

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WDAF and WDAF-TV

KANSAS CITY, MISSOURI

announce the appointment of
Edward Petry & Co., Inc.

as National Sales
Representative
effective October 1st



Transcontinent Stations

CAN COMPUTERS REPLACE THE TIMEBUYER?

The growing use of data processors raises a threat. Here's the effect on the buyer's job

Page 29

ABC TV launches 'shortie' plugs on daytime shows

Page 32

Have admen lost control over radio/tv ratings?

Page 34

TvB backs major competition on research

Page 42

DIGEST ON PAGE 4

INFLUENTIAL IN PHILADELPHIA



Leader in Quantity, Quality and Business Establishments Audience . . . Leader in news, and new ideas in Community Service: Latest Pulse & Hooper Total Rated Time Periods.

Another Great Storer Station Represented by the Katz Agency, Inc.



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

... and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

KTRH

50,000 WATTS - 740 KC

-CBS-

HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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RADIO-ACTIVE...

JOE VAN

Not since the "Housewives Protective League" has any one person or one program dedicated itself so completely to the entertainment of that greatest listener of all—the busy, busy Housewife. Helping her "Van" Wagon in the Greater Detroit area is a little pleasure the Mrs. of the house wouldn't be without. And with good reason! Joe's got 'em coming and going. One day he's promoting the Joe Van "Step-Saver" contest and giving away expensive perfume like he's Madame Schaperelli . . . the next, he's got them chuckling over one of his neighbor's running battles with the milk man. Folks just can't listen without being receptive. And that's when our Mr. Van puts the message across. Easily, one of Detroit's most accomplished salesmen . . . and the June Pulse . . . he's the No. 1 boy in the area.

MONDAY - SATURDAY
10 a.m. - 1:30 p.m.

CKLW
50,000 Watts • 800 KC

Essex Broadcasters, Inc.

GUARDIAN BLDG. Detroit 26, Michigan

An RKO General Station

ROBERT E. EASTMAN & CO., INC.
Nat'l Radio Rep.

in Madison, Wis.

you buy **MORE**

with

WKOW

* **MORE**

listeners per home

* **MORE**

adults per home

* **MORE**

homes per week

(cumulative 9 AM-6:30 PM)

11 County

* **AREA PULSE**

Mar., 1960

In Madison, Wis. where the city income per family is \$8,345 and in the 11 county Pulse area of 117,800 radio homes, WKOW, 10,000 watts at 1070 Kc., delivers a powerful selling sound to mature people who can buy.

For detailed analysis
call Headley-Reed.

WKOW RADIO
WISCONSIN'S MOST POWERFUL RADIO STATION

NEWSMAKER of the week

Scarcely half a dozen "good" new shows are to be found among network tv's "giggle-fest" according to Art Duram, Fuller & Smith & Ross senior v.p. for radio/tv. His unit is undergoing a major realignment designed to unleash him for program development and attracting new clients to FSR's concept that quality, not cost-per-thousand, should come first.

The newsmaker: Arthur E. Duram, with Fuller & Smith & Ross a decade, began as radio/tv director, rising to v.p. in '53, board of directors in '55, and in '57 became radio/tv senior v.p. Previously he was at CBS where he served as market research director and later national sales manager of the radio and tv networks

Duram feels that a pitched battle is coming between agencies which program strictly on a cost-per-thousand basis and those that emphasize "interesting, stimulating" programs the viewers of which are "active" not "passive." "Cost-per-thousand is important," says Duram, "but it should not be an end in itself. You can get good cost-per-thousand with good programming, but for effective advertising the prime consideration has to be the viewer's reaction to the show." Based on the mediocrity he sees in current programming, Duram expects to find many network tv clients susceptible to an agency pitch geared to a more qualitative approach.



Arthur E. Duram

To provide Duram with the time to concentrate on programming and new business, FSR has shifted some of his other responsibilities elsewhere. Taking over the new post of radio/tv manager is Edward H. Mahoney, who served as broadcast v.p. with Cunningham & Walsh and before that at Benton & Bowles. As administrative head of the department, Mahoney reports to Duram, and he takes on complete responsibility for running the commercials division, with the exception of production which will be administered by Peter Cardozo, v.p. and radio/tv copy creative director.

By "good" programs, Duram does not mean culturally so, though the latter might meet his standards. He's talking about programs that reach the type of audience the client is after and hold that audience's intense interest. Mass is important but all programs get mass, he maintains. The crucial question for Duram is "What's that viewer doing while he's watching?"

Perry Mason, Dinah Shore, Omnibus, and Project 20 meet Duram's standards. Among the new shows, he expects The Law and Mr. Jones, Route 66, and The Witness to make the grade.

**WILLIAM
ALLEN**

WHITE

would have relished running station WPTR

The sage of Emporia was one of the heroes who made communications what it is today. He'd have relished running WPTR.

Its informal, individualistic spirit, its up and go, its entire modus operandi would have suited him to a T. Like White, WPTR believes that the primary function of any media of communications is to communicate. That's why (tho music is an integral part of our programming) news comes first.

To cover the news WPTR receives reports from correspondents around the world. The amount of contributors is fantastic—almost a million! At the local level 5 mobile units work round the clock. When it's helpful there's even a helicopter available which broadcasts traffic and highway road conditions and covers other important events. The quality of this news is evident 48 times a day. That's how often newscasts are scheduled. News in depth is on the hour. Commentary—at least 12 times a day. Editorials when necessary.

When you couple this with a public service drive for every worthwhile cause that comes along, you've got responsible broadcasting at its very best. And from an advertising standpoint—responsive listenership second to none in this 2,000,000 plus market.

Perhaps that's why local sponsors give it more advertising than the next three stations combined—and why it carries more total advertising than the next two put together. Represented nationally by Robert E. Eastman & Co. In New England—by Foster & Creed.

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



POWERFUL!



FIRST RUN OFF NETWORK

117 HALF HOURS

M-SQUAD

STARRING

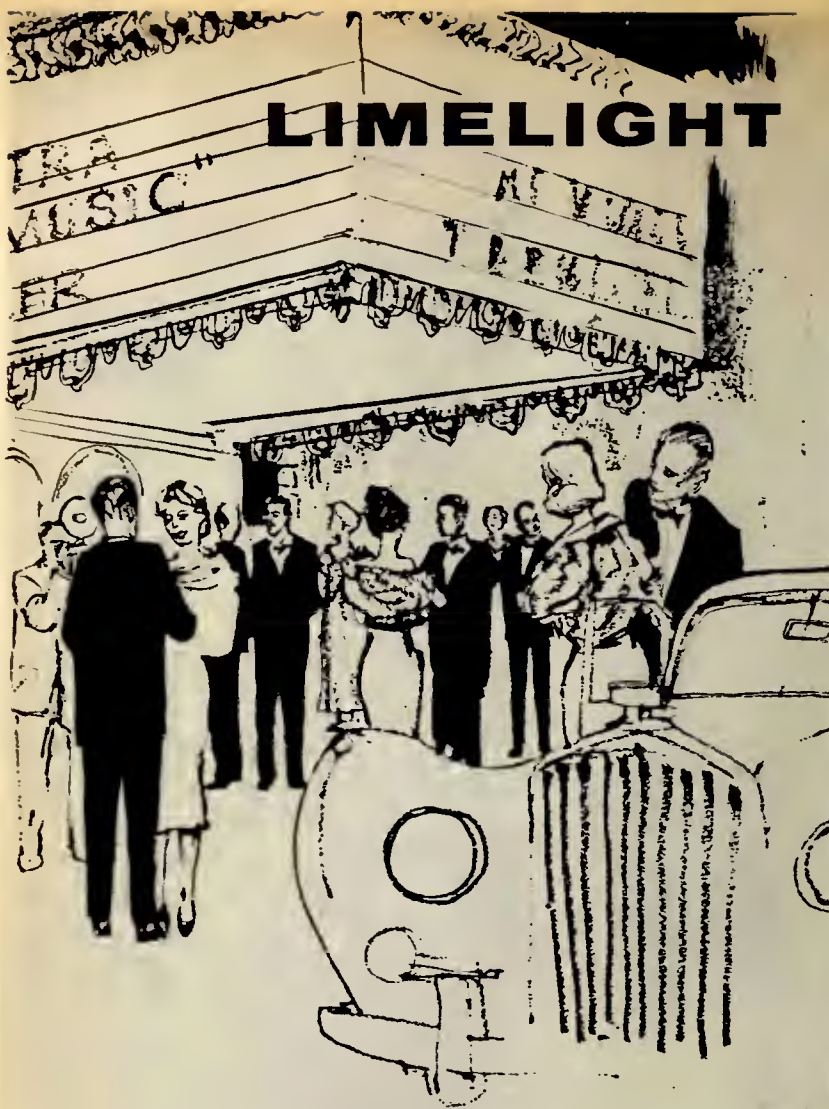
LEE MARVIN

All 117 programs sold on first presentation to WPIX, New York...WGN-TV, Chicago...KTTV, Los Angeles...WMAL-TV, Washington, D. C...WBRE-TV, Wilkes-Barre-Scranton...WALA-TV, Mobile. Many other stations in negotiation. Your MCA TV film representative can arrange the same profitable deal for you. Call him today!

mca
TV FILM SYNDICATION

598 Madison Avenue, New York 22, New York
PLaza 9-7500 and principal cities everywhere

Produced by Latimer Productions with Revue Studios facilities



LIMELIGHT

LIMELIGHT . . . the Fine Music design for
discriminating KBUZ listeners . . .
Attracts and holds early morning and late
afternoon audiences who appreciate the finest and show their
appreciation with sponsor results . . .
KBUZ, best Fine Music buy in the booming-buying Southwest
. . . where advertising is limited timewise,
screened tastewise . . .



Best Fine Radio Buy In The Booming-Buying Southwest

KBUZ

Phoenix

*Sold notionally by Broadcast Time Sales

The Gordon Broadcasting Company

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

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by Joe Csida

Sponsor backstage

Exhibitors stir up new anti-pay tv wave

Meanwhile, back here in Hollywood the nation's motion picture exhibitors are sounding the call to arms again, loud and very clear. When Tom O'Neil's RKO General operation filed an application with the FCC last June, requesting permission to make a \$10,000,000 three-year test of the Zenith Phonevision system in the Hartford-New Haven area on their uhf station WHCT-TV, the exhibitors hastened to rally their forces anew.



Last week, out here in Los Angeles, the vanguard of these forces, in the form of the Theater Owners of America and the American Congress of Exhibitors, held their annual convention. High on the agenda was pay television. The disheartening (from the exhibitor viewpoint) admission leaked out that few exhibitors had responded to the efforts of the TOA to raise funds to wage an all-out campaign against pay tv. But now that the FCC has announced, in connection with the O'Neil request, that the Commission will conduct a full inquiry into the pros and cons of pay television, the exhibitor leaders feel their members will realize the great urgency for an all-out battle.

They are trying to raise better than a quarter of a million dollