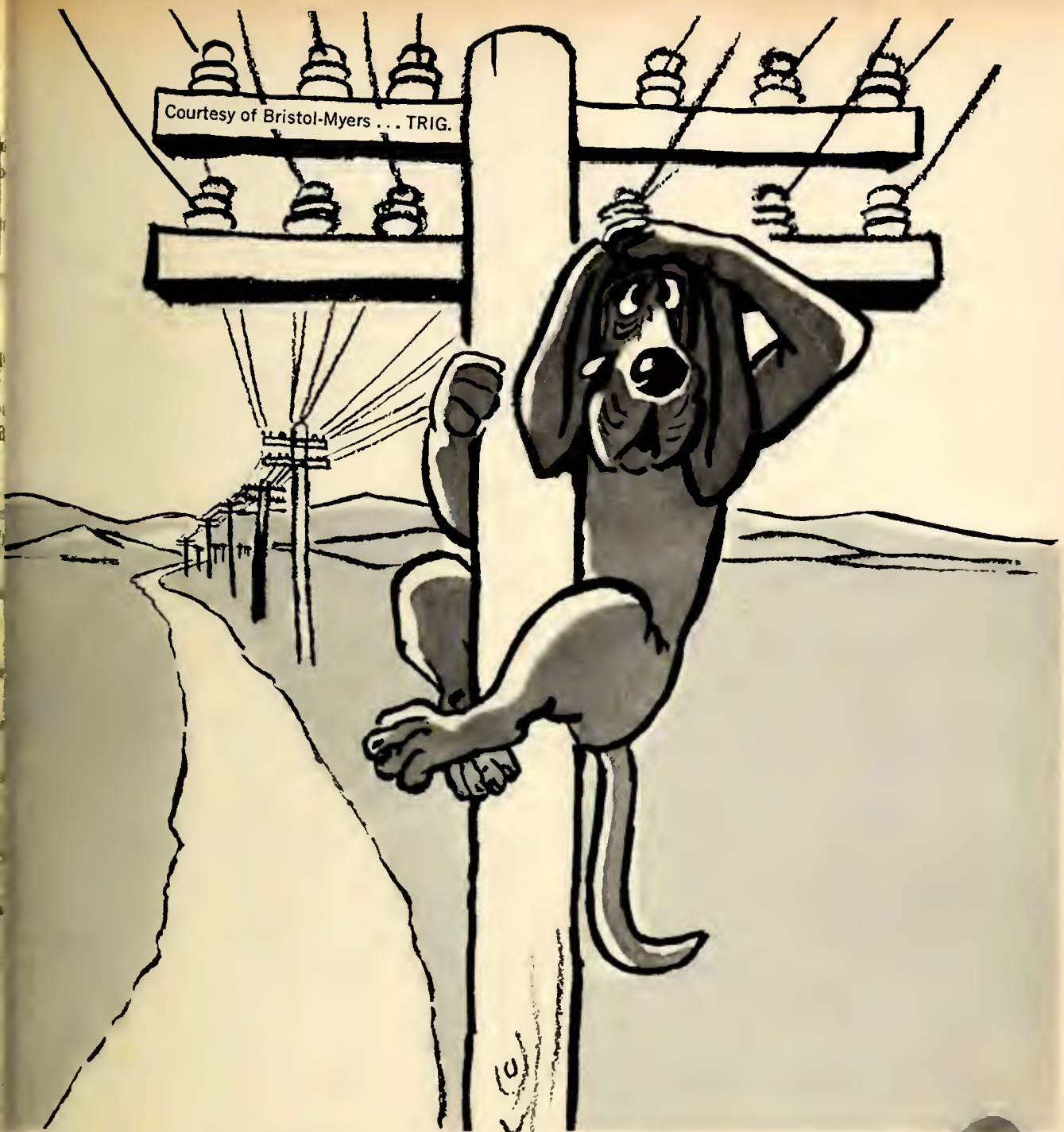
The point that the brief sought to make: that what the copywriter and commercial producer delivers is getting more and more important.

All classifications of viewer devoted more time to their tv sets the first week of March this year than they had the year before.

Following is a comparative breakdown from Nielsen on how much viewing was done for that week, according to income, family size, age of housewife and education:

CLASSIFICATION	MAR. 1960 HRS.	MAR. 1959 HRS.
Income		
Under \$5,000	42.7	39.5
\$5,000-\$7,999	44.6	41.8
\$8,000 & Over	41.2	37.7
Family Size		
1-2	34.1	33.0
3-4	43.4	39.2
5 & Over	54.4	48.8
Age of Housewife		
16-34	50.4	45.9
35-49	49.3	43.8
50 & Over	36.9	36.7
Not specified	36.9	33.4
Education of Head of Family		
Less than 4 years highschool	41.4	38.8
4 years of highschool	43.4	42.1
1 or more years college	39.1	38.8
TOTAL U.S. VIEWING	43.1	39.9

For other news coverage in this issue, see Newsmaker of the Week, page 10; Spot Buys, page 46; News and Idea Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 70; and Film Scope, page 56.



KPRC-TV SELLS SO MANY HOUSTONIANS, A BLOODHOUND COULDN'T FIND THE ONES IT DOESN'T!

No "ifs" about KPRC-TV. KPRC-TV keeps Houstonians tuned to Channel 2 up to 27 hours a day! And not just by tricking them with hoopla and gimmicks. KPRC-TV helps persuade all Houstonians - all day and night. That's selling power! KPRC-TV is the neatest, easiest, easiest-to-use salesman you ever laid hands on. Try great new KPRC-TV selling!

Represented nationally by EDWARD PETRY and COMPANY



If you could profit
from the experience
and know how of

H. "Jeff" Forbes

who, in the words of the President, Yankee Division — RKO General in Boston, "has been a loyal and devoted staff member of our organization for five years. As Producer and Director of our Film Department, he went overseas with other members of our staff and produced some of our outstanding public service documentaries. Later he achieved enviable work in our sales Department where he has completed several years as Account Executive . . . and who a salesman—sales manager—general manager of radio stations in the 1940's, producer—director—sales executive of TV-Film and senior account executive of both (Yankee Network, WNAC, WNAC-TV, WRKO-FM) in the 1960's, has an outstanding record of success.

Be sure to write for particulars to: H. J. Forbes, 18 George Aggott Road, Needham 92, Mass.

49th and Madison

Needed: reform for tv buying selling

In the 17 October issue of SPONSOR, Bruce R. Bryant, CBS TV Spot Sales, ("Those Two SPONSOR Articles Were Wrong"), tackles the important industry problem of "disappearing tv spots"—the ones that are quoted to a buyer, but can't be confirmed.

Our article with which he takes stern issue, "Don't Call Us—We'll Call You," makes no mention of spot tv and directs itself four times to the radio buying/selling function.

However, having recently purchased a Fourth Quarter, 1960 spot tv schedule in some 20 markets with the doors wide open to the salesmen, I can readily understand his concern from the following: 1) Despite the fact that most of the spots were purchased on-the-spot in person and the remainder were purchased with no more than an overnight or one day delay in considering the avails, 40% of the spots quoted were not available and the entire schedules on five stations were not available. 2) Largely because the doors were left open, 40% of the buy had to be made at home.

In an era of instantaneous communications we heartily subscribe to a sweeping reform of the tv buying selling function in which fresh spots could be made available and sold instantaneously. The only other alternative, which we have been forced to adopt reluctantly on several occasions is to call the tv stations direct and buy fresh spots off the board.

Since we are completely happy with our closed door policy of purchasing spot radio advertising, we also wish to correct some of the general misinterpretations Mr. Bryant has drawn from our article: 1) Our buyers are not "completely out of contact with the reps for a week"—the line of telephone communications are wide open between the secretaries. 2) He has garnered the impression that orders are not placed until the end of the week in which the doors are closed.

Actually, since the buyers are free from presentations and argumentation, they are able to act immediately on the avails delivered to them and the purchase is relayed by the secretaries moments later. 3) Mr. Bryant closes with a recommendation for "extra effort." We're with you on this, Mr. Bryant—extra effort in streamlining the old fashioned, expensive, time-consuming facets of our buying/selling function.

Jack Walsh
D. P. Brother & Co.
Detroit

Clarification

While I appreciate the treatment given our Advertiser Area project in your recent issue ("New Market Ranking Ahead" SPONSOR, 14 November), I should like to clarify two points:

1. We are not trying to eliminate the metro area, but are trying to establish a larger common denominator for measuring radio impact, in line with advertiser marketing requirements.

The metro area will still be of use in determining the audiences of the less powerful stations, and in developing relationships between "inside" and "outside" advertising effect of stations.

2. The rankings of Advertiser Areas which SPONSOR has developed are clearly based *only* on the top 100 metro areas in the U.S. The Raleigh-Durham Advertiser Area, for example, would rank well within the top 100, but is eliminated from consideration due only to the fact that the metro areas for this market were not in the top 100.

I believe it should be made clear that SPONSOR ranked the top 100 without consideration of any market whose metro area was below the top 100 in rank.

Frank G. Boehm
vice president
Adam Young, Inc.
N. Y. C.

LOWEST
Cost Per Thousand

FIRST
In Both Pulse and Hooper

ONLY
*Station With Supermarketing
Merchandising*

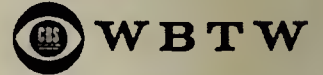


Represented Nationally by **GILL-PERNA**
New York • Chicago • Los Angeles • San Francisco • Boston • Detroit
CONSOLIDATED SUN RAY STATIONS
WALT, Tampa WPEN, Philadelphia WSAI, Cincinnati

**A pretty melody
is like Florence**

Florenz Ziegfeld to Florence, South
Carolina—glorifier to glorified! But

Florence doesn't need glorification.
Fifth largest single-station market in the
nation, Florence and WBTW
go together like words and music.



Florence, South Carolina

*Channel 8 • Maximum power • Maximum
Represented nationally by CBS Tv Spot Sales*



A Jefferson Standard
affiliated with
WBT and WBTW, Ch

1 Reaching the buying public

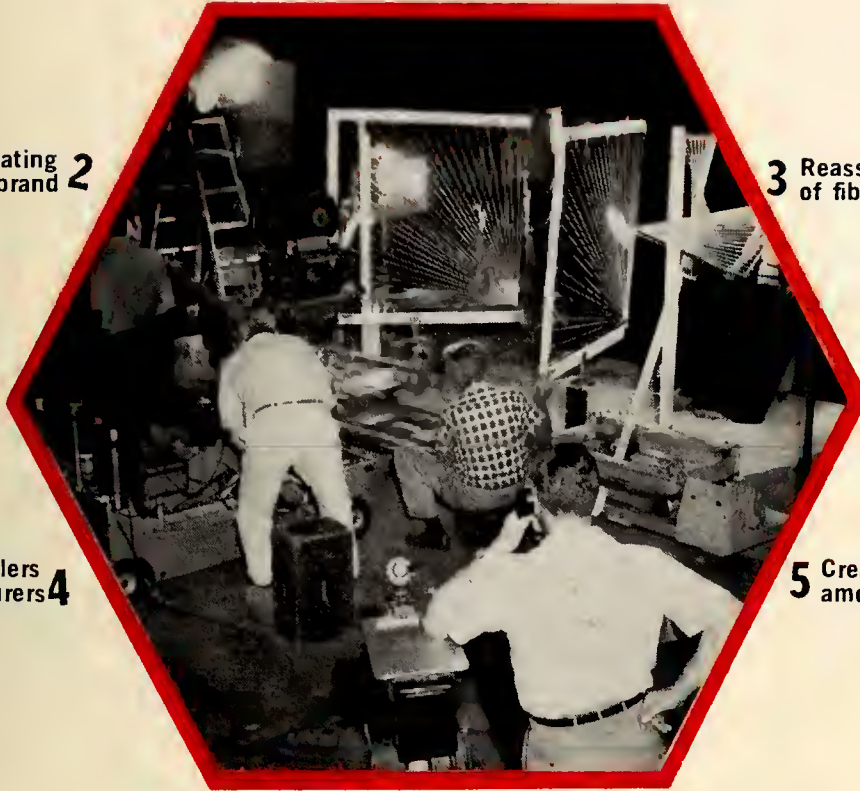
2 Educating, creating awareness of brand

3 Reassuring buyer of fiber quality

4 Reaching retailers and manufacturers

5 Creating enthusiasm among the retailers

6 Convincing manufacturers of advisability of fiber



SYNTHETIC YARN MAKERS FIND:

Tv solves six-sided ad problem

Three major synthetic fiber producers had reached buying public, manufacturers, and retailers by diverse routes. Tv reaches all

This season the producers of synthetic fibers have a six-sided selling job, one that becomes more complicated with the introduction of each new fiber.

Du Pont, Eastman Chemical Products, and Chemstrand, major producers and advertisers of nylons, acrylics and polyesters, must accomplish

all of the following in their advertising:

- Reach the buying public, mostly women.
- Educate—to get the consciousness of fiber deeper into the buyer; to create an awareness of brand names.
- Reassure the buyer, make him

confident of the values of goods made with synthetic fiber.

- Reach people in the trade, manufacturers and retailers of goods employing synthetic fibers.
- Convince manufacturers of the advisability of using the fibers.
- Create enthusiasm among retailers, so they will stock and feature products made of the fibers.

And the only medium that hits all six targets at once, the Big Three have found, is network television.

To further complicate client and agency problems, new fibers are constantly being introduced, and in the



DU PONT MERCHANDISES WEB TV

To interest the retailer in its product and to keep him up to date on what particular fiber will be featured in its ads, DuPont sends out weekly folders describing the next June Allyson show. They cover in detail every aspect of the upcoming commercials, and remind the dealer to watch—pointing out that it is “the only prime evening network show in the soft goods industry.” The promotion pieces note “the specific fiber benefits featured in the commercials,” and urge the dealers to “remind your customers about them again.” Themes for the spots and displays come under such headings as “commercials featuring Orlon,” or “blends of 65% Dacron,” “carpets with pile of 100% DuPont Carpet Nylon.”

next few years, blending of fibers will create new properties for use in new and different manufactured products. The dilemma in a nutshell, as reported by one client official: “Half the people in the trade can’t keep up with what’s going on, or for that matter understand it. If we’re confused, imagine how the public feels.”

The public does get confused, but its way is being smoothed by advertising—especially television, the fiber producers’ agencies agreed. Tv advertising enables the public, and the trade, to identify brand names with

talent and, eventually, ingredients and their special properties with brand names.

Regardless of the confusion, the public has still accepted the synthetics to the tune of 1 billion, 638 million pounds of consumption in the 1950-60 decade (or 25.3% of total mill consumption of all fibers). In the previous decade, man-made fibers accounted for 827 million pounds, or only 13.4%, as compared to raw cotton, raw wool and raw silk’s 86.6% (Textile Economics Bureau).

It would seem that synthetic fibers

enter the ‘60’s on a sort of titled plateau, consumption climbing but at a slowed rate. The television effort is expected to be a big factor, said one company spokesman, in pushing man-made fibers past the 30% mark in the early ‘60’s by accelerating consumption.

A slide-rule for the future is the tv outlay of the biggest advertiser, E. I. Du Pont de Nemours. Estimated Du Pont gross network time billings for the first eight months of 1960 were \$2,748,512 (LNA-BAR) for its various synthetic fibers, which would indicate that 1960’s total will jump above 1959’s figure of \$3,173,219 (or 67.7% of the total tv budget for all Du Pont products). Discounts, especially for the 50-week buy of *The Du Pont Show* with June Allyson on CBS, will lower the net figure.

Du Pont is the only major fiber advertiser in spot television. Its \$125,850 outlay in the first half of 1960 (TvB-Rorabaugh) went mostly to local women’s shows in which Du Pont tied in a showing of fashions and home furnishings made from its fibers with promotion for local retailers who were to feature them.

Eastman Chemical has put about \$400,000 gross time into network tv for the first eight months of 1960, mostly daytime. This compares to less than \$375,000 for all of 1959, its first years on the network medium. The greater frequency of Eastman’s messages this year is even more evident when the firm’s dropping of nighttime participations, its big outlay for the U. S. open golf championships in 1959, and its concentration on the less expensive daytime shows are noted (plus CBS discounts).

Chemstrand’s gross billings for 1960’s first eight months were \$892,287. For all of 1959 they were less than \$800,000. The total will be held down somewhat, however, because two network series, *The Man and the Challenge* and *Diagnosis Unknown*, succumbed early this fall.

The heavy and almost exclusive use of network television by the synthetic fiber makers raises the questions, “Why not spot?” and “Are the spot salesmen falling down in this area?” To both, the fiber advertising managers answer that it is not any weakness on the part of spot, but net-

work's glamor, that has excluded spot.

"There are so many factors that enter into the selling of products made with synthetic fibers," explained B. J. Clark, head of the Du Pont textile fibers department television group, "that network tv is the only workable answer.

"We can't say, 'Our beans taste better, so go buy a can.' We are sell-

ing comfort and neatness or, in other words, emotions. Network tv personalities like June Allyson are necessary to appeal to the buyer, because so many factors are involved in this kind of a purchase—price, style, color, fit.

"But we have a many-sided problem in the textile industry," he continued. "We also have to convince people in

the trade and get their enthusiasm for our fiber." That's where personalities such as Garroway and Paar come in, Clark said. Their function: not only to sell to the viewer, but also to feature products of manufacturers on their programs, helping to promote certain items that Du Pont feels will add to the prestige of its fiber.

(Please turn to page 42)

HOW THEY USE TV FOR SYNTHETIC FIBERS

Advertiser

Agency

Tx expenditures
Jan.-Aug., 1960



A. J. SMITH, JR., ad mgr.,
Du Pont textile fibers



HENRY S. BEAN,
v.p., acct. gp. head,
BBDO



H. A. ERICSON,
v.p., acct. gp. head,
BBDO

\$2,748,512—network*

125,850—spot—(6 mos.)†

Du Pont textile fibers currently have full sponsorship of "The Du Pont Show with June Allyson" over CBS, plus participations in NBC's morning "Dave Garroway Show" and evening "Jack Paar Show." The rest of its outlay goes to local women's shows.



BERNARD F. BERTLAND,
ad. dir., Chemstrand



JOSEPH R. DALY, v.p.,
a.e., Doyle Dane Bernbach

\$892,287—network*

Chemstrand's total effort is now in daytime network programming on NBC, with participations on re-runs of "The Loretta Young Theater" and on Bill Cullen's daily "The Price Is Right." It had been scheduled to sponsor the hour-long "Diagnosis Unknown" on CBS and also "The Man and the Challenge" on NBC. Both these nighttime shows, however, succumbed early.



BRUCE ROBERTS, ad. mgr.
textile div., Eastman



JACK BENOZE, v.p.,
account exec., DCS&S

\$400,000—network*

Eastman Chemical Products has placed its whole television budget on CBS from 10 a.m. to noon daily. The lineup includes reruns of "I Love Lucy" and "December Bride" plus "Clear Horizons" and "Video Village." Sponsor has pulled out of nighttime "Ed Sullivan Show" in order to feature more products to woman buyers.

*LNA-BAR gross time billings
†TxB-Rorabaugh gross time billings

A TOP AGENCY ASKS OBM SOME QUESTIONS

An OBM spokesman declined to answer the questions below posed by a "Top Five" agency, which feels these points would be brought up by clients who are possibly interested in switching over to a fee basis.

1. *What constitutes "costs?" Is it total payroll plus an accepted overhead factor? Is it 25% on all out-of-pocket costs, instead of normal 15% or 17.65%?*
2. *What control does Shell exercise over "cost," assuming they mean payroll? Do they exercise control on number of people and total dollar payroll and individual salaries?*
3. *Are these costs related purely to material placed with commissionable media?*
4. *Is collateral material—sales promotion material, etc.—included also in this arrangement, in which case would they get cost plus 25%?*
5. *Is this a manpower package? Can Ogilvy change a key man on the Shell account without first getting the client's consent?*
6. *Are normal media commissions paid to Ogilvy and credited by Ogilvy against their charges to Shell as calculated under the reported arrangement?*
7. *Does this arrangement create an "innovation" in the sense that media deal direct with the agency client insofar as payment of media commissions is concerned?*
8. *Is it true that Ogilvy, under this new arrangement, is no longer functioning as an advertising agency but, instead, as an art—copy & supply house?*

ADMEN CRITICAL OF FEE PLAN

- Most agency executives are skeptical about Ogilvy's 'cost-plus-25%' remuneration deal with new client Shell
- Stations are expected to continue accepting OBM's orders and will treat business the same as under 15%

The show-stopping announcement that Ogilvy, Benson & Mather would be retained by its new client Shell Oil on a fee basis (SPONSOR, 21 November) was generally received with a marked lack of enthusiasm by the agency business. Although most agency comments and reactions were

"off-the-record" they were peppered with criticism and skepticism. Very few indicated OBM's move would pave the way to a widespread change in the agency remuneration system.

Meanwhile a check of stations revealed they (stations) do not expect to treat orders from Ogilvy any differ-

ently than they would orders from other agencies operating under the 15% commission system. It was also clarified last week that under the new arrangement all commissions will be paid by the media, as before, to the agency. The agency, however, will credit all commissions on its books against the decided flat fee which the client pays. At year's end, the client will either have to make up the difference between the commission and the fee that is due, or it will receive a rebate from OBM, depending on how much commissionable advertising was placed.

One executive who "stuck his neck

out" for quotable comment was Robert F. Carney, chairman of the board, Foote, Cone & Belding. He told SPONSOR:

"Ogilvy's announcement has opened the way for a serious comparison of the fee system vs. the 15% commission system which has limited our profits arbitrarily. We would welcome anything that might enable us to do better financially, and certainly on the average this fee system should enable us to do better."

When the move was announced at the ANA meeting in Hot Springs earlier in the month, statements were issued by Edwin Cox, chairman of the board, Kenyon & Eckhardt (Shell's agency for institutional advertising) and Sigurd S. Larmon, chairman, Young & Rubicam. Cox and Larmon expressed similar views as follows in defense of the commission system:

• Cox: "In our opinion the commission system is the best that has yet been developed. It has worked very well for both agency and client over a long period of time, and has withstood a number of tests over the years in which advertisers or agencies have tried to change it and these changes have largely been abandoned."

• Larmon: "In the past there have been other experiments and other at-

tempts to get away from the commission system of agency remuneration, but the 15% commission is still the standard of our business.

Both specified, however, that their agencies would not close their minds to possible changes in their systems of remuneration.

In criticism of the commission system, FC&B's Carney said: "There are many basic problems under the commission system. The most pressing one in terms of finances is that overhead expenses have been going up constantly and although media rates, too, have risen, they have not kept pace with the rise in our costs. For that matter, neither has the rise in client budgets been able to compensate for the rise in costs."

General response to a SPONSOR spot check of the presidents and board chairmen of 15 leading agencies, for reactions to the Ogilvy-Shell move produced a variety of "no comment," "out to lunch," "in a meeting," and "out-of-town" statements. Those that did "talk" did so off the record and with no possibility of attribution to their particular agency. It was generally expected that most agencies would not comment until they had a clearer picture of the structure of the Ogilvy-Shell arrangement (see box opposite) and could have top-level

intra-agency conferences to determine policy and/or further action.

On the skeptical side, one president of a top-level agency said: "(David) Ogilvy managed to get what he was after,—a lot of publicity—but in the process he did an unfair thing: to imply that the other three agencies considered by Shell (before OBM's appointment) had given serious thought to Shell's fee proposition. That distinctly wasn't so." (The other agencies were Benton & Bowles, J. Walter Thompson, and Kenyon & Eckhardt).

The Ogilvy move was also termed by a leading agency head "an eye-patch job on the business end" (referring to Ogilvy's "eye-patch" print campaign for Hathaway shirts) . . . "a seven day wonder" by another . . . and "a publicity stunt" by a third.

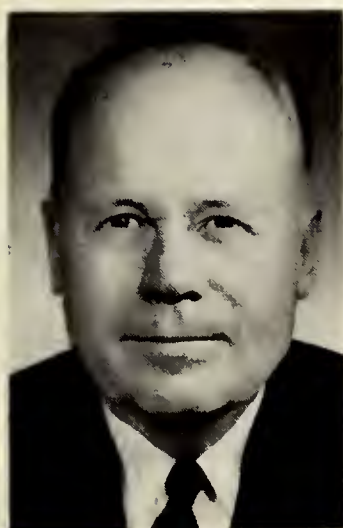
"Ogilvy's move will cause advertisers to raise questions, but the business could occupy itself with more useful issues—like improving its creativity," said one agency president.

"You're not going to get any answers," one executive of a medium-sized shop told SPONSOR. "Most agencies will await top-level conferences for a chance to hash out Ogilvy's move and possibly come up with plans of their own or completely dis- (Please turn to page 44)

They Took A Dim View of Ogilvy's Plan He Was In Favor



Edwin Cox



Sigurd Larmon

KENYON & ECKHARDT's bd. chmn. Cox and Young & Rubicam's chmn. Larmon agreed that the commission system is "the best that has yet been developed" but both said their agencies would examine OBM's plan. Foote, Cone & Belding's bd. chmn. Carney was critical of the 15% commission system "which has limited our (FC&B) profits arbitrarily." Other top-level agency executives withheld comment, or talked skeptically "off the record" about the Ogilvy, Benson & Mather revolutionary plan.



Robert Carney

AGENCY 'MAVERICKS' ON RISE

► Contractors' growth is due to high costs of tv production, creative talent and collateral, extra agency services, lack of tape and production facilities in small markets

ON THE SET of a soap commercial taping at Telestudios are Lyn Babcock and Ed Kogan, who produce, direct tape ads for agencies, clients



There is a small group of independent non-agency companies, which might be classified as "mavericks" springing up on the agency front in N. Y. and Chicago. These shops operate within the periphery of the industry, perform very legitimate functions, and do so at the request of, and with the blessing of agencies and clients alike.

Where small out-of-New York agencies could at one time handle radio spots, the advent of tape, and the quality of commercials of high-budgeted national spot advertisers, require experienced professional copywriters, producers, and directors. In cases where an agency—small, medium or large—can't afford to employ extra or any full-time creative technicians in tv, peripheral groups such as Babcock & Kogan in N. Y. and Creative House in Chicago can step in and effectively aid an agency. Feature Merchandising Inc., also of Chicago, is a service outfit on the product merchandising side.

These three companies are agency adjuncts stressing three distinct areas:

- Babcock & Kogan specialize as producer-director of tape commercials.
- Creative House offers storyboards and copy lines.
- Feature Merchandising Inc. provides in-store merchandising services for radio/tv food advertisers.

Most closely allied with tv is Babcock & Kogan which defines its function in three areas: extension of the tv department to New York agencies, a N. Y. branch office for out-of-town agencies, and directors of tape commercials for all agencies. B&K operates only in the broadcasting sphere of advertising.

"We operate as an adjunct to the agency," partner Lyn Babcock told SPONSOR, "and are not a film or tape studio, as so many people falsely believe." B&K prepares scripts, writes jingles, composes music, produces and directs tape and film commercials, handles show supervision, and generally represents its clients in all areas of tv/radio production.

B&K is Miss Babcock and Ed Kogan, both affable, young agency-oriented people. They joined up about a year ago. Miss Babcock had

been a producer-director with J. Walter Thompson and is a member of the Directors Guild of America. Kogan had been director of tv/radio of Joseph Katz Co. in N. Y. and executive producer and head of Edward H. Weiss & Co.'s N. Y. office. He had also been director and associate producer at both CBS TV and NBC TV.

Here are some of the ways B&K operates. It was called in by Hockaday Associates to produce and direct two tape commercials for Jantzen sweaters, and in the process aided a Hockaday writer in putting the copy in tv form. For this type of service (film or tape production) B&K's fee is commissionable, in with the cost of the taping or filming.

Other services, such as storyboards, jingles and scripts are charged separately. In one case, B&K was called in to write four scripts and two jingles for American Doll & Toy Corp. whose agency, Webb Associates, has a small tv department. B&K then supervised production at a N. Y. film house.

When Allen B. Wrisley Co., Chicago, bought into some network daytime shows on behalf of its bath and boudoir cosmetic line, B&K produced and directed five tape commercials at Telestudios and proceeded to supervise the spots on the air, for Wrisley's agency Peitscher & Janda, Chicago. "There is a necessity for agency supervision on any sort of commercial participation, film, tape or live," said Kogan. "Many out-of-town agencies and advertisers don't have anyone supervising for them in New York, other than network personnel who, though very competent are usually much too busy to treat commercials with the love and care of an agency," he said.

A southern prospect told B&K he wanted to produce in N. Y. two one-minute spots with six people on camera plus an announcer and a quartet, utilizing live action, animation, roto and stop motion. B&K suggested using fewer people in the spot, and that it was "too busy" with all the effects originally planned. Kogan also told the southern firm he could get a lower bid from reputable commercial houses in New York, than could the advertising agency.



ED KOGAN runs through an Auto-Lite commercial with Dave Garroway for delivery on NBC TV's 'Today' show. B&K directed, supervised the ads for Grant Advertising, N. Y.



LYN BABCOCK (above) directs a shot on a children's bubble-bath commercial for taping at NTA TeleStudios in N.Y. Below, a model steps in for the shooting. Spot was done for Allen B. Wrisley Co. division of Purex



By translating the agency's concept into technical and production terms for the film or tape producer, B&K usually achieves lower bids for clients.

To prove the point, Kogan suggested the agency pitch any two film production houses in N. Y., and Kogan pitch two others with similar price structure. The client got bids averaging \$16,000, Kogan, bids averaging \$13,500 which included B&K's production-supervision fees.

As to the future of Babcock & Kogan, "it depends largely on educating small agencies without proper tv departments that there is a need for high-grade, professional approach, to every commercial today." Continuing the point, Kogan said, "Madison Avenue is everywhere today. There aren't any small markets anymore. An advertiser can't have a commercial less than the best, because he is competing with commercials of multi-million dollar companies. using spot."

It is also B&K's contention that many agencies, large and small, don't have the budget to maintain sufficient high-priced, experienced personnel on its staff on a year-round basis, and outfits such as B&K offer this type of talent on a per-job basis.

An example of this is one of B&K's current jobs for Grant Advertising, a New York agency with a full-time tv department. Robert C. Mack, Grant's

vice president in charge of radio/tv, hired Babcock and Kogan to supervise production of the Auto-Lite commercials on Dave Garroway's *Today* shows and 10 November special. "This enabled Mack to keep important agency personnel on other Auto-Lite assignments and gave him (Mack) added experienced producers. To quote Mack: "B&K has worked very closely with my own tv department, so that control always remained within the agency."

Although there is no direct affiliation, B&K works closely with Nye-Davis on the West Coast. For instance, both firms do work for George Hartman Co., agency for Hartz Mountain products, heavy daytime tv advertiser.

In wooing new business, B&K stresses that "our constant activity in N. Y. puts us in a good position to save your client considerable money—from securing lower bids to making various savings during production." It also adds that "service by professionals on a per-job basis is the answer to high cost of maintaining experienced television specialists and year-round representation in N. Y."

Creative House, headed up in Chicago by Jack Baxter, is also closely allied with tv and is involved with creating campaigns for all media, but 60% of this is in tv. For tv clients,

Baxter provides a complete campaign concept plus storyboard. He charges \$600 per storyboard. The fee includes production supervision, if the shooting is done in Chicago.

Baxter's work comes to him chiefly through advertising agencies, mainly falling into one of the following categories:

- Agencies that don't have complete tv creative facilities.
- Agencies that need creative help during peak work load times.
- Agencies that feel a definite need for an outside, objective approach on a client creative problem.
- Agencies with special client assignments, such as image-building projects, and the like, but no time for the quiet contemplation required for the creation of such a project.

Baxter recently has done tv campaigns for Texise Chemical, Mars Candy, Vic Tanny Gyms, Hollywood Bread, and Storz Beer.

Baxter believes his work at Creative House is more personally satisfying as an outlet for his particular talents, than within the framework of an agency. "In an agency a creative person must declare himself either as a writer, an artist, a producer, a photographer, or what have you," he says. "But in an operation like Creative House we can work faster and more efficiently without hav-

VERSATILE adman Jack Baxter, head of Creative House, or 'the house that Jack built,' specializes in storyboards and copy lines



FEATURE merchandising field worker Kathleen Ford checks product arrangement on grocer's shelf for foods sponsored on WGN-TV



ing to go through inter-departmental channels, so often responsible for the misinterpretation of ideas."

When asked whether or not CH will ever become a full-fledged agency, Baxter answers: "I have no intention of it. Creative House performs a unique creative service not available through consultants, advisers, free-lance writers or artists.

Baxter's primary function is hard to pin down. For instance the Chicago telephone directory lists him under photographers. The N. Y. and Chicago Art Director's Clubs call him an art director. The book "100 Top Copywriters" cites Baxter, and the trade press has often referred to him as a tv writer-director. He has, in the past, been creative director of BBDO, N. Y., and executive v.p. of Robert W. Orr. In Chicago he served as a creative head at Leo Burnett and Earle Ludgin. He opened Creative House in 1958.

Probably the most unique of the three outfits is Feature Food Merchandising which "specializes in the movement of product." Here's how the merchandising service works. In the Chicago market, for instance, a grocery product advertiser on a station (WGN) must spend \$500 per week on radio for 13 weeks or \$1,250 on tv for 13 weeks. He is then eligible for the WGN Feature Merchandising Service, which includes the following in-store benefits:

Coverage by Feature Merchandising field staffers of over 500 grocery outlets in the Chicago area for continual checking of product conditions in both chain and independent stores. The service includes checking on pricings, facings, rotation of dated products, putting up shelf talkers, shelf strips, working on special shelf displays, handling coupon and coupon redemption at the end of the day, and, in independent stores, the field staffers actually arrange the shelf displays for participant products.

Two days each week, the FM staffers set up the WGN bargain bars in grocery stores. At the bargain bar, all participating products are featured in special display, samples are served, and product demonstrations are held. In turn, the bargain bars are plugged via radio and tv on WGN with an-

(Please turn to page 60)



COMBINATION sales meeting-entertainment show, staged by Knodel-Tygrett salesmen for dealers, sparked enthusiastic response. Promotion cost was only slightly more than print-type

'OPEN-CIRCUIT' TV KICKS OFF DEALER PROMOTION

Bright and early Thursday morning, three weeks ago, Cincinnatians who had their tv sets on probably caught a show which wasn't meant for them, but which they sat through and talked about for days after.

It was 7:30 a.m. when some 500 Zenith-Norge dealers put their hands to their dials, or were routed out of bed by a phone call and urged to do so. The occasion: a special Thanksgiving promotion sales meeting sponsored by Knodel-Tygrett Co., largest Zenith-Norge distributor in the country. The "open closed-circuit" telecast over WKRC-TV, a first for the giant distributor, was aimed at dealers in 29 counties in Ohio, Indiana, and Kentucky. Reason for using a mass medium like television for an "inside job" was, in one word, time.

Known for its imaginative promotion campaigns, Knodel-Tygrett this year got its Thanksgiving inspiration a little late. The idea in brief was that the distributor would give up to 10,000 pounds of turkey to dealers by Thanksgiving Day for every Zenith or Norge product sold. Arrangements were made with the Kroger Co. whereby dealers would receive certificates for turkeys from the distributor enabling them to reserve the bird

at the supermarket. It was a good idea, but one which both Knodel-Tygrett and its agency Farson, Huff & Northlich, discovered would never work under the usual procedures—brochures, letters, telephone calls—since to complete the campaign in time, all details had to be in the hands of the dealers within two days.

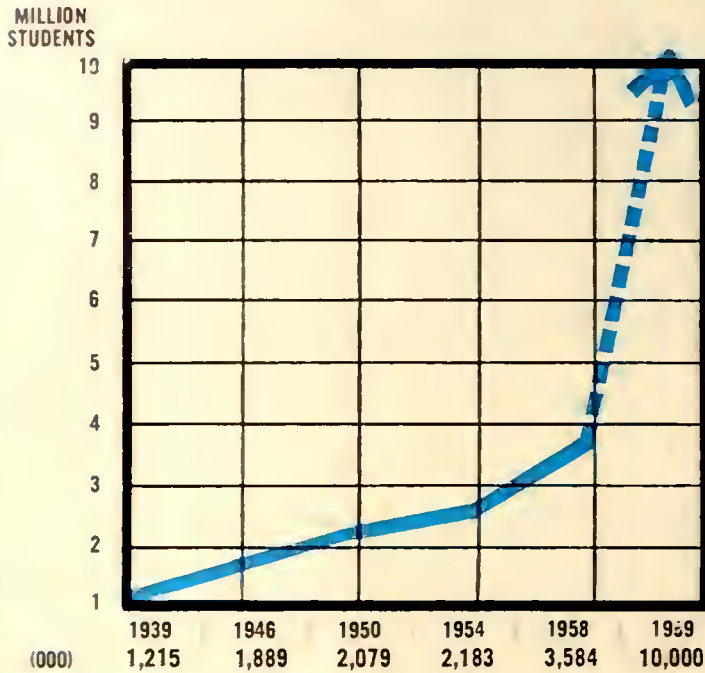
A way out of the dilemma was produced in short order by B. K. Pawlus, FM&N broadcast media director, in the form of a half-hour program for dealers in the early morning when they would be home. The cost, it was found, would be only slightly higher than a printed mailing, and advertiser officials gave quick approval.

That was on Tuesday afternoon at 3 p.m. A few hours later, Pawlus cleared 7:30-8 a.m. on WKRC-TV for the coming Thursday.

Only one day remained to put a show together and let the dealers know about it. And Wednesday was quite a day. While salesmen kept the wires hot contacting dealers, Knodel-Tygrett ad manager Dick Schieman and Pawlus planned the program and rounded up Pilgrim costumes for the salesmen-turned-actors.

At 6:30 a.m. Thursday morning, a
(Please turn to page 44)

RISE IN COLLEGE ENROLLMENT



Source: U. S. Department of Health, Education and Welfare

COLLEGE

BBDO study shows radio set ownership upped to 87% in colleges everywhere

College radio sponsors like merchandising tie-ins and college research service

College radio, a mere campus fledgling, is showing strong signs of unsettling the staid foundations of a venerable college institution: the campus newspaper. The increasing number of student-owned radios (more than 87%, says BBDO's *The College Market*), adds credence to this indication.

The reason, according to the students themselves, is simple and uncluttered: it's easier to garner campus news tidbits by listening to the radio. What's more, radio listening fits so easily into so many other activities.

Take studying, for instance. Surveys have unearthed the fact that collegians keep their radios turned on while doing after-class lessons. And the favorite listening spot on the dial is their own college station. The reason here also needs no master-minded sleuthing to uncover: the students have rapport with their college radio stations.

Unlike the commercial stations which must, by necessity, strive for mass appeal, college radio programs are tailored for the collegiate set who share a like-mindedness in aims, interests, ambitions, etc. As BBDO's report puts it: "the student turns to the station for campus news and personalized programming that he could not expect from the local radio station."

The increasing devotion to campus radio listening, of late, (12% since 1957) accounts for the number of portable radios seen (and heard) about the campus in places where

COLLEGE MARKETING BASICS

1. No. of colleges & universities in Continental U. S.

1958	1956
1,850	1,950

Source: U. S. Dept. of Education includes technological, theological and professional colleges

2. Distribution of U. S. college population

Nielsen region	% students	Nielsen County size	% students
Northeast	28%	A	36%
East Central	16	B	32
West Central	18	C	25
South	22	D	7
Pacific	16		

Source: Dept. of Education, 1957. Information covers counties, includes one or more college accepting national advertising in college media. College population here totals 2,650,610

3. College population by sex and marital state

Male	Female	Married	Single
66%	34%	24.4%	75.6%

Source: U. S. Dept. of Labor and Education. 61% of students are over 20, 40% work

RADIO'S RECEPTIVE AUDIENCE

students gather for relaxation or conversation.

Television, it is interesting to note, plays a very small part in the collegiate way of life. The facts: only one student out of every 10 owns a tv set and 74% of the college students don't watch any program regularly (according to BBDO's *The College Market*). The reason: the college student just doesn't have time for tv; he's too busy.

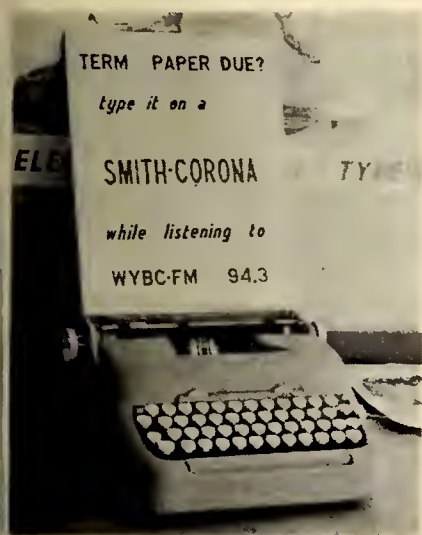
As a matter of fact, it was discovered that the largest number of radios was in use during the so-called peak

back into station betterment equipment.

The stations broadcast over a wire carrier-current system, sometimes called "radiator pipe" transmission because it goes through the steam tunnels at the schools. (This system was invented at Brown, in 1935, and is now in use all over the country by college radio stations). The stations operate on the am broadcast band, on frequencies ranging from 540 kc. to 800 kc. Physical coverage embraces the college community and while transmitter power may be as

known as the "healing system." It means that all interested students work a trial period of from six to eight weeks. If, after that time, they qualify, they're elected to fill the broadcasting positions. These healing competitions, by the way, go a long way in assuring station progress and do much to elevate the quality of men working there.

Commercial business is solicited and handled in a professional manner. Ivy Network, for example, puts together a professional presentation brochure containing all the data



A SAMPLE of the merchandising tie-ins done by the college networks can be seen in this typewriter-poster display featured on campus



COLLEGE radio station promotion men have learned to utilize every available space for the promotional merchandising tie-ins for their advertisers. The photo above shows how Lucky Strike is given a place of prominence on the sports activity bulletin board in the campus corridor

tv hours. See chart page 40, 21 November, SPONSOR, for radio listening hours).

There are over 100 college radio stations in the country. Seven—Brown, Columbia, Cornell, Harvard, University of Pennsylvania, Princeton, and Yale, are known as Ivy Network. The rest are under the jurisdiction of College Radio Network.

The networks are operated in a professional manner comparable to commercial stations with one exception: the collegiate setup is non-profit and all monies made go right

much as 250 watts, the signal usually cannot be heard much beyond the confines of the campus due to the application of special engineering techniques.

The broadcast hours average some 17 hours a day and the fabulous collection of records housed in their record libraries would evoke a blush of shame from many a commercial station.

The stations are run by students themselves, sometimes in connection with the department of tv and radio. Personnel is acquired by what is

agencymen look for via charts, illustrations, etc.

The professionalism noted here has been applauded by a number of college radio advertisers. Peter M. Bardach, Foote, Cone & Belding media supervisor, remarked "Liebman Breweries, (Rheingold beer) was among the very first national accounts that recognized the value of college radio." One of the reasons: "the enthusiasm and high professional manner with which the broadcast schedules and related merchandising are carried out."

An advertiser can buy one station, or the entire network list, whether it is College Network or Ivy. Additionally, he can select the schools he prefers according to curriculum—science, electronics, medicine, etc. Exclusive women's colleges lend themselves to the advertising benefits for strictly feminine products.

There are bonus attractions for the college net advertiser: a thoroughgoing research service, and an extensive merchandising program.

An advertiser can buy spots, (live or transcribed) or sponsor programs: music, sports, college news, national and world-wide news. The stations are all UPI service-equipped.

The cost: the average cost-per-1,000 is between 65¢ and \$2. The average minute spot is \$3.96 (one-time rates—source, The College Radio Corp.) and the average 15-minute program costs \$11.88.

The research service, free of charge to a sponsor, by the way, was devised for the purpose of giving agencies and accounts an efficient and accurate polling look at the college audience. In this way, student preferences are tested, before and after an advertising campaign.

The merchandising tie-in the advertiser can expect embraces campus posters, campus news ads, cooperative promotion with local merchants, free courtesy spots, and the distribution of promotional material. Tie-in contests are also part of the program, with results gratifying to the advertiser.

A recent one: Roger Sherman Bowling Academy in New Haven, Conn. In a letter to the Yale college station, the owner, Herman Ferry, claims it brought about "a far greater turnout than I had expected." He ends his communication with the comment, "I would like to talk with you before the end of the school year so that we can draw up an agreement for running the contest at least two or three times next year."

Cigarette and beer companies have pioneered college radio advertising—and they have, in most instances, remained throughout the years. More recently, however, the sponsor lists have taken on a brand new look.

Ivy Network's current sponsor list looks like this: Air France, An-
(Please turn to page 60)



RAYMOND SCOTT marries music and electronics to each other in a new machine devised for The Jingle Workshop, providing infinite sets of startling applications to radio/tv commercials

Commercials go off the beaten sound track

- Inventor Raymond Scott produces a new machine for his radio/tv commercials firm, The Jingle Workshop
- Infinite musical-electronic combinations now give commercials production a brand new audio dimension

For many years Raymond Scott was well-known as the musical director of *Your Hit Parade*. But lately Scott has been attracting a good deal of attention as the inventor of electronic equipment for musical effects. One of his machines, developed in the last few months, is capable of startling applications to radio/tv commercial production.

Since October 1960, commercials using Scott's electronic and musical effects have gone on the air for Vicks, Lever Bros., Alcoa, and Hamn's beer. Commercials for other advertisers are now being developed and will be broadcast shortly.

Scott's machine, actually a control console which selects, modifies, and combines sounds produced by the electric organ, by other musical instruments, and by electronic means, has 200 sound sources and is capable

of quickly producing infinite and varied musical and electronic effects. Known affectionately as Karloff, the machine could only have been put together by a musician (such as Scott) who is also a devoted electronic inventor (such as Scott).

The development of the machine had its beginnings in the spring of this year when Carl Buffington, radio/tv director of Morse International, asked Scott to develop an unusual approach to a spot campaign. Scott happens to have had a well-equipped electronic and machine shop in the basement of his Manhasset, L. I., home. He has had a full-time technician at work there for 11 years to realize some of his ideas.

What began as a hobby turned into a production device for radio/tv commercials. The electronic and musical equipment which Scott assembled to

produce commercials for Vicks became the core of his present machine, a machine which is still growing. That's not all; Scott is ready to invent other musical-electronic machines or accessories as he needs them. His mechanical and electronic facilities, worth \$100,000, are a plant right on the premises of his home which shop and studio operators can envy.

Had Scott possessed only an electronic and mechanical talent, his invention might have passed unnoticed. But as a celebrated musician with so much experience in broadcasting and advertising, Scott's achievement as an inventor could not long be kept a secret. To date, representatives of 20 advertising agencies, three film producers, and one station group have journeyed out of Manhattan on the Long Island Expressway to Manhasset to visit Scott's musical-electronic laboratory.

Scott has already delivered commercials for Vicks (Morse International), the Lever Bros. tablet detergent Vim (OBM), Alcoa (Ketchum, McCloud & Grove), and Hamm's Beer (Campbell-Mithun). He is currently

working on station identifications for WQXI, Atlanta, an Esquire-Coronet station. Representatives of these clients and agencies who have made the journey to Manhasset to see Scott's invention include the following:

Morse International: Carl Buffington, radio/tv director; Campbell-Mithun: music copywriters Dick Wilson and Tom Shallbetter; OBM: Newt Mitzman, Chet Maxwell, and v.p. Dave McColl; JWT: Bill Gibbs, plus a large number of senior producers, animation directors, and copywriters; BBDO: v.p. Bernie Haber and commercials writers; Compton: Ruth Davis for Ivory, Martin Slattery, Ed Rizzo, Wes Eimmart for Sterling Drug, Marian Kraft, and senior v.p. Anderson Hewitt.

Also, Griswold-Eshleman of Cleveland: Ralph Borzi; Y&R: Bill Whitman; N. W. Ayer: Bill Demarest and Chuck Manno; McCann-Erickson: Hal Matthews and Beverly Smith; KM&G: Warren Rossell; L&N: Ed Flynn, Gene Robbins, Jim Harelson, and Shawn Morison; EWRR: Bill Thornhurst and Jack Schwartz; Gardiner: Jules Bass and Bill Byrne; C. W. Hoyt: Tom Lee; K&E: Harry

Stoddard and Frank Amy; FC&B: Gordon Kolvenbach; B&B: Roy Eaton and Norman Tabac, and D-F-S: Arnold Brown.

A Canadian visitor, Henry Karplus, radio/tv director of Roynolds-Reynolds and Co., Ltd., of Toronto, described Scott's achievement as "the commercial of the future."

Film producers who have made the visit to Manhasset to see the new device include Bert Hecht of Animation, Inc., Mel London of Wilding, and Joe Sperry, an independent producer and consultant.

The first broadcaster to find out for himself what Scott has been doing is Barry Sherman of the Esquire-Coronet station division.

"I've invented this—what should I call it—thing," says Scott, "but I don't want to feel tied to it. Advertisers are always looking for something new in commercials, and I've put together a way of getting endless special effects, new sounds, rhythms, moods. I think I have added one more instrument to the orchestra that can be used in commercials. But it's just that, one more instrument to go
(Please turn to page 61)

RAYMOND SCOTT'S COMMERCIALS MACHINE

Where the sound comes from: an electric organ, a Clavivox (another Scott invention), and electronic tone generators which are capable of producing any pitch that is selected.

What happens to the sound: it is given a basic rhythmic continuity by a rotating scanning device in which 200 elements can be combined in infinite permutations of pitch, tempo, meter, timbre, or special mood.

What the result is like: anything from a set of bongos to a full orchestra, from a whimsical pop and squeak to an evocative emotional background setting the scene of a commercial. Voices and other instruments which are used blend well in the final delivered commercial.

Who's using it: Vicks (Morse International), Vim of Lever Bros. (OBM), Alcoa (KM&G), Hamm's (C-M), and Coronet-Esquire station WQXI, Atlanta.



RADIO EXPOSURE is topic of this session. Gustave Springer (l), North American rep, Dutch bulb growers, and Philip Klarnet, exec. v.p., Edward Gottlieb p.r. firm, are checking coverage gained through purchase of radio time by dealers using ready-made campaign they've prepared

P.r. firm spurs grass roots radio

- **Bulb dealers in at least 39 markets join in radio drive assembled for Dutch growers trade association**
- **Stations, supplied with commercial and 'editorial' e.t.'s, bring in many more dealers at greater frequency**

When most of your dealers are small-community hardware, five-and-dime, variety, department, drug, seed and feed stores, and florists, how do you get them to give your product effective radio exposure? Chances are many of them haven't used radio, or if they have, their techniques may be less than convincing.

The Associated Bulb Growers of Holland has found a way, and reports are that cooperating dealers

are having a banner fall season. Based on questionnaires returned, 39 stations definitely have been carrying Dutch bulb spots, and it is assumed that many more are but didn't get around to replying. The bulb dealers are using professionally done e.t.'s recorded by known network radio personalities and they're tying in with editorial matter carried by the stations on just how and when to plant bulbs.

This healthy development had its start last July when some 500 of the dealers were presented with sales kits, including a description of the radio campaign mapped out by the growers association and its public relations firm, Edward Gottlieb & Associates. The dealers were asked to indicate which radio station or stations in their vicinity they would prefer to utilize for the projected campaign.

To the station list which grew out of this inquiry, ABGH sent e.t.'s with open end for dealer tags and suggested copy for live announcements. In addition the stations received program material dealing with the subject of bulb planting. There was a recorded interview with Gustave Springer, North American representative for the ABGH, in which he an-

swers questions on when and how bulbs should be planted. The interview is supplied in two versions, one with the questions asked by radio reporter Jerry Grant, the other open end, to allow a personality from the station to tape an interview consisting of questions in his voice, and answers by Springer.

The broadcast material was sent directly to the stations instead of the Dutch bulb dealers on the assumption that stations definitely would follow it up by contacting dealers, whereas so many of the dealers had little or no experience in working with radio stations and might be bashful about initiating a radio buy. The Dutch growers association thereby furnished stations with a two-fold selling tool: ready-made, polished commercials and program matter with which to tie in.

And the word from stations is that it was indeed a handy sales tool. Among those who reported on results: WIEL, Elizabethtown, Ky. (sold 100 spots); KLIL, Estherville, Iowa (50 spots); WARA, Attleboro, Mass. (55 spots); KNOR, Norman, Okla. (50); WSGA, Savannah, Ga. (50) Idaho Falls, Idaho (40), and WWSA, Ephrata, Pa. (three sponsors, at least three spots per week, each throughout a two-three month selling season).

From WWNY, Watertown, N. Y., comes word that the material sent out by the growers association has been "definite help in selling the bulb dealers." WHBY, Appleton, Wis., said, "The spots were very well done and the sponsor most pleased." In the opinion of WSDR, Dixon, Ill., "It's a good sales tool." At WWRI, Warwick, R. I., they found it, "very acceptable to dealers."

As for the dealers themselves, a sampling of reaction shows definite improvements in sales due to the radio advertising. Paul Musser of Hollinger's Farm Market in Ephrata, Pa., says his outfit used radio for the first time and "sold lots more bulbs than ever before." Others, who had been on radio before, but bought in larger quantities because they had better commercials and program tie-ins to work with, were equally pleased. Three of them report selling out earlier than before, thus eliminating

the need to cut their prices toward the end of the planting season: Edwin Smith of Smith's Feed Store, Watertown, N. Y.; Roy Warner, Lynch Hardware, Ithaca, N. Y., and James V. Conlon of Conlon & Donnelly, Attleboro, Mass.

The Dutch bulb commercials have the difficult assignment of arousing interest in flowers at a time of the year when flowers are few and far between. The bulbs must be sold and planted in the fall.

The e.t.'s created for the Dutch bulb growers association by Gottlieb consist of dialogue delivered by Johnny and Penny Olson, veteran network radio personalities. In one the scene is a garden supply store where a lady is asking the proprietor's advice on how to start her first garden. Through their conversation it is made perfectly clear that fall is planting time for bulbs, and the directions for planting are presented in easy-to-understand fashion.

In another spot, the Olsons are husband and wife. She comments that it's a beautiful day and asks him what his plans are. He thinks he's going to clean the car, but she has other ideas. When she says it's time to plant the bulbs, he expresses the widespread misconception that spring is planting time. She sets him straight on this and proceeds to assure him that the planting is a simple operation. On hearing how it's done, he says he'll plant a couple hundred and still have plenty of time to clean the car.

Further information on flowers in general and bulb planting in particular is contained in the five-minute interview with Gus Springer, which was supplied to the stations. He goes into the reasons for planting in the fall, how to tell when you have a good bulb, and provides tips on effective planting. And he discusses characteristics of different types of flowers.

Listeners to the stations involved thereby get an education along with the sell. This marks a sharp contrast to the bulb dealers' advertising, such as it was, before the growers association with its p.r. firm stepped in and provided the necessary impetus with a ready-made, well-rounded spot radio campaign. ■



Dealers chose them for the bulb spots:

WFMD	Frederick, Md.
WHOC	Philadelphia, Miss.
KITR	Blackwell, Okla.
WROX	Clarksdale, Miss.
WOKE	Charleston, S. C.
WMID	Atlantic City, N. J.
WWNY	Watertown, N. Y.
KID	Idaho Falls, Ida.
WRUS	Russelville, Ky.
WPRC	Lincoln, Ill.
WMRN	Marion, O.
WBEC	Pittsfield, Mass.
KNOR	Norman, Okla.
WSRW	Hillsboro, O.
KBFS	Belle Fourche, S. D.
WSGA	Savannah, Ga.
WIKE	Newport, Vt.
WWST	Wooster, O.
WSDR	Dixon, Ill.
WEZJ	Williamsburg, Ky.
WICY	Malone, N. Y.
KAOL	Carrollton, Mo.
WHBY	Appleton, Wis.
WIEL	Elizabethtown, Ky.
WTTH	Port Huron, Mich.
WCTT	Corbin, Ky.
WGAD	Gadsden, Ala.
WFRL	Freeport, Ill.
WDOR	Sturgeon Bay, Wis.
KASR	Chadron, Neb.
WSMN	Nashua, N. H.
WDOS	Oneonta, N. Y.
WRUM	Rumford, Me.
WARA	Attleboro, Mass.
WALL	Middletown, N. Y.
WSGA	Ephrata, Pa.
KLIL	Esterville, Ia.
WHCU	Ithaca, N. Y.
WWRI	West Warwick, R. I.

SIX-SIDED AD PROBLEM

(Continued from page 29)

"This is not co-op," Clark stressed. "It's our advertising, but as we don't make the finished product we bring in the manufacturer who does. He is more impressed with network than spot. 'We're going to put you on Garroway' means something to him. When we say 'spot' he doesn't know what the hell we're talking about."

Eastman had the same multiple sell in mind when it launched its Kodol polyester fiber in the spring of 1959.

It was able to start right at the top, on the *Ed Sullivan Show*, because the parent company, Eastman Kodak, was Sullivan's regular sponsor. "Sullivan gave importance, drama, and a terrific endorsement to the product," according to Bruce Roberts, advertising manager of Eastman Chemical's textile division. "His lead-ins to the commercials were highly merchandise to the trade, also."

Eastman switched to daytime network tv in order to feature more manufacturers and to reach the women. Women shop for themselves, for

the household ("important for our acetate fibers used in carpeting") and for men ("we believe women buy 80% of men's furnishings").

Chemstrand's tv commercials, now seen exclusively on afternoon network shows, are made with the belief that "textile goods for the family should be sold to the consumer in the home through the use of messages which actually prove the features of our fibers," in the words of its director of advertising, Bernard F. Bertland.

Chemstrand had been in network tv since 1957, using personalities like Perry Como. Industry sources indicate that Chemstrand is looking around for a nighttime show to replace the series that was pulled by the network this fall, and to supplement its daytime programming.

At all the agencies involved—BBDO (Du Pont), DCS&S (Eastman) and Doyle Dane Bernbach (Chemstrand)—the emphasis is on demonstration of the uses of the various fibers.

They all agreed that the more research, the more it has become evident that there will never be one fiber that can do everything.

Each agency is trying to gradually educate the consumer to the fact that certain fibers are best for certain products. Du Pont, because of its lead and its bigger ad budget has made the consumer "Du Pont Nylon," "Dacron" and "Orlon" conscious. The next step is to educate the buyer to the fact that Dacron is a polyester fiber and Orlon an acrylic fiber, and to the differences as they affect him—in comfort, wear, neatness, "memory," wash-and-wear ability, etc.

Eastman and Chemstrand's big advertising emphasis parallels Du Pont's earlier efforts, and are designed to get their brand names into the shopping language: Eastman "Kodol" for neater clothing; "Verel" for softer, bulkier carpets.

It is almost a race against science to get these trade names into the public conscience, as more special purpose fibers are expected to come into the market in the near future, and the blending of natural and synthetic fibers will soon be an important marketing and advertising factor.

"It may be a 10-sided selling job by 1970," said one agency account man, "but television will still be the best way to reach everyone at once, to demonstrate the qualities of the fibers, and to create enthusiasm." ▀

MORE AUTOMOTIVE SALES ARE MADE IN THE WWTV AREA THAN IN TEN ENTIRE STATES!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

Consumers in Northern Lower Michigan buy more automotive products than the total population in ten entire states*!

WWTV, Cadillac, covers all of Northern Lower Michigan (see coverage map) and reaches most of its households. NSI (June 6-July 3, 1960) for Cadillac-Traverse City gives WWTV more homes than Station "B" in 433 of 450 quarter hours surveyed, Sunday through Saturday. You would need 13 daily newspapers and 16 radio stations to come close to WWTV's coverage and penetration of this large market!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

*Combined automotive and filling station sales in the WWTV area (\$239.8 million) exceeds those in Nev., S.D., N.D., N.H., R.I., Hawaii, Del., Alaska, Wyo. and Vt. (Source: SRDS)



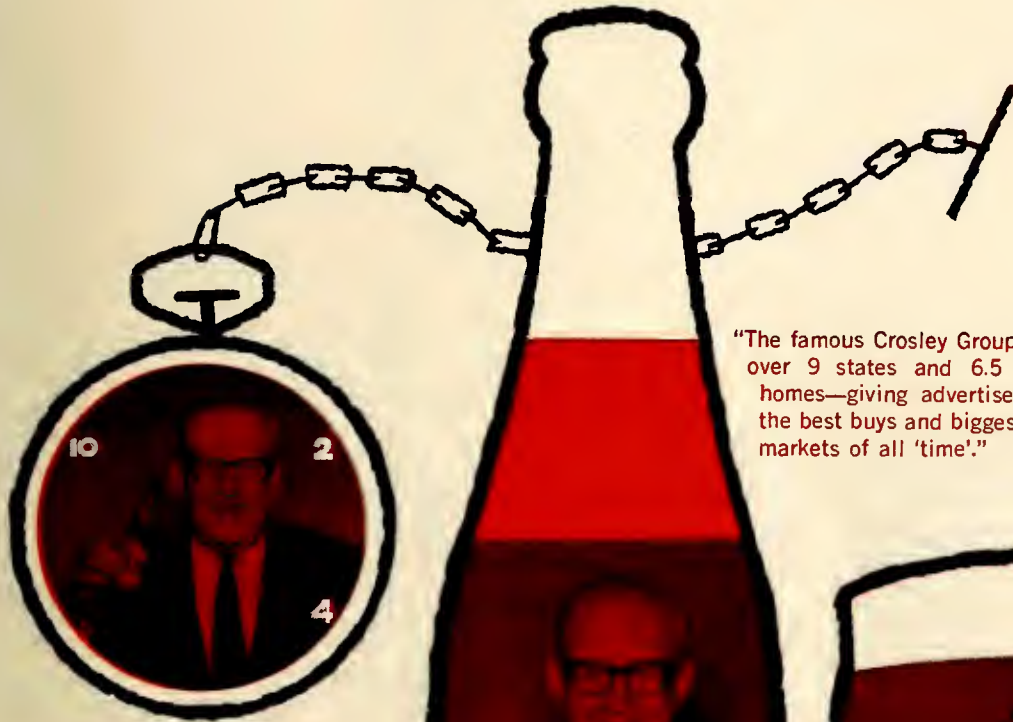
WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Interview: *Wesby Parker*

President of Dr Pepper tells why he recommends
time on WLW Television and Radio Stations.



"The famous Crosley Group reaches over 9 states and 6.5 million homes—giving advertisers one of the best buys and biggest markets of all 'time'."

"The 5 WLW Television Stations and WLW Radio offer that great big number one desirability—**AUDIENCE COVERAGE!**"

"So to doctor and pep up your sales, just leave it to Crosley Broadcasting Cooperation—as we call it. Because the WLW Stations sure give complete cooperation to advertisers!"

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

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton



Crosley Broadcasting Corporation, a service of **Arco**

OBM

(Continued from page 31)
heard it," he said.

At least two quotes in this "non-attributable" area posed definite pros and cons on the subject of fee plus percentage. Both quotes came from high-level executives at agencies in the "Top 10" range.

On the pro side was the following comment: "On the face of it, it sounds very attractive. How can you miss? It seems to eliminate the danger of having unprofitable accounts."

"This new arrangement looks like a supplier relationship, not a professional relationship," one executive said, on the "con side" of the fence. "the agency will be captive of the client. It would change the character of the business. Re-negotiating contracts would be chaotic."

Some agency executives felt the significance of the Ogilvy-Shell arrangement is not the new means of compensation but the fact that Shell is willing to give the agency "total advertising responsibility." This however, is probably closely correlated to the fact that Ogilvy will be placing Shell's entire multi-million dollar ad budget solely in newspapers, as an-

nounced 18 November. Up to now, \$2.5 million of Shell's \$16 million annual budget had been spent in tv.

However, OBM has also offered the fee basis system of remuneration to its 20-odd other clients, for which it is assumed a variety of media would continue to be used. OBM's other clients declined comment.

The Ogilvy-Shell move appears to be the first adaptation of the recommendations and theories introduced three years ago in the Frey Report, a study commissioned by the ANA on agency services, working relationships and compensation methods.

On the subject of agency compensation it was stated in the Frey Report: "Undoubtedly the advertising industry, like other industries, will inevitably use a pricing system that "averages" the relationship between costs and prices. . . . Whether the media-compensation method is the most desirable should be a decision made by each agency and each client on its own. What is deplorable is the attitude in certain quarters that to question the media-commission method and to consider the possible advantages of a different method are unpardonable breaches of faith." ✓

'OPEN-CIRCUIT' TV

(Continued from page 35)

sleepy sales force trooped into the WKRC studios to prepare for what was to be an unrehearsed, ad-lib show (nobody had had any on-camera experience). While they were being briefed on the fundamental director signals, switchboard operators and secretaries back at the distributorship were tying up 12 trunk lines, getting through to late-sleeper dealers.

Believe it or not, at promptly 7:30 the show did go on. Amid the back-and-forth ad-lib banter of the seemingly relaxed salesmen-actors, the special purpose of the program came through very clear: Each Zenith or Norge appliance ordered from that day to Thanksgiving was worth a designated number of pounds of turkey. Piece de resistance was a drawing which won free turkeys for 16 dealers.

Success of the show was evident even before sign-off time when calls came flowing into Knodel-Tygrett for orders. And the latest report at SPONSOR presstime, is that the 10,000-pounds-of-turkey goal will be easily met. ✓

ADVERTISERS WANTED TO KNOW...

THE NUMBER 1 STATION IN THE DES MOINES AREA MARKET!

SO . . .

ADVERTISERS AND AGENCIES
SELECTED THE AREA!

IT WAS THE 23 COUNTIES WHICH
ADVERTISERS AND AGENCIES
DEFINED AS THE DES MOINES MARKET

PULSE, INC. MADE THE SURVEY!

THE PERIOD COVERED MONDAY
TO FRIDAY, JUNE 15 - 28, 1960

THE RESULTS?

KIOA

AGAIN WAS RATED

1st CHOICE

IN THE 23 COUNTY
DES MOINES
ADVERTISER AREA

Public Radio Corp.

KIOA DES MOINES KAKC TULSA KBKC KANSAS CITY

CHARLES STONE, General Manager
JIM DOWELL, V.P. & Dir. of National Sales



FOR COMPLETE INFORMATION ON KIOA CONTACT KIOA OR ADAM YOUNG, INC., REPRESENTATIVES

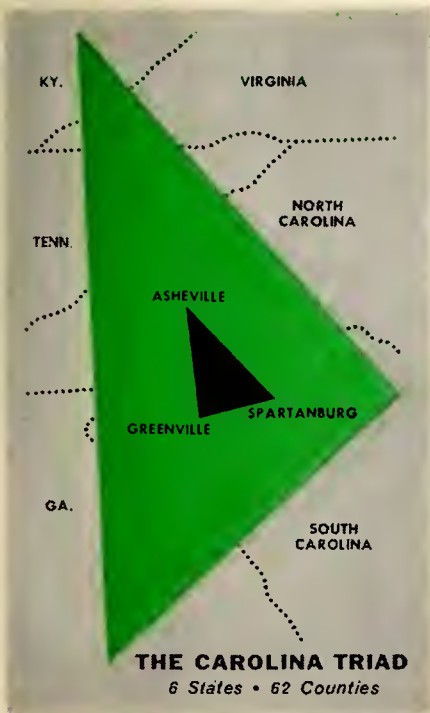
21.4% MORE HOMES
THAN STATION B*

108.6% MORE HOMES
THAN STATION C*



WLOS-TV IS FIRST CHOICE

OF THE CAROLINA TRIAD!



In the rich, six-state Carolina Triad, WLOS-TV takes top honors! It is the most watched station all day, all night, all week — with an average of 34,000 homes delivered every quarter hour*. So if you want to sell the Carolina Triad, put your message on WLOS-TV, with the South's highest antenna. Ask your PGW Colonel for details.

*March ARB

WLOS-TV



Serving

GREENVILLE — ASHEVILLE — SPARTANBURG

A Wometco Enterprise



Represented by Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers Co.



WTVJ
WLS-TV
WFGA-TV
(Affiliate)

RADIO BASICS

AM & FM

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

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



**ORDER
YOUR
REPRINTS
NOW**

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

Price Schedule

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

SPONSOR READER SERVICE • RADIO BASICS

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

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

General Electric Co., Lamp Div., Cleveland: Campaign on its large lamps begins 12 December in 125 markets using over 250 stations. Schedules of minutes and 20's are being set for four weeks, about 100 spots per week per market. BBDO, Cleveland, handles the account; Dick McGinnis is the account supervisor.

Theo. Hamm Brewing Co., St. Paul, Minn.: Western markets get placements of night minutes in December. There is, also, a report that the advertiser is about to branch out into another big eastern market (See "Sponsor-Scope," 21 November). Agency: Campbell-Mithun, Inc., Minneapolis.

International Latex Corp., New York: Most of the new markets being added to the Isodine campaign begin 5 December. Others will be added up to 2 January, with 124 markets altogether getting day and night minutes and 20's for 15 weeks. Buyer: Margot Teleki. Agency: Reach, McClinton & Co., New York.

Andrew Jergens Co., Cincinnati: Schedules on Jergens Lotion will start 1 January in over 100 markets. Length is indefinite, probably 13 weeks in many markets. Day and night minutes and chainbreaks are being used, frequencies varying. Buyer: Bill Birkbeck. Agency: Cunningham & Walsh, New York.

Seabrook Farms Co., Seabrook, N. J.: First flight of its Snow Crop national campaign begins 27 December in 65 markets throughout the country except the West Coast and parts of the South. Eight-week schedules are for night minutes and day minutes, chainbreaks and I.D.'s, five to 18 spots per week per market. Buyer: Beryl Seidenberg. Agency: Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York.

Mars, Inc., Chicago: Plans are for a campaign in 40-50 markets beginning in February on its candy line (3 Musketeers, Snickers, Milky Way, Forever Yours). Schedules of minutes and 20's will be bought for eight weeks. Buyer: Don DeCarlo. Agency: Needham, Louis & Brorby, Inc., Chicago.

General Mills, Inc., Minneapolis: Three Little Kittens, a new pet food, has been in the test stage for about a month. I.D.'s are being scheduled in three markets at this time, and the report is that the move to national will begin early 1961. Agency: Tatham-Laird, Inc., Chicago.

RADIO BUYS

Campbell Soup Co., Camden, N. J.: Going into 50 markets this week with Campbell's soup schedules. Placements are for six weeks, day and traffic minutes. Buyer: Al Davis. Agency: BBDO, New York.

General Foods Corp., Jell-O Div., White Plains, N. Y.: Eight-week schedules on Jell-O Tapioca Pudding begin December in 12-15 markets. Day and traffic minutes, Monday through Saturday, are set. Buyer: Lou Fox. Agency: Young & Rubicam, New York.

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

This fabulous pearl and gem necklace is the product of someone's unusual ability . . . creativity. Here in the Industrial Piedmont, greater sales are the product of the creativity of WFMY-TV. WFMY-TV is the one station in the area with proven ability

to create greater sales and profits for you. To sell the nation's 44th market* (44 counties, 17 cities) . . . where 2.3 million customers have 3.2 billion dollars to spend . . . call your H-R-P rep today.

*Source: Television Magazine, 1960 Data Book



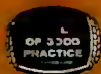
wfmy-tv

GREENSBORO, N. C.

NOW IN OUR 12TH YEAR OF SERVICE

Represented by Harrington, Righter and Parsons, Inc

New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit



CHARTER
SUBSCRIBER



but the television audience

votes every night..

One day, come every four years, the electorate turns out to choose its President—and, come that same night, sits down to see *how* it turned out.

In doing so last week, the vote for the most election viewing went, convincingly, to Network Z. (It's smart politics not to name your opponent.)

Now, while in the credit-where-it's-due department, let us not forget that the *television* audience votes every night. And dial twisting, like lever pulling, can shift the vote from minute to minute.

By Popular Majority

That the dial twisters have, from recent week to week, shifted to ABC is now a matter of simple, available record

So, too, went the voting for the week ending November 13. As the chart shows, this Nielsen TV Report* gives ABC a clear lead in audience. Despite, we repeat, Network Z's victory on Tuesday night.

	Rating Entire Week Ending Nov. 13	Rating Entire Week Excluding Election Night
ABC-TV	19.4	20.6
NET Y	19.1	18.2
NET Z	17.9	15.7

*Source: 24 Market Nielsen TV Report, week ending Nov. 13, 1960, Average Audience. Sun. 6:30-11 P.M., Mon.-Sat. 7:30-11 P.M.

By nights of the week, if that's your gauge, ABC led four times (Sunday, Monday, Thursday, Friday). Net Z took Tuesday (Election Night) and Wednesday.

The Margin Grows

What happens when you look at the numbers uncluttered by the complication of election preemptions? When you base your rating on how the networks fared for the five nights following the Election Extravaganza? The margin grows bigger: ABC leads with 20.5... Net Y is second with 18.2... Net Z last with 16.4. (Actually this is a *bigger* rating for ABC than we rolled up for

the same five nights of the previous pre-election week.)

Enough figures. Whether your measuring standards are broad or narrow in gauge, one truth emerges unchallenged. Where the 3 networks compete on an equal facilities basis,* where the dial twister can dial in all 3 networks, most of the time he dials in ABC.

Heritage Recalling

This, despite any pious pronouncements to the contrary, did not happen by laurel resting or heritage recalling. It was achieved by hard work, not hard words. By a belief in pioneering new programming patterns, by trend-*setting*, not trend-spotting. By recognizing that the dial twisters hold the voting and veto-ing power. By knowing that you have to be there with the *right* new twist when they start twisting the dials.

Significant case in point: We were there first with the Westerns... and then, with the right new twist in Westerns: *Maverick*. Today, with the noble declarations about *full* range programming obligations being tossed about, it is enlightening to note that Network Z leads in the *number* of Westerns on the air (just as it trails in audience).

This, of course, is their privilege. We're off pioneering again. This time, trend-setting in completely new television country with *The Flintstones*... TV's first adult cartoon series... and TV's top-rated show among *all* new entries this season.

Coming Events

In the public service area, similar pioneering strides are in evidence. There is television's most ambitious visual project—*Winston Churchill: The Valiant Years*... 26 chapters of living history. There is also a vital departure in documenting current events, co-produced with Time Inc., leading off with *Yanki-No!*... a non-punch-pulling exposition of the coming showdown in Latin America.

If any or all of this comes as news to you, we'll be pleased to fill in the details. For the moment, suffice it to say we are *where* we are because of *what* we are... a forward-moving network alive to the changing moves of the dial twisters.

How else can a network find and *keep* favor with them?

ABC TELEVISION

TV RESULTS

MOTION PICTURE THEATERS

SPONSOR: Group of 14 independents in
southeastern Wisconsin

AGENCY: Direct

Capsule case history: Joe Baisch, a former motion picture exhibitor and now v.p. of WREX-TV, has not only succeeded in getting film houses to place a major portion of their budgets with tv, but has proved that his package promotions eventually increased receipts 200 to 300% at a dozen theaters in southeastern Wisconsin. On the film *Dog Flanders* he laid out a coloring contest with over 600 prizes. There were 50,000 contest entry heralds distributed by the theaters and also screen trailers plugging the contest and WREX-TV programs. A tie-in with the Crayola Co. was arranged, the winning color contest art entries being placed in newspapers in all participating cities. The phenomenal success of this promotion and others like it prompted Bill Lalor of the Jeffris Theatre in Janesville to say: "Working with WREX-TV, we've finally found a successful pattern for merchandising motion pictures in this area that is worth shouting about. We're back in business, which is better than ever!"

WREX-TV, Rockford, Ill.

Announcements

AUTOMOBILES

SPONSOR: Chevrolet

AGENCY: Direct

Capsule case history: Ray Benson of Ray Benson, Inc., Utica, New York, reports that as a result of using tv steadily for five years his sales volume has jumped 268%. The dealer took over a Chevrolet franchise in downtown Utica in December 1954 and placed full-page newspaper ads to introduce his new showroom. Results were negligible. Then he tried a two-week campaign on WKTV. In this short period, his advertising so out-pulled newspapers that he became a regular advertiser and has been on the air every month since for five years. Benson feels that "without television, I'm just another car dealer." He turned to tv in the early days of his business operation to quickly establish himself, and over the years has seen no reason to de-emphasize his advertising concentration in television and return to older media since tv has accomplished the job so efficiently. "Tv not only practically made me known overnight, but has sold my cars year in and year out successfully in the Utica market," Benson said.

WKTV, Utica-Rome, N. Y.

Announcements

HOUSEHOLD FURNISHINGS

SPONSOR: Household Outfitting Co.

AGENCY: Direct

Capsule case history: Household Outfitting Co. of Scranton, one of the city's leading household furnishings establishments, has been advertising on WDAU-TV for 24 months with considerable success. The firm carefully checks its advertising against other placements and in special campaigns uses only one medium to carry the ad load. In selling storm doors Household bought a five-week campaign on WDAU-TV, using no other advertising. Storm doors are a high-priced item and a major-decision product, not usually bought on impulse. Both the medium and the ad copy had to be strong to have impact. Advertising pitched "Don't just think about it" to jar viewer inertia, the habit of postponing a buy of this type. Martin Loman, department manager for Household Outfitting, tabulated results and reported the campaign as an outstanding success. "Our point-of-sale check showed us that customers came from as far as 30 miles to buy doors because of our advertising on WDAU-TV."

WDAU-TV, Scranton

Announcements

MUSIC STORES

SPONSOR: Music, Inc.

AGENCY: Direct

Capsule case history: Music, Inc., a local Charlotte music store, placed a one-time only schedule on WSOC-TV to sell hi-fi stereo console record players. A Five-Plan was purchased using three one-minute announcements in *Kilgo's Kanteen*, an afternoon teen-age dance show, and two one-minute announcements in the late evening news strip, *11th Hour Report*. Bob Douglas, the manager of Music, Inc., felt that if the store sold 16 of the record players the sale would be a tremendous success. The store had never used television before and had no idea what to expect. Results: The five announcements sold 32 consoles during an eight-day period. Since the campaign cost Music, Inc. only \$300, it showed a large profit for the short schedule. Previously the store had used other advertising without realizing full benefit from it, and on the basis of its one-time shot decided to use tv regularly. Its latest expenditure for its tv campaign is \$3,300, using basically the same schedule as before on the station.

WSOC-TV, Charlotte

Announcements

LISTEN! THERE'S AN IMPORTANT NEW SOUND IN SOUTH FLORIDA

THE SOUND OF MUSIC

WGBS

DIAL 710 RADIO MIAMI

SOUTH FLORIDA ASKED FOR IT! That great, ever-growing, multi-million-dollar market... with Miami at its heart... has changed, is changing! Its citizens demanded better radio programming, and only WGBS—the Storer station, with 33 years of responsible broadcasting—could answer the demands!

WGBS ANSWERED WITH "THE SOUND OF MUSIC"... a new concept of continuous radio enjoyment, presenting only the best music, from Rodgers and Hammerstein to Stephen Foster... 24 hours a day, 7 days a week, 365 days a year! It's THE SOUND OF MUSIC as only WGBS could broadcast it—on 50,000 watts—high power, high fidelity, high quality, and keyed to the mood of each hour.

AND TOTAL INFORMATION NEWS... expanded around the clock to include 48 veteran radio newsmen voicing reports direct from all points of the world... local news prepared and aired by the 10 top full-time newsmen at WGBS—the largest and most experienced radio news staff in Florida!

AN INDEPENDENT NEW WORLD OF RADIO... developed after months of discussion, decisions, and station changes. The final dramatic and independent step was taken as the only possible way to satisfy those thousands of alert listeners who were asking for this new kind of programming.

INTRODUCED VIA A TREMENDOUS PROMOTION... the biggest and most dynamic promotional "blitz" ever carried out by a Florida radio station. The public will be intrigued by words and music in the sky; billboards everywhere; ads on radio and TV, in newspapers and movie trailers; direct mail! And, to keep the interest high all year, a series of 100 contests will be conducted—with dignity and restrained excitement!

NOW, TODAY, WGBS BECOMES THE FIRST BUY IN SOUTH FLORIDA... Miami's prestige station, the one radio station able to offer you a distinctive audience of over half a million families in this fast-growing, eager-to-buy market!

NOW, TODAY... CALL KATZ!

WGBS, 710 RADIO MIAMI • 50,000 WATTS • 1605 BISCAYNE BLVD., MIAMI, FLORIDA • A STORER STATION

Should reps give out current information on competitive

Peter Scott, timebuyer, Foot, Cone & Belding, New York

Agency requests for competitive information have long been a service problem for radio and television representatives—so much so, that an over-all policy was adopted by the majority of New York station representatives of not giving out competitive information to agencies or advertisers. However, gross inconsistencies exist among the representatives



Current schedules are public domain and reps should fully cooperate

with the result that some comply with agency requests, some give “a little help,” and others abstain completely from the practice of giving agencies this needed information—SRA member included.

Perhaps here, it would be best to define what is meant by the term “competitive information.” Most advertising agencies agree that when they issue requests for competitive information, they would like to know what activity the competition has currently running in a limited number of specified markets. Although every advertiser would like to know the budgets, new plans and schedules the competition has planned for future campaigns, most agencies, when they request competitive information, are concerned only with current and recent schedules—those schedules that have already run, and therefore could be considered to fall within public domain. It is here that some of the representatives balk, and the great differences of opinion occur.

Agencies and advertisers agree that information concerning competitive schedules should fall under the station representatives, responsibility in the day-to-day servicing of the accounts. We believe this to be a le-

gitimate and reasonable request. Radio and television representatives, however, have a different opinion.

Where in the past they complied with agency requests, they now, in varying degrees, take a different stand. Some cooperate fully, others will give “limited” information, and still others dodge behind makeshift codes and will not comply at all with agency requests.

BAR reports have become increasingly more effective and helpful to agencies. However, even with this increased efficiency, reports are two or three weeks behind what is currently running and only cover a relatively small number of markets—with infrequent reporting. Rorabaugh reports are also extremely useful in the study of advertising trends. These two fine services though, cannot tell us what was scheduled today and last week.

At this point we have to turn to the representatives for help, which unfortunately at times does not come. Consistency of policy is badly needed along these lines.

Larry Levy, timebuyer, McCann-Erickson Advertising, New York

The question of whether or not station reps should give agencies competitive information might best be answered by dividing it into two parts:

1. Should competitive information be released to advertising agencies or, for that matter, to anyone desiring such information?
2. Upon whose shoulders should the responsibility of supplying competitive information be placed?

With regard to the first question, it is my belief that no advertiser, station, or rep should attempt to withhold competitive information regarding a spot tv schedule on the grounds that it is confidential, *provided that the schedule has already started to run*, and the information relates only to that portion of the schedule which has been aired.

Competitive information dealing with advertising that is not yet on the air falls into a different category, one involving client and agency future strategy. This is a situation where both stations and reps are in a position of trust, in so far as seeing that this information does *not* fall into the hands of competitors. However, once an advertising schedule is aired it is a matter of public record, and as such, I feel, no attempt should be made to prevent this information from being readily available.

Which leads into the second question: Who should make this information available or, more specifically, should this be considered a part of the rep's function?

It is my contention that station reps should acknowledge as one of their functions the service of supplying agencies with competitive information, provided that such requests are reasonable. When requests for information surpass this area of reasonability, with regard to the amount of work involved, then the agency might consider going to other sources, such as Rorabaugh or Broadcast Advertising Reports.

However, many occasions do arise where a buyer must quickly obtain



Should be part of reps' normal servicing when request is reasonable

competitive information for a particular product in several markets. In such situations I feel the rep should be willing to assume the responsibility of supplying this information, regarding it as a service which he is able to afford to the buyer without going to a great deal of trouble.

A timebuyer's request for specific competitive activity may be compared to a salesman's asking the buyer what he has bought on competitive stations

brands?

in the salesman's markets. Both are examples of mutual cooperation between the buyer and the salesman, working together to best serve advertiser, rep, station, and agency.

Margaret Alcott, manager, sales service, The Katz Agency, Inc., New York

As far as television schedules are concerned, Katz will share certain types of information about competitive brand activity, when the informa-



Number and type of spots, yes; not markets, budgets, contract length

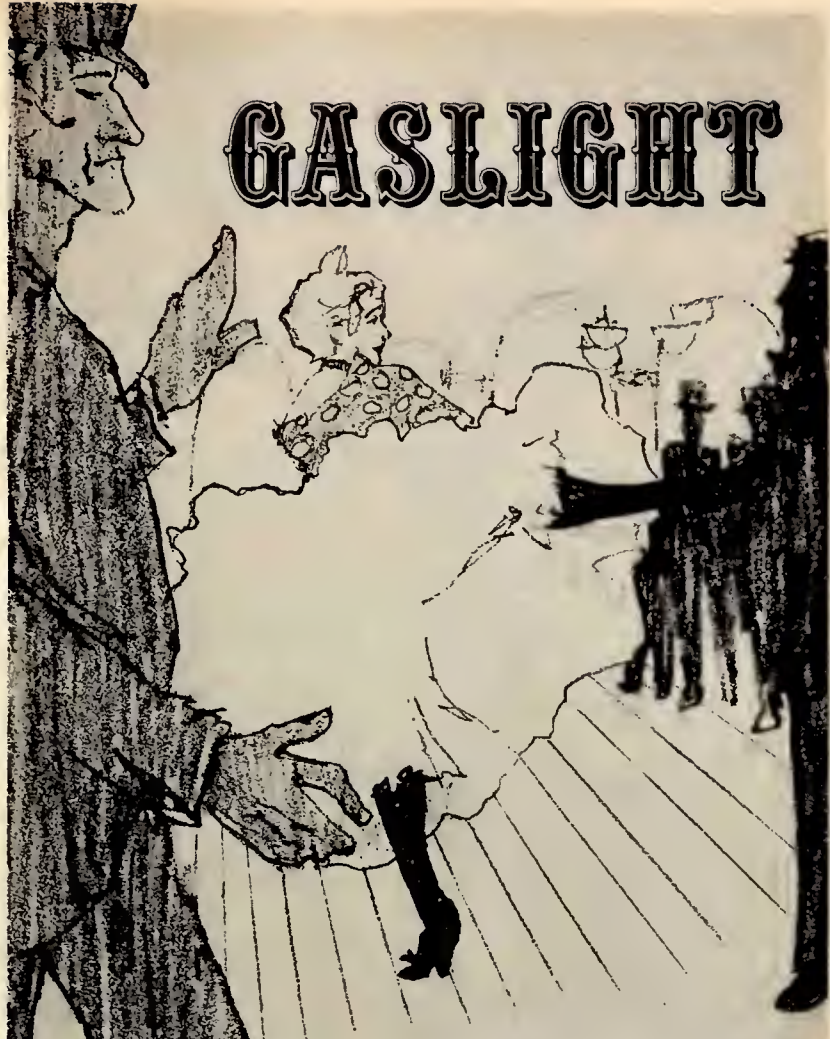
tion already is a matter of public record. If the desired information has been published in a Rorabaugh report, we refer inquirers to that report.

The Rorabaugh service has improved considerably and is now providing a good deal more information for television than in the past. Much of the requested data is now readily available from Rorabaugh. Incidentally, the Katz Agency encourages the stations it represents to cooperate, and to promptly furnish Rorabaugh all pertinent information.

However, we realize some advertisers and agencies may have legitimate need for more up-to-date information than is available in the quarterly Rorabaugh reports. Accordingly, if we are requested to furnish information on interim brand activity, we will do so, considering the Katz service a supplement to Rorabaugh.

Katz is prepared to report the number of television announcements or programs broadcast, the type and length of announcements or programs, and whether they ran during the daytime or at night.

We will not, however, reveal schedule specifics, such as the exact locations of announcements, or the ad-
(Please turn to page 61)



GASLIGHT



KBUZ has no comparable competition in the Phoenix area . . . more listeners stay tuned to KBUZ, the only station scheduling consistently Fine Radio — Full Time. GASLIGHT PREVUES, 10:00 a.m. - 2:00 p.m., with the News in Depth broadcast at 12 Noon, together with GASLIGHT REVUE for late evening listening, gets outstanding results for sponsors. KBUZ listeners appreciate uninterrupted quarter-hour programming of fine music . . . with advertising limited timewise — screened tastewise.

Edward R. Gordon

Best Fine Radio Buy In The Booming-Buying Southwest

KBUZ

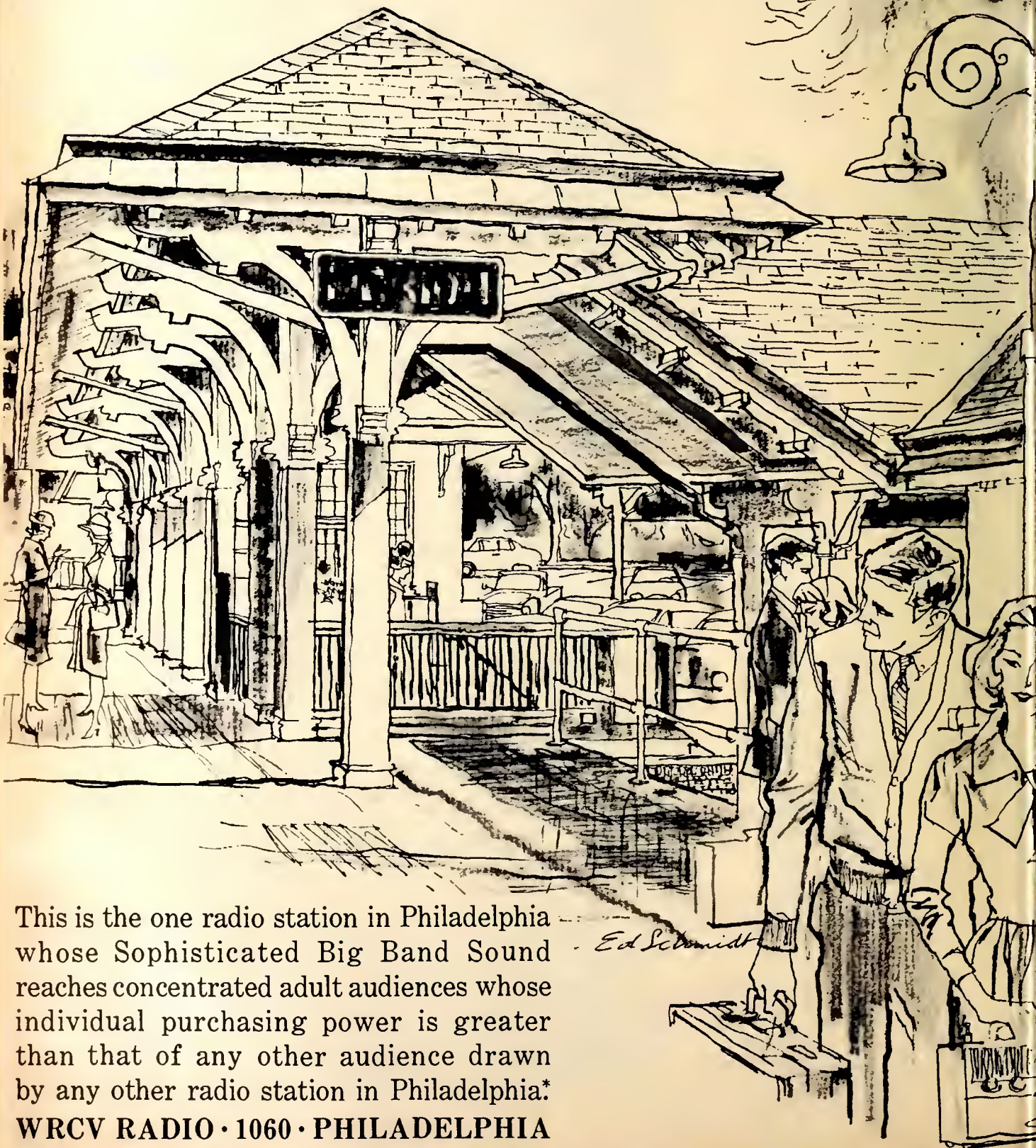
Sold nationally by Peters, Griffin, Woodward, Inc.

Phoenix

The Gordon Broadcasting Company

KQBY . . . San Francisco — KSDO . . . San Diego — KBUZ . . . Phoenix

"The Sophisticated Sound of the Big Bands!"



This is the one radio station in Philadelphia whose Sophisticated Big Band Sound reaches concentrated adult audiences whose individual purchasing power is greater than that of any other audience drawn by any other radio station in Philadelphia.*
WRCV RADIO • 1060 • PHILADELPHIA

Sold by NBC Spot Sales • Owned and Operated by the National Broadcasting Company

*Source: Pulse, Qualitative Report, May 1960

WASHINGTON WEEK

28 NOVEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

FCC chairman Frederick Ford forecast his own replacement at the NAB meeting here: in the next breath, he told the broadcasters in no uncertain terms that further regulatory crackdowns are in the cards.

Ford figures to be replaced by a Democrat, whether the new chairman turns out to be Bartley or the Democrat to be appointed to the interim seat occupied by King. He will continue as a commissioner, however. In fact, there will be only one new face on the Commission next year.

First step, he told NAB, may well be restrictions on sales of stations. The chairman indicated that new rules on this subject are very near the stage where they can be made public.

Also quite near, are rulemaking proceedings on payola-plugola, and on a new application form putting in tangible terms the FCC determination that broadcasters must serve their communities.

Another point made by Ford was that the Commission feels its programing hearings, and particularly the Los Angeles sessions, prove that the stations must have more control over what goes on the air, and the networks must have less control.

The new application forms will also be issued in the form of rulemaking and Ford warned that some industry figures might be upset by the FCC proposals in the new programing sections.

He had very kind words for the industry on the score of performance during the recent political campaigns. Said the industry may, itself, be pleasantly surprised when the FCC publicizes all the facts.

Ford, at the same time, forecast continued Congressional interest in broadcasting. He said the lawmakers would give strongest attention to regulation of networks, clamping down on sales of stations, to making possible more television stations and to extending hours for daytime-only radio stations. He said the clear channel radio program and the related daytime-only problem had been kicked around by the FCC for years, but that he hoped something could be done soon.

Inferentially, Ford seemed to indicate that the Commission is still aiming to use uhf in order to make more tv stations possible. There has been a long-dormant commission proposal to move all, or a major part of tv to the uhf bands.

The producers of filmed and taped tv programs can breathe a bit easier: the Alliance of Television Film Producers petition asking for recognition that programs already "in the can" can't be changed to conform with "plugola" rules, was heeded by the FCC.

The FCC ruled that such programs will be exempt until the FCC completes new rules on the subject of free plugs for non-sponsoring products, to fit FCC requirements into the law passed by Congress this past session.

NBC has been accused of breaking FCC exclusivity rules in its refusal to permit a Lewiston, Idaho, tv translator station to carry NBC programs broadcast by an affiliate in another city, whether or not the Lewiston affiliate is carrying the programs.

The Commission, in asking the web to explain, said that since all NBC affiliation agreements carry the same provisions, other webs could adopt them. The situation has nationwide significance.

FILM-SCOPE

28 NOVEMBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

Syndication is nourishing a boom in three minor program areas: sports, children's shows, and brief-segment programs.

ITC's invasion of the sports field follows its acquisition of Heritage Productions: now ITC has formed Javelin Productions under Arthur "Skip" Steloff.

Javelin, with sales manager Mel Schlank, will handle two Peter De Met sports shows: 26 full-hour tapes of National Football League Presents and a yet unproduced series, Woman's Major League Bowling.

CNP's offering in children's programming will be *The Funny Manns*, a show combining Hollywood comedies and new footage being specially filmed at Greenwich, Conn.

Official Films is credited with diagnosing the need for one-minute and five-minute shows and effecting a recent sales flurry for this type.

All indications are that there'll be a minimum of new syndication product put on the market in the upcoming winter quarter of 1961.

Insiders see the possibility of an all-time low for syndication in new production investments in the first three months of 1961, with the possible exception of certain companies which have committed themselves to continual-product policies.

If this forecast holds good, syndicators will necessarily turn in larger numbers to distribution projects not requiring big investments: off-network re-runs, theatrical product released for tv, sports, children's programs, and station production circulated via syndication.

The thorn in syndication's side at this time is the fact that the recent FCC ruling gives the illusion that half-hours will be plentiful again.

Syndicators are having their first really off year since the tv industry started, although there are some exceptions, and most are in no mood to send good money after bad with additional production ventures.

If the tv film market continues soft, then syndication prudence will be justified; but if the film market firms up in January, the industry could find itself guilty of colossal near-sightedness in selling itself short.

Present tendencies are for the formation of more and more tv film "department stores" such as MCA and Screen Gems, handling everything from network and syndicated programs to feature films and commercials.

At one time there were many different types of companies: network suppliers, syndicators, feature film distributors, commercials producers, tv film packagers, production facilities, and so forth, with most companies showing only one or two types of activity.

But today everybody wants to do a little of everything.

In the last season or two ABC Films, CBS Films, CNP, and Ziv-UA have become network suppliers; UAA this year began its first original tv production with new Popeye episodes, and just recently CNP went into feature film distribution on a limited scale.

Similarly, Filmways and Fred Niles are new to the tv program production and distribution field, and other commercials firms are hoping to follow.

If current trends continue, it may soon be easier to describe companies by what they don't handle than by what they do.

The law of diminishing returns seems to be coming into play on syndication profitability due to the spread of alternate-week buying patterns.

Unless a syndicator can match up other advertisers in most markets of an alternate-week regional spread, the unsold halves go to the stations for perhaps half the sponsor sale price, cutting revenue from individual markets by around one-fourth and greatly adding to the time and effort of distribution.

What happens to those alternate weeks is frequently a mystery from the syndicator's point of view: although some syndicators have massive sales forces to push such alternate weeks locally, most leave it up to the station.

Since there's no systematic way in which stations inform syndicators of what they're done with these alternate weeks, most distributors can't even guess many places where their show is half-sustaining or even half-sold to a blue chip buyer.

There's a crying need for sales research in syndication: of all advertising media, perhaps tv film syndication knows least of all about who's currently paying to support it on the local level.

Station men say you can't blame feature film distributors for trying when it comes to getting a top price for their 1950's, but the outlets just aren't willing to pay so much.

According to one source, Seven Arts Associated was asking \$100,000 per negative for five top markets in an o&o deal for their post-1950 Warner Bros. features.

The going price on older features for such a five-market deal has been projected to \$30,000 to \$40,000 per negative, considerably less than half the \$100,000 asking price on the new product.

As a rule of thumb, stations seem willing to compromise on 25 to 33 per cent more for recent pictures than pre-1948's; applying this formula to an o&o deal for five stations, the result is a price of \$38,000 to \$53,000—still only approximately half one distributor's asking price.

The biggest and most expensive promotion and public appearance tour in CBS Films' history is now in progress on Brothers Brannagan.

Stars Steve Dunne and Mark Roberts are now in the process of making personal appearances in 19 cities in 12 states.

The five advertisers who'll benefit most from the tour are Blue Plate Foods, in its Southern regional, American Stores in Baltimore and Philadelphia, and Rheingold beer and Chesebrough-Pond's in New York.

The premise for financing the tour is that the syndicator pays half of the expenses and that the station and advertiser split the remainder for one-fourth each; costs are shared by so many shoulders that each of the parties involved gets quite a bit of promotion value for its money.

Representatives of 20 advertising agencies, three film producers, and one station group have journeyed out of New York City to Manhasset to witness demonstrations of Raymond Scott's musical-electronic devices for commercials production.

The capabilities of this new commercials tool designed for The Jingle Workshop have been seen by executives from Morse International, OB&M, KM&G, Campbell-Mithun, JWT, BBDO, Compton, Griswald-Eshleman, Y&R, Ayer, EWR&R, Hoyt, K&E, FC&B, B&B, D-F-S, and Roynolds-Reynolds of Toronto.

Producers and stations groups who've visited include Animation, Inc., Wilding, Joe Spery, and Esquire-Coronet stations. (For story, see page 38, this issue.)

SPONSOR HEARS

28 NOVEMBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

Looks like Robert E. Healy has become No. 1 man on tv planning and strategy at McCann-Erickson, with Jack Van Volkenburg running the day-to-day tv operation.

On the official roster Healy is chairman and manager of the home office setup and has controlling finger in such accounts as Westinghouse, Coca-Cola and Colgate.

Terry Clyne is still calling the shots on Liggett & Myers.

Another recent Marion Harper tactic: bringing in Ed Madden, with antecedents at NBC, Latex and Geyer, as consultant on new business for McCann-Marschalk.

Two radio stations owned by one of the major groups are reported to be on the block.

The plan: convert the proceeds to real estate developments.

Sellers of spot have been doing a bnrn over the fact that the negotiations with AFTRA and SAG over the rate for spot commercials have been handled entirely by the networks.

The core of the peeve: spot tv represents a half-billion dollar industry and it would have been fair and logical for the networks to have invited in an independent spokesman for that sector of the business to sit in on the parleys.

The Bates boys may not be able to boast come early 1961 that the agency has never lost an account.

One of its smaller clients has been bending a serious ear ament moving the rest of its business elsewhere.

NBC Radio's talk about going on a round-the-clock basis could, as one observer put it, could stem from a desire to underscore these two "security" angles:

- 1) Most of the NBC Radio o&o's occupy clear channels and the network itself has the largest number of clear channel affiliates.
- 2) Clear channels may serve as the most convenient and effective communication alarmbells in the event of a national emergency.

In any event, it'll make the first Night Owl Network in the history of the medium.

Not all the smaller agencies are anxious to make open whoopee over the fact their tv billings are higher than they were the year before.

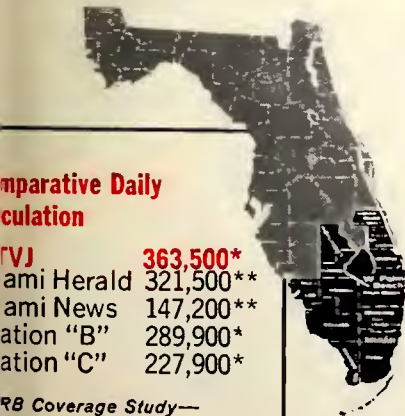
The most avid readers of such tidings would be the rating services who charge according to billing levels and these smaller agencies for economy purposes are careful about the cutoff points. It could mean a difference of several thousand a year.

What some media analysts think would make an interesting side breakout from the rating services: a comparison of the top stations in the top markets for March vs. November of the same year.

They note that the fluctuation seems to be greater with each passing season.



ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER THAN
WTVJ



**Comparative Daily
Circulation**

WTVJ	363,500*
Miami Herald	321,500**
Miami News	147,200**
Station "B"	289,900*
Station "C"	227,900*

*RB Coverage Study—
January 1, 1960

**Publisher's Statements—
March 31, 1960

13.1% more South Florida homes view WTVJ daily than read the area's largest newspaper . . . 147% more homes than read the second newspaper. WTVJ is viewed daily in 40.5% more homes than the average of the other two Miami television stations. Obtain the facts from your PGW Colonel. Ask him for Profile III.

WTVJ



SOUTH FLORIDA



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOP-TV

WFGA-TV
and more

COLLEGE RADIO

(Continued from page 38)

heuser-Busch, Arista Tours, Auto-Europe, Beneficial Finance, Dannon-Yogurt, Kean Energizing, Lambretta Motor Scooters, Lanvin Perfumes, Liebman Breweries, Liggett & Myers, New York Telephone Co., Pan American World Airways, Philip Morris, R. J. Reynolds Tobacco, F. & M. Schaefer Brewing, Joseph Schlitz, Smith-Corona, Marchant, and U. S. Steel.

How some of the sponsors, past or present, feel about their college radio buys, is evidenced by Elliott Nonas,

v.p. of de Garmo, Inc. of Auto-Europe: "Any medium for Auto-Europe advertising must be capable of producing an audience with money, education, a spirit (however mild) of adventure. Obviously, the Ivy Network audience shapes up. Our advertising program with it paid off in inquiries and eventually in sales. I am sure that a good deal of this was due to the extra curricular merchandising (unsolicited, incidentally) which was expertly woven into the advertising program. Some of the larger commercial outfits can take a lesson!"

AGENCY MAVERICKS

(Continued from page 35)

nouncements giving the location of stores where the bargain bar will be in operation, and the names of the hostesses.

A participation advertiser receives two reports each week, designating in which stores the activity was performed, the number of bargain bars set up, information on distribution, competitive distribution, product exposure before and after merchandising, competitive products on display and amount of products sold at the bargain bars. The reports also contain names of non-stocking stores, and why they are such.

Feature Merchandising has been operating in Chicago for 25 years in conjunction with WGN, Inc. In March 1960 Kenneth B. Fleming Jr., then media head at McCann-Erickson Chicago, purchased the company and became its president. Fleming has been affiliated with Leo Burnett Co. and the Chicago office of George P. Hollingbery.

In addition to WGN and WGN-TV, Chicago, Feature Merchandising Inc. has branched into three other markets. FM now works with WHO, Des Moines, KCMO-AM-TV, Kansas City, and KSTP-AM-TV, Minneapolis.

FM collects its fees directly from the station, on the basis of an annual contract which is based on annual conditions such as the number of participating advertisers.

On 1 August, 1960 Fleming formed a new division of Feature Merchandising, Feature Sales Promotion. Through this company, Fleming works directly with clients and agencies alike. For these clients the company will turn out such jobs as sales promotion literature, sales training materials, advertising and promotion plans, slide and motion films, P-O-P displays, shelf talkers, etc.

These services fall into categories of jobs too small for agencies to handle, and in some cases, jobs too large for agencies to undertake. One big job Feature Sales Promotions is currently handling is a three-month test of a new product, and it is acting as the company's sales agent in one market. Generally speaking, the work of Feature Sales Promotions is collateral work for agencies which cannot charge clients.

4th TV MARKET IN THE NATION

\$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost \$3 billion in effective buying income; over \$1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness — WOC-TV offers the greatest amount of local programming — over 33 hours each week.

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

THE QUINT CITIES
 DAVENPORT } IOWA
 BETTENDORF }
 ROCK ISLAND } ILL.
 MOLINE }
 EAST MOLINE }

PETERS, GRIFFIN, WOODWARD, INC.
 EXCLUSIVE NATIONAL REPRESENTATIVES



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

RAYMOND SCOTT

(Continued from page 39)

to, and not anything to replace musicians and voices. Some of these commercials work best with these special effects along with singers, musicians, or an announcer."

Scott is very reluctant to give his machine a name, since it is the musical talent using the machine as a tool, and not the machine itself, that really counts. Charles Barclay, manager of Scott's music commercials company, The Jingle Workshop, has suggested that it be called "audimation" since it does for audio what animation does for pictures. But some have confused "audimation" with "automation" and the word hasn't been accepted. The machine's unofficial nickname, Karloff, is the name of an actor.

The machine uses several other sources of sound. One is a Hammond electric organ. Others are electronic tone generators. Still others can be added if needed. A control panel directs pitch, timbre, intensity, tempo, accent, and repetition. It can select from an unlimited number of sources and make up infinite combinations and permutations.

The Manhasset behemoth, containing an electric organ, can do anything the organ can do and virtually anything imaginable beginning with an organ. It can sound like a group of bongo drums. It can give impressions which suggest common noises. It can create the mood of musical tone-poems. And it can also take the advertiser's theme music and produce limitless emotional variations on it to suit a variety of musical styles—all, of course, if Scott is at the controls.

Compared to other musical-electronic effects methods, which rely heavily on playing tape off-speed or backwards in the fashion of modern "concrete music," Scott's approach is far less time-consuming and produces a much wider range of results. Compared to music from conventional sources, it is slower in development but faster in production. It is also slightly cheaper than ordinary music.

If Karloff doesn't become the accepted name for a process which mixes so many musical and electronic elements together and makes them stay together, perhaps someone might suggest that it be called Scott's Emulsion.

SPONSOR ASKS

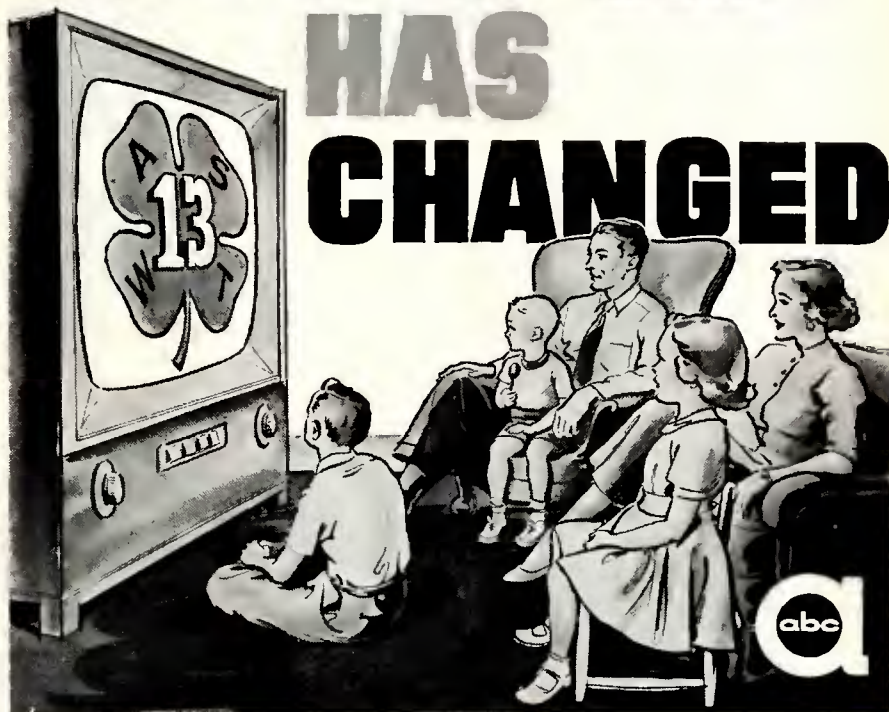
(Continued from page 53)

adjacent strategy; dollar expenditures; advance expiration dates, or length of contract, if still in force; futures of any sort, such as information about an account that has ordered but is not yet on the air.

As for radio schedules, since there is no reporting service for spot radio comparable to Rorabaugh, the Katz Agency will give advertisers and agencies certain information on radio schedules which have run or are running, without divulging fu-

tures. Such schedules are public information; anyone who wanted to spend the time and money to listen could log what was broadcast. To save the advertiser this expense in time and dollars we will tell what we know about schedules on stations we represent, information an advertiser could find out for himself. That means the length and number of the spots per week, the starting date, but not the ending date or the expenditures. The details of exact times are too costly and difficult for us to re-construct.

THE PICTURE HAS CHANGED



in the important ALBANY-SCHENECTADY-TROY MARKET!

WAST . . . Lucky Channel 13 . . . is the ONLY area TV station posting consistent and considerable day and nighttime audience gains.

ARB, November '58 to March '60, WAST **UP 48.8%**

NSI average ratings, April '59 to March '60, 6 A.M.-6 P.M., WAST **UP 49%**

Saturday-Sunday 6 P.M.-Midnight WAST **UP 31.3%**

SELL Where People BUY



call your **HR** man

NEWS & IDEA WRAP-UP

MIXING BUSINESS AND PLEASURE, Phoenix's KPHO Radio-TV invited agency people for firsthand look at Phoenix market. Grouped here (l-r): Steve Shannon, station promo. dir.; Jane Mars, Allene Johnson, K&E, L.A.; Jackie Hopkins, JWT, L.A.; Blue Wright, station sales dev. dir.



La Rosa (Hicks & Greist) has a spot tv campaign going in 16 top markets to introduce, to the junior set, its newest macaroni product, *Mac from Mars x-77*.

Involved are minute buys in 8 kiddie shows: *Bugs Bunny*, *Ranger Andy*, *Cartoon Playhouse*, *Popeye*, *Romper Room*, *Felis and Friends*, *Just for Fun*, and *Wonderama*.

Stromberg-Carlson is going back to radio after an absence of more than 25 years.

The buy: *Special Report*, from 3 December to 15 April, in 106 markets. Agency: D'Arcy.

Campaigns:

- **20 Mule Team Products, U. S. Borax**, pouring almost 90% of its advertising monies into tv in the company's largest sales push for its 20 Mule Team Borax and Boraxo.

OUR FEATHERED FRIENDS, the ostriches, took to races at Great Western Exposition & Livestock show. Their jockeys? KFWB (Hwyd.) d.i.'s, who donned racing clothes, competed against each other

NEW QUEEN: Karen Wood, voted Miss Channel 22 of 1960, accepts trophy from WWLP, Springfield, Mass. hostess Kitty Broman on 'At Home With Kitty' show. Winner defeated 50 entrants in station contest



AGENCIES

AFA, along with the Advertising Association of the West, is getting set to break an extensive and continuing campaign for the ad industry.

The theme: *Let's keep rolling ahead.*

The idea: To tell the advertising story to the public in an effort to clear up misunderstandings which lead to criticism and grievances.

Springboard for the all-media campaign is National Advertising Week, 5-11 February.

Spearheading the campaign is National Cash Registers' George W. Head.

The campaign was created by McCann-Erickson, under the supervision of its president, Emerson Foote.

PEOPLE ON THE MOVE: Payson Fairchild, Jr., from account executive, Doherty, Clifford, Steers and

Montgomery Ward tire tv commercial, Royal Faygo Soft Drink, and Quaker Oats Ken-L-Ration Waif, commercial.

Best liked tv commercial: Hamm's Beer, according to ARB's September survey, for the fifth consecutive month.

PEOPLE ON THE MOVE: E. J. Coleman from advertising manager, Kraft Foods, Canada, to the company's Chicago office as national marketing manager for confections.

Resigns: Andrew A. Lynn from Chesebrough-Pond's. He was president of the corporation's Prince Matchabelli division, a company director and v.p.

Elected: Walter N. Plaut to president and chief executive officer, Lehn & Fink Products.

Five CBS daytime shows *Love of Life*, *The Clear Horizon*, *Video Village*, *The Brighter Day* and *December Bride*, plus a 70 market spot saturation will bolster the company's syndicated series, *Death Valley Days*. Agency: McCann-Erickson.

• American Molasses is buying radio in all markets for support of its Grandma's Unsulphured Molasses. Agency: Kastor, Hilton, Chesley, Clifford & Atherton.

• Welch Grape Juice going heavy on local spot tv to introduce its newest product, Welch's Jellied Sauce.

Kudos: P&G president, Howard Morgens, recipient of the Advertising and Allied Industries annual award . . . Fred A. Niles Productions, recipient of the Medal Award, Certificate of Excellence and a Merit Award from the Art Directors Club, Chicago. Awards are in recognition of the company's production of a



SHINE, ANYONE? For free (courtesy, SPONSOR) at BPA meet, it joined (l-r) Jack Lightner, promo. dir., WREX, Rockford, Ill.; George Dietrich, west. mgr., SPONSOR; Barbara Roberts, promo. dir., KTUL, Tulsa; Barry Sherman, mng. dir., radio/tv div., Esquire, Inc.



RECENT BPA CONVENTION in New Orleans included election of new officers. They are (l-r) second vice president Harvey M. Clark, CFPL, London, Ontario, Canada; president John Hurlbut, WFBM-TV, Indianapolis; and first vice president, Don D. Curras, KTVI, St. Louis

6TH ANNUAL TvB MEET in N.Y. joined (l-r) C. Lawrence, CBS TV Stations; R. Borel, WBNS-TV, Columbus, O.; G. Marshall, Jr., WJXT, Jacksonville, Fla.; A. L. Read, WDSU-TV, New Orleans; J. Murphy, WLW-TV, Cinc.; L. H. Avery, Avery-Knode; P. Hall, Meredith Pblg.; Evelyn Finegan, TvB; R. Clipp, WFIL-TV, Phila.; A. W. Dannenbaum, Jr., Westinghouse; P. A. Sugg, NBC; G. Gray, WKTV, Utica; S. Riddleburger, ABC



Sh nfi ld, and **Hayward Thresher** from executive brand planning manager, Schering Drug, to Sullivan, Stauffer, Colwell & Bayles as merchandising account executives . . . **Ross H. Ryder** from McCarty, San Francisco, to Erwin Wasey, Ruthrauff & Ryan, San Francisco, as senior account supervisor . . . **Thomas J. Raser, III**, from General Electric, to Ayer, Philadelphia office, plans-marketing department . . . **Andrew F. H. Armstrong** from creative department director, Burnett, to Compton as v.p., creative director and advertising plans board member . . . **John J. Wood** from Grant to v.p. and manager Miami office, Keyes, Madden & Jones . . . **Dick Stern** from v.p. in charge of KM&J Miami office to v.p. in charge of southeastern operations, Chicago . . . **Keith B. Shaffer** from media group supervisor, Young and Rubicam to media director, Cleveland office, McCann-Marshchalk, division, McCann-Erickson.

MORE PEOPLE ON THE MOVE: **Francis J. Cook** to media director, D'Arcy, Cleveland . . . **Fred Gerlach** from Foote, Cone & Belding, Chicago, to research director, Gardner Advertising, St. Louis . . . **Ross Escalette** to director, newly created marketing and media research department, Phillips-Ramsey, San Diego . . . **E. Lowell Sanders** from senior marketing account executive, to marketing director, Doyle Dane Bernbach.

They were elected v.p.'s: **Coleman F. Cody**, Doremus & Co., New York City . . . **G. Alden Donham**, Cunningham & Walsh . . . **Marion Forster**, **Rupert Witalis**, **James Sage**, at Compton.

Agency appointments: Virginia State Apple Commission to **Houck & Co.**, Roanoke, Va. . . . **Shulton**, to **Benton & Bowles**, for its Tecnique Color Tone hair coloring product . . . Litton Industries to **Compton L.A.** office . . . P&G of Canada to **Grey** for its Downy Fabric Softener . . . American Chicle to **Kenyon & Eckhardt** for its Clorets Mints and Gum.

More agency appointments: American Oil Company to **MacManus, John & Adams** . . . Valspar Corp., to **Howard H. Monk & Associates**, Rockford, Ill. . . . Christopher Dairy Farms to **The Wyman Company**, San Francisco.

Kudos: Campbell-Ewald, Detroit, recipient of two Advertising Council awards: (1) for 10 years of contributed creative work on the U.S. Savings Bonds campaign; (2) for five years of distinguished services on the Stop Accidents campaign (National Safety Council) . . . **Fletcher Richards, Calkins and Holden**, awarded Advertising Council citation for "its generous creative contributions to the Religious Overseas Aid project." . . . **Foote, Cone & Belding**, recipient of Advertising Council award for creative efforts to producing the Contribute-Work-Vote campaign.

ASSOCIATIONS

Among the highlights of the TvB meeting the week before in New York were these:

- Hicks & Greist, senior v.p. Theodore J. Grunewald, recommended that tv salesmen acquire a working knowledge of merchandise in order to increase their sales potential.
- TvB president, Norman E. Cash, proposed to research project to find

out what the public thinks about advertising. "If research shows the public has misinformation about advertising, it would be possible to correct it." He also urged television to express its opinions.

- U. S. Steel president, Leslie B. Worthington, in his talk, *Diagnosis: Economic Myopia*, said: "One of the most dangerous and easily diagnosable forms of economic myopia is the short-sighted view that everyone can get more and more from government at the expense of someone else. It shouldn't require corrective lenses to see how such an attitude is in direct opposition to the principles of personal freedom and initiative that made this country what it is today."

- John Vrba, v.p. in charge of sales for KTTV, L.A., and Russell Woodward, executive v.p. of Peters, Griffin, Woodward, were elected co-chairmen of the TvB Sales Advisory Committee, succeeding John Dickinson of Harrington, Richter & Persons, and Crosley's H. P. Lasker.

Post BPA seminar notes:

- John Hurlbut, promotion and public relations manager, WFMB, Indianapolis, on taking over as new BPA president: "Never before has the broadcasting industry needed a strong and active BPA. Ownership and management needs the counsel of solid, sound, experienced promotion and public relations experts—promotion men and women who recognize all our publics, be they the masses that control the dial and switch, or the minority of opinion leaders, government officials and the like who may control our licenses."

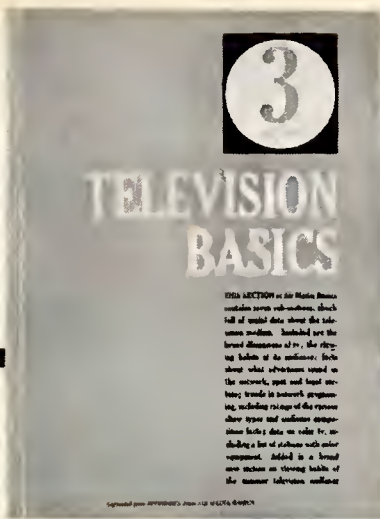
- Storer's v.p. Lionel F. Baxter, Miami, recommended that radio station facilities be put to work to promote itself. He said: "Too often we use our own facilities to promote our advertisers more than we promote ourselves."

- A panel discussion centered about the use of videotape brought out the suggestion that videotape be put to use to augment programs in the promotion of stations. Robert Guy, program director of WWL-TV, New Orleans, and Robert Day, Ampex Corp., Redwood City, Calif., were principal panelists.

- WIL, St. Louis, promotion man, Michael Ruppe, on *How To Use Cross Media Promotion*: "It's time



Leading Dallas agencies place **KvIL** among top 4 stations in total market and in top 2 for quality market!



TELEVISION BASICS

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

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

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

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

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

**ORDER
YOUR
REPRINTS
NOW**

SPONSOR READERS SERVICE • TELEVISION BASICS

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

NAME.....

FIRM.....

ADDRESS.....

..... QUANTITY.....



Garry Moore

Moore fun. That's just what happens every Monday-through-Friday when Garry and Durward Kirby blend their special brand of informality and wit. Millions of listeners find Garry Moore immediately and immensely likable. No wonder sponsors find any friend of Garry's is a friend of theirs! In all radio Garry Moore is the kind of company you keep

Only on CBS Radio

tv and radio quit being shy about proclaiming its program of public service and entertainment."

Thusa 'n' data: The Southern California Broadcasters Association is putting together a list of companies and free-lance radio commercial writers for distribution to ad agencies.

Social note: RTES will hold its annual Christmas prize-drawing 13 December.

TV STATIONS

PEOPLE ON THE MOVE: Harold Black from assistant sales promotion production manager, CBS Television Network, to production manager, advertising and sales promotion department, CBS Television Stations Division . . . Tom Burkhardt to regional sales manager, WLOS-TV, Greenville-Asheville-Spartanburg, N. C.

They were elected: Stoddard P. Johnston, KTVU, San Francisco, sales executive, and Frank G. King, KTVU, national sales manager, elected officers, San Francisco-Oakland Television.

Station acquisition: KBAK-TV, Bakersfield Broadcasting, Bakersfield, Calif., from Chronicle Publishing to Reeves Broadcasting and Development.

New offices: KTTV, Hollywood, establishing New York City sales headquarters at 420 Madison Ave., next week.

Departed: H. Leslie Atlass, a pioneer in the broadcasting industry and a retired CBS v.p., died in Miami last week.

RADIO STATIONS

Teenage Associates unveiled its Miss Teenage Contest at NAB's Southwestern confab.

Involved in the nation-wide pro-

motion, are some 200 radio stations.

The high points of the contest:

- Local stations will sponsor and supervise the selection of a Miss Teenage Hometown from entrants in the local contest.

- Hometown winners will compete for the national title in Dallas during an all expense paid seven day event.

- Miss Teenage America will win a \$6,000 scholarship to the college of her choice; a professional modeling contract; an extensive tour of the U. S.; and a complete Miss Teenage America wardrobe.

Manufacturers in all fields, are bolstering the contest by being licensed to label their prestige products, Miss Teenage America.

What brands of cigarettes people in the metro area are smoking, and how much, was studied by Pulse, recently for WQXR, New York City.

Among the findings:

- The peak year for smoking: 1955 for men; 1956 for women.

- There has been a sizable increase in filter smoking among women.

- Brand switching for both men and women, has dropped.

- The number of cigarette smokers has dropped.

Comparisons were made over the past five years.

Ideas at work:

- WWRL, New York City, has just completed a people-to-people program during which the station's air personalities cruised the metro neighborhoods in a mobile unit from 10 a.m. until 7 p.m. daily, meeting, and interviewing their fans. The personal-touch program was conducted over a three-week period. As a bonus, fans who spoke with the station people, received a "good luck" souvenir.

- WIP, Philadelphia, has endeared itself to area high school students by commissioning a national jingles firm to create a special jingles blending high school colors, team names and station call letters. The spots, aired during teen age listening times, salute, individually, the 23 high schools in the city.

- KYW, Cleveland, is establishing much good will with the city's canine lovers with its new feature *Specs' Dog*

House, hosted by Specs' Howard. The program calls attention to winsome (and available) pooches from kennels of the Cleveland Animal Protective League. Added attraction: the *Dog-gone Bulletin Board* which allows listeners to post notices of lost or strayed dogs.

• **KNEW**, Spokane, program director, Bob Adkins, has dispatched an invitation to Prince Philip of England to join the station's *Foot In The Mouth Club*. To qualify as a member, listeners (and Prince Philip, too) must send along an example of a personal experience illustrating the science of *Dontopedalogy* (opening your mouth and putting your foot in it). The invitation to Prince Philip was triggered when Adkins came across a UPI story telling of the English monarch's self-revealed long-time practice of *Dontopedalogy*.

More ideas at work:

• **KALL**, Salt Lake City, Utah, cashed in on one of winter's little adornments, the snow flake, by running a Sno-flake Contest. The station, according to all reports, was snowed under with a blizzard of mail from listeners who competed for first prize, with an estimate of the area's first recorded snow fall of the season. The prize: a red flannel night shirt.

How WOL, Minneapolis, promoted its 20th anniversary: For seven full days the station ran a series of contests and gimmicks revolving around the number 20. Among them: fun contests and give-away competitions and a music spectacular during which the outstanding musical selections of the past 20 years were aired.

Kudos: **WSJS**, Winston-Salem, N. C., recipient of the National Safety Council's Public Interest Award for "exceptional service to farm safety."

PEOPLE ON THE MOVE: **Del Gore** from account executive, KGO-TV, to general sales manager, KGO, San Francisco . . . **Evelyn Woolston** from continuity director, WHEB, Portsmouth, N. H., to merchandising, promotion and publicity director for the Knight Stations (WHEB, Portsmouth, WTSV, Claremont, N. H.,

WTSL, Lebanon, N. H., and WEIM, Fitchburg, Mass.) . . . **Harry O'Connor** from KGKB, Tyler, Texas, to national sales rep., Commercial Recording Corp., Dallas . . . **Robert Fishman** from account executive, WCCC, Hartford, Conn., to commercial sales manager, WAMS, Wilmington, Del. . . . **John D. Gillman** from general manager, TV Publications, to promotion, merchandising, and advertising director. **WOBS**, Jacksonville, Fla. . . . **Ray E. David** from Williston, N. D., Chamber of Commerce manager to commercial and promotion manager, **KEYZ**, Williston . . . **Stanley S. Milton** from commercial manager, **WMMS**, Bath, Me., to sales staff, **WCSH**, Portland, Me.

NETWORKS

Net tv sales: **B. F. Goodrich** (BBDO), **Wynn Oil** (Erwin Wasey, Ruthrauff & Ryan), **Colgate-Palmolive** (Ted Bates), **Schick** (Compton), and **Whitchall Laboratories** (Ted Bates) to sponsor NBC TV's Sugar Bowl Game. 2 January.

Net programing notes: **ABC TV** will slot its new half-hour family comedy series, *Room For One More*, on Fridays at 7:30 p.m. . . . **ABC TV** is getting together with Time, Inc., to produce four one-hour documentary programs. The first one, *Yanki, No!*, is scheduled for showing 7 December, at 10 p.m.

Kudos: **ABC TV**, recipient of commendation from The Association for Improvement of Mental Health, for its new daytime series about group psychotherapy, *Road to Reality*.

PEOPLE ON THE MOVE: **Gene Sechafer** from Needham, Louis and Brorby to CBS Radio as account executive . . . **Jack Harris**, KPRC-TV, Houston, Tex., v.p. and general manager, re-elected chairman, NBC Television Affiliates Board of Delegates . . . **Donald E. Lowstuter** from research specialist, A. C. Nielsen, to Mutual Radio as assistant director of research . . . **John C. Rome** from sales executive, NTA TV to Mutual Radio as account executive.



JOHNNY DOLLAR

Sponsors and audiences get their money's worth from Johnny Dollar. This solid, successful private-eye series consistently keeps listeners on the edge of their seats. That's why they're attentive to your selling message, too. Each high-tension episode is built around flash-back dramatizations of Johnny's expense account for the case he's just solved. When you audit this show carefully, you'll put your O.K. on it, too. *In all radio*, Johnny Dollar is the kind of company you keep

ONLY ON CBS RADIO

REPRESENTATIVES

Avery-Knodel has put together a radio study brochure covering the Wilkes-Barre-Hazleton, Pa., area for WILK.

The report goes into detail about station's coverage, facilities, programming, personalities, management, merchandising and cost efficiency.

It also gives a county-by-county breakdown of population, radio homes and sales of consumer products.

Rep appointments: WYDE, Birmingham, Ala., and WAKE, Atlanta, Ga., to H-R for national representation . . . Jordan Broadcasting Service to Intercontinental Services, Ltd., for American representation.

FILM

Regional utilities companies are now an important and growing user of tv syndicated programs.

During the past year they placed \$1.8 million worth of film orders for Ziv-UA product, according to a study by that syndicator.

One power advertising manager praised tv's ability to demonstrate appliances and to reach the entire family at night.

Hope Natural Gas (Clarksburg, W. Va.), So. Carolina Electric (Columbia), Dayton Power and Light, and People's Natural Gas (Johnstown) all use *Sea Hunt*; Iowa Electric Light and Interstate Power sponsor *Lock Up*, and Central Power and Light (Laredo) supports *Tombstone Territory*.

Sales: CNP's *Danger is My Business* to KTVR, Denver; WCHS-TV, Charlestown; WJAC-TV, Johnstown; WCYB-TV, Bristol; WGN-TV, Chicago; WROC-TV, Rochester; KSD-TV, St. Louis; WCSH-TV, Portland, Me.; WCIA-TV, Champaign; WRGR-TV, Schenectady; and WAIM-TV, Anderson, S. C. . . . Banner Films' *Bold Journey* to WTTG, Washington; WNBQ, Chicago; KTVR, Denver; WJAC-TV, Johnstown; WHIO-TV, Dayton; KHQ-TV, Spokane, and renewals to WWJ-TV, Detroit, and WNEM-TV, Bay City; also *I Search*

for Adventure to WDEF-TV, Chattanooga; KTVU, San Francisco; WTTV, Indianapolis, and KFSD-TV, San Diego.

Feature film sales: WOR-TV, New York, has purchased 200 feature films, mainly produced since 1950, from the studios of UA, Warner Bros. and Paramount . . . Jayark Films' *Blockbuster* package to 34 markets, including KOAT-TV, Albuquerque; WLOS-TV, Asheville; WMAR-TV, Baltimore; WHDH-TV, Boston; WKBW-TV, Buffalo; WCIA-TV, Champaign; WBBM-TV, Chicago; WKRC-TV, Cincinnati; WFAA-TV, Dallas; KEZI-TV, Eugene; WBAY-TV, Green Bay; WTIC-TV, Hartford; WFBM-TV, Indianapolis; WFGA-TV, Jacksonville; WKZO-TV, Kalamazoo; KNXT, Los Angeles; WLVA-TV, Lynchburg; WTVJ, Miami; WTCN-TV, Minneapolis; WKRG, Mobile; WCBS-TV, New York; WOAY-TV, Oak Hill; WMBD-TV, Peoria; WCAU-TV, Philadelphia; KTVK, Phoenix; WMTW-TV, Portland, Me.; KUTV, Salt Lake City; KMOX-TV, St. Louis; KELO-TV, Sioux Falls; WSBT-TV, South Bend; KHQ-TV, Spokane; WHEN-TV, Syracuse; WECT-TV, Wilmington, and KLIX-TV, Twin Falls.

Cartoon sales: Banner Films' *Cartoon Classics* to 23 more markets, including WLW-I, Indianapolis; KOLD-TV, Tucson; KZTV, Corpus Christi; Atlanta National Advertising Agency, Norfolk; WNEP-TV, Scranton; KCOP, Los Angeles; WOR-TV, New York City; KOVR, Stockton; WBAP-TV, Ft. Worth; WPST-TV, Miami; KPHO-TV, Phoenix; WLOS-TV, Asheville; WTVR, Richmond; WJAC-TV, Johnstown; WGN-TV, Chicago; WMAL-TV, Washington; KGW-TV, Portland, Ore.; WTIC, Hartford; WGAL-TV, Lancaster; KPIR-TV, St. Louis; WFMJ-TV, Youngstown; WJZ-TV, Baltimore, and KTVR, Denver.

News film: CBS Newsfilm has added a new service, **on-camera maps** provided to its stations. A kit of 20 basic maps starts the service; special maps will be delivered within 72 hours for news breaks.

International: John N. Manson III has resigned as v.p. and general manager of Screen Gems de Mexico S. A.

Programs: Jo Stafford will tap 13 specials in England for ITC, budgeted at around \$100,000 each and designed for international syndication.

Commercials: Hollywood Animators will do the animation and Ambassador Productions (API) will do the live action in a reciprocal production arrangement between the two Hollywood commercials producers . . . NTA-Telestudios reports use of Intersync for the first time in production for Reynolds Wrap commercials.

People on the move: Arthur A. Garbade named business manager for NTA Telestudios.

Trade notes: Batjac Productions has been denied its motion to enjoin Seven Arts from distributing to tv its feature films handled in theaters by Warner Bros.

PUBLIC SERVICE

The sponsor attraction to local-level tv station public service programming continues to grow.

The latest: KHOU-TV, Houston, whose 22 half-hour series, *Southwestern Closeup*, was bought by the Southwestern Savings and Loan (Sam Drake Agency, Houston).

The buy is the savings firm's first in tv.

Public service in action: Capital Cities Broadcasting has made arrangements with the Israeli Government to make possible the recording of the complete trial of Adolf Eichmann for tv and motion picture screen showings.

This 'n' data: WKYT, Lexington, Ky., is working with the University of Kentucky on the production of a 15-minute program, *UK Reports*, reporting University activities . . . KMOX Radio, St. Louis, getting set to launch a 16-week college instruction course, *The Key to Understanding Human Relations*.



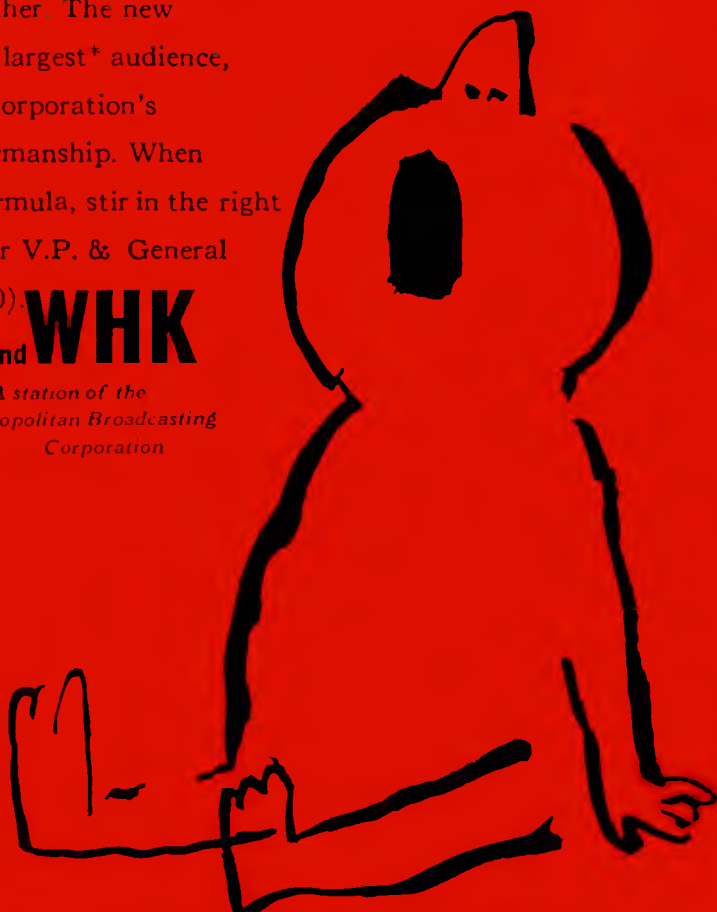
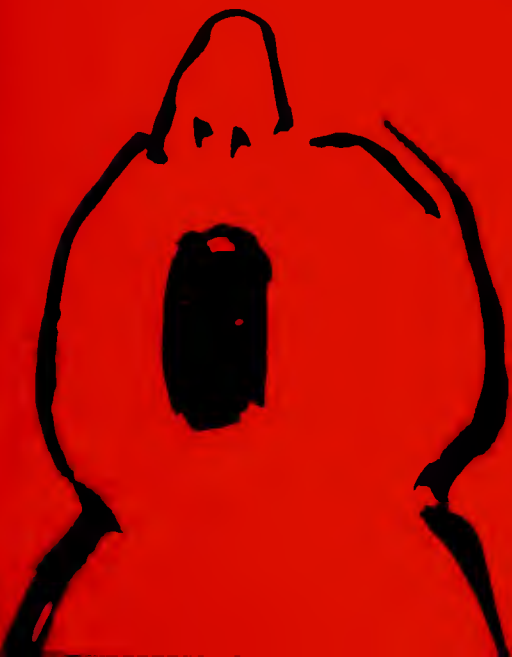
...decidedly Cleveland's #1 station*

FIRST THINGS FIRST: WHK

And the change is not infant-esimal, either. The new WHK is the proud papa of Cleveland's largest* audience, thanks to Metropolitan Broadcasting Corporation's new concepts of service, news and showmanship. When preparing your Cleveland marketing formula, stir in the right quantity of WHK. Consult Dr. Blair, or V.P. & General Manager Jack Thayer, (EXpress 1-5000).

WHK

*A station of the
Metropolitan Broadcasting
Corporation*



*Hooper Audience Index, 29.7%, July-Sept. 1960, 7 a.m. - p.m. Mon.-Fri.
Pulse Metro Area, 26.0%—avg. total share of audience
in and out of home, 6 a.m.-12 mid., Sun-Sat., June, 1960
Hooper Business Establishment Survey, 22.3%, Mon.-Fri., 9 a.m.-5 p.m., Aug. 1960




XMAS PARTY

Broadcast Pioneer

New York Chapter

Thursday, Dec. 8, 6 p.m.

Cocktails and Dinner



Empire Room

Lexington Hotel

Music—Dancing and Singing



For Reservations call

M. H. Shapiro,

PLaza 9-1500

\$7.00 per person



Tv and radio NEWSMAKERS



Mike Shapiro has been named general manager of all broadcasting properties of the A. H. Belo Corp., a post occupied by the late Alex Keese for some four years prior to his death earlier this year. Manager of WFAA-TV, Dallas, since 1958, Shapiro will continue in his role as head of the tv station. He began his broadcasting career with the Arrowhead Network in

Minnesota and Wisconsin, later moved to KBWD, Brownwood, Tex., KGKL, then to KTXL, San Angelo, and subsequently took the helm of KECK, Odessa. He came to WFAA-TV from KTUL-TV, Tulsa, where he was v.p. and managing director of the Griffin Co.'s tv stations in both Tulsa and Little Rock. Shapiro's new assistant manager of the station is **Richard E. Drummy, Jr.** (right), who will continue to serve as director of sales for tv. Prior to joining WFAA-TV in 1956, Drummy was associated with the Dallas tv sales office of Edward Petry & Co., and also with ABC's Pacific Coast Television Network as western sales manager. Included in the station's executive changes: Karl Lambertz, who becomes director of public service for am and tv.



Raymond C. Simms, senior account executive for the past four years with H-R Television, Inc., has been promoted to director of sales promotion for that company and also for its radio counterpart, H-R Representatives, Inc. Prior to joining H-R in 1956, Simms was an account executive of the NBC radio network for three years. Earlier he was with Erwin, Wasey & Co. as

associate media director and Kenyon & Eckhardt as manager of the broadcasting system in Chicago. Simms succeeds Joseph Cook.

Ford Robertson has been appointed general manager of KBUY Radio in Amarillo. A native Amarilloan, Robertson is a veteran of 12 years' experience in the broadcast industry. He is a graduate of Amarillo High School and the University of Texas, is married, and the father of four children. Assisting Robertson as new commercial manager is Ralph Cercey, who prior to entering radio seven years ago, was in sales promotion and advertising with one of the nation's top rubber companies. Cercey is married.



IT'S OUR THIRD NATIONAL NEWS AWARD

... presented to us by the Radio Television News Directors Association for outstanding reporting of a community problem. This is the second citation awarded WCCO by this great group ... the first coming in 1955 for being the Outstanding News Operation of the nation. Last year we were honored by being named News-film Station of the Year, an award presented by the University of Missouri school of Journalism and the Encyclopedia Britannica.

We accept these honors with pride. They signify that we have achieved and are maintaining our fundamental goal of excellence in our news coverage. They symbolize the recognition WCCO Television receives everyday from the vast number of people who depend on this station for the finest in television news coverage. This is the difference between Good and Great in Minneapolis, St. Paul Television.

Represented by

GRIFFIN AND WOODWARD

ADD ONE MORE

... too late to be included within the body of the advertisement to the left.

"WCCO Television's annual \$1200 four year scholarship, to an outstanding student entering the school of journalism at the University of Minnesota, IS THE FIRST MAJOR EFFORT OF ITS SIZE BY AN INDIVIDUAL STATION TO PROVIDE HELP AND LEADERSHIP TO POTENTIAL JOURNALISTS."*

**THE DIFFERENCE
BETWEEN GOOD AND
GREAT in Minneapolis-
St. Paul Television is
WCCO TELEVISION.**

*From an address by Prof. Richard Yakam, School of Journalism, Indiana University, to the RTNDA Convention, October 6, 1960, in Montreal, Canada.

The seller's viewpoint

In the 14 November issue, Robert Meeker of KCOH, Houston, suggested that stations guilty of unethical promotions to affect ratings not only be taken off the rating lists during the period concerned but for six months thereafter. In commenting on this, Frank Boehm, vice president of Adam Young, Inc., warns that proposals to punish such violations may penalize legitimate promotions. Boehm makes the point that rating services are set up to measure the size of audience, not to inquire into how the audience grew to that size. There are few promotions, Boehm says, that affect the validity of ratings.



WHY MOST HYPOED RATINGS SHOULD BE MEASURED

I was intrigued by the "Seller's Viewpoint" item in the 14 November issue. It hits a subject which we have discussed at length with the rating services over the past few years. Unfortunately, the topic of "falsely" hypoed ratings is one which has played into the hands of competitive media.

Let me be specific. The Hooper service, as you know, depends on getting answers to telephone calls which question listening. If a station runs a promotion that tells listeners to be sure that whenever they answer the phone to say they are listening to station XXXX, this could indeed result in a false representation on the part of Hooper for the market in question. Whenever this is done (and it is always discovered by the competitor), Hooper has removed the station from its survey completely, and reinstated it when the station discontinued this practice—a very honorable way of handling the situation.

On the other hand, there are those contests which are run legitimately by stations (as do the newspapers) to appeal to the native gambling instinct which I would guess abides in us all. These contests, in some instances, have actually been good public services. For example, prizes are sometimes awarded for the best safety slogan, etc. Sometimes the contests are good merchandising items which encourage station listeners to use products advertised on the station by tying in the contest with gas stations, supermarkets or asking that wrappers be submitted with entries. Others merely consist of money prizes for treasure hunters and so forth. None of these contests would have any effect on the measurement of the rating services, and any restrictions imposed by rating services would be counter to their role in the broadcasting field.

To give an example of how ridiculous it would be for every station to be policed by the researchers, a few years

ago one of the rating services adopted the practice of asking all stations to advise whether they had run any contests or promotions during the survey period. Some stations responded with glowing accounts of their honesty, at the same time blasting their competitors for falsely hypoing their audience. Other overly-honest (or naive) stations documented every ounce of promotion including quarter inch newspaper ads. This data was made a part of the rating report and rather than helping the situation, created utter confusion. Why?

Simply because the function of a rating service is to measure audience size and composition—not why people listen. If, indeed, people would rather listen to a station because of its contents than because of its music or soap operas, or news, should that station be penalized by an inference that such a "contest-prone audience" is reflected in the rating report? Of course not. If, on the other hand, the danger is that the actual numbers do not reflect the true size of the audience (whatever the reason for listening) because of some promotion, it is then not merely enough to *imply* that the numbers are not right, but it is the duty of the rating service to determine, in fact, whether the numbers are not accurate and to take steps to improve techniques so that they *will* be accurate.

In short, I believe that there are very few promotions which truly affect the validity of ratings. Promotions may draw larger audiences, and result, therefore, in bigger ratings, but this is no cause for censure of broadcasters or policing of their promotion activities. Any such policing of broadcasters would, in my estimation, not improve broadcasting but would penalize the creative broadcasters who, in the face of severe competition from other media, have maintained radio as an effective primary selling force, to which anyone at the local market level will attest. ◆

DIP into NTA's newest and most exciting adventure series... about a father & daughter team, swimming in troubled waters!
NTA's ASSIGNMENT: UNDERWATER
39 Half-Hours completed! Sold in 57 Markets!



YOU'RE SURE to emerge with big audiences and big sales...with NTA's exciting adventure series, **ASSIGNMENT UNDERWATER**. For example:

IN NEW YORK, with an 11.2 rating and 19.8% share of audience, it out-performed **AQUANAUTS** (with a 7.6 and 13.4% share)—Arbitron, 10/30—11/5, 1960. What's more, it's scoring the highest Monday-to-Friday rating of the week in the same period (7-7:30 PM) for its independent station, lifting the outlet from an average sixth position to photo-finish leadership in the time strip.

IN DETROIT, the series is **NUMBER ONE** in its time period, according to the latest four-week rating report (October), with a 16.0 rating and a 32.5% share of audience.

RIGHT NOW, 39 pulse-tingling half-hours have been completed. And there's a built-in audience of 8,000,000 underwater enthusiasts waiting to spear profits for you...the minute they surface with their snorkels. That they blow...so what are **YOU** waiting for?

A PARTIAL LIST OF SPONSORS & STATIONS:

R. J. Reynolds Tobacco Co., Kroger Food Stores, Coca-Cola Bottling (Louisville), Fiat Motors, Pilsener (P.O.C.) Beer, Armstrong Tires and...KNXT, Los Angeles, WGN, Chicago, WNEW, New York, WTTG, Washington, D.C., WJBK, Detroit, WLW-C, Columbus, WISN, Milwaukee and 50 other leading markets. For availabilities, phone, call or write:

NTA

NEW YORK:
10 Columbus Circle • JUdson 2-7300

LOS ANGELES:
8530 Wilshire Boulevard, Beverly Hills •
OLympic 5-7701

CHICAGO:

TURING SWIMMING CHAMPION
Williams and appealing 8-year-old

SPONSOR SPEAKS

Qualitative or quality?

In recent months a number of high-ranking agency media men, such as Len Matthews of Burnett and Richard Jones of J. Walter Thompson, have expressed dissatisfaction with the purely "quantitative" research data available in radio today.

They have called for more "qualitative" facts about the medium, and to most research men this seems to mean elaborate breakdowns of audience figures into age, income, sex, and occupation groups.

But we wonder whether this is exactly what these and other agency men are seeking.

Is it possible that there is a semantic confusion here between the words "qualitative" and "quality"?

Isn't it probable that what really disturbs thoughtful advertising executives is radio's lack of an over-all "quality image"? And when they speak of the need for qualitative data, they really mean a need for more *quality* data?

One thing we are sure of, all the most popular national media—tv and mass magazines especially—have an atmosphere of glamor and high quality which make their sales and acceptance by advertisers much easier.

If agencies really want "qualitative facts" then by all means let radio give them. But at the same time the industry must concentrate on building its quality impression too.

What is too expensive?

Agencies and advertisers are becoming increasingly worried about the soaring costs of tv commercials. (See SPONSOR, 14 November, page 27.)

To the extent that these costs are the result of unreasonable union demands, we agree with the fight to hold them down.

We also applaud agency and advertiser efforts to eliminate waste, inefficiency, and costly practices in commercials production, particularly those arising out of inadequate planning.

But at the same time we strongly caution against a pinch-penny attitude toward tv's commercial messages. No economies are worthwhile if they sacrifice sales power. And even at today's prices, the ratio of most commercial costs to time costs doesn't approach the old standard formulas of 10-15% for art and production costs in print advertising.

Effectively, commercials are seldom too expensive, regardless of what they cost.

10-SECOND SPOTS

That's tv biz! Overheard at a fashionable Madison Avenue lunch place: "Say, Tom, did you hear? *Yogi Berra's getting his own show!*"

Polls apart: At the recent Radio-TV Executives Society luncheon in N. Y. Sam Lubell, the public opinion analyst, answered some questions from the floor. To one from CBS' Charles Collingwood he prefaced his reply with, "That's an iffy question, and like all iffy questions—it doesn't matter what answer you give." The final query was, "What services did the polls and tv computers perform in the election?" *His reply: "I can think of any."*

Scales of Justice: Commentator John Daly finished a recent ABC new show with an item about a Swedish fisherman fined by a court for beating his wife with a live eel. *The charge: cruelty to animals.*

Total mechanization: An adman in a big Los Angeles agency tells us that the auditing department's computer goofed last week and he found a blank check in his pay envelope. For a moment of panic, he relates, he thought that *deductions had finally caught up with his salary.*

Fur will fly: Susan Watson, ingenue lead in Broadway's *Bye Bye Birdie* went to a fur shop with her friend—the wife of a young timebuyer. After finding a jacket to her liking, Susan reports, the timebuyer's wife told the furrier she'd buy it on one condition: "If my husband doesn't like it, *will you promise not to take it back?*"

Copy twist: The following is for any bored copywriters who may have that feeling of being in a rut. It's from *Echo* (the magazine that has a plastic 33 rpm record every few pages), and purports to be a Johnson & Johnson commercial by, who else? Bob & Ray. "My name is Warren P. Burchfield, friendly young druggist, with another story of blessed relief thanks to Johnson's back plaster. I'd been out making deliveries when my bicycle chain broke and I was picked up by a gentleman driving a dynamite truck. Almost immediately he turned, saying, . . ." *Well, it isn't fast, Fast, FAST!*



AS ADVERTISED ON KVTV

MORE GOODS ARE SOLD ON KVTV FOR A VERY SIMPLE REASON . . .
 MORE SIOUX CITY PEOPLE WATCH KVTV THAN ANY OTHER STATION*

Statistics can be manipulated to say most anything you want them to say. And certainly, we have a whole rate card full of pertinent, and favorable statistics. But in the final analysis only one thing is important—did we move the goods? And this is where KVTV excels—

in moving goods in the Sioux City market.

And Sioux City is a potent market—over 3/4 million customers with over a billion dollars to spend. It's KVTV everytime for Audience, Action and Sales. For complete information, see your Katz man.

*ARB SURVEY; MARCH, 1960



CHANNEL 9 • SIOUX CITY, IOWA
 CBS • ABC



PEOPLES BROADCASTING CORPORATION

KVTV
 WNAX
 WGAR
 WRFD
 WTTM
 WMMN

Sioux City, Iowa
 Yankton, South Dakota
 Cleveland, Ohio
 Columbus-Worthington, Ohio
 Trenton, New Jersey
 Fairmont, West Virginia

WBZ-TV	WJZ-TV	KDKA-TV	KYW-TV	KPIX
BOSTON	BALTIMORE	PITTSBURGH	CLEVELAND	SAN FRANCISCO
(NBC	(ABC	(CBS	(NBC	(CBS
AFFILIATE)	AFFILIATE)	AFFILIATE)	AFFILIATE)	AFFILIATE)

WHAT HAPPENED TO ALL 5 OF THESE STATIONS ON ELECTION NIGHT WAS NOT A COINCIDENCE

Three different network affiliations...yet each of the WBC TV stations ran "ahead of its ticket" on election night. Each drew a greater share of audience than the average of other local stations on that network that evening.

This is not coincidence. No more than it can be called a coincidence that more local advertisers use WBC TV stations than any other TV stations in their markets.

Now, what about ratings? The WBC TV stations are leaders in their markets. All five are first or virtually tied for first place in share of audience. Again, despite the fact that one station is ABC, two are CBS, two NBC.*


What makes so many people tune to the five WBC TV stations? We believe the answer lies in the important identification that our stations have with community problems, and in their attempts to serve the community and the personal needs of viewers. For


example, over 400 times in the last few years, WBC stations have editorialized on local issues, alerting their audiences to the need for action and infusing them with the desire to find solutions. Even more significant, these editorials have run in time periods when there are peak viewing audiences.

Also, recognizing the obvious need and desire for information, WBC stations have programmed special national and international news coverage of world happenings, supplementing the services received from the networks. The intention: to give WBC audiences a locally-oriented point of view, and as complete news coverage as possible.

These facts have earned for the WBC stations the top awards for significant and outstanding programming in the public service.

So it isn't COINCIDENCE. Audiences, advertisers, ratings, community services, awards. These are the stimuli that prompt viewers and advertisers to turn to the WBC television stations.

 Westinghouse Broadcasting Company, Inc.

 WBZ-TV, Boston, WJZ-TV, Baltimore, KDKA-TV, Pittsburgh, KYW-TV, Cleveland, KPIX, San Francisco. Represented by Television Advertising Representatives, Inc.



Current ARB Reports. And if you're wondering about the stations that are "virtually tied" one is 1/10 of 1% below its competitor, while the other is 9/10 of 1%. You might call this difference an area of statistical tolerance.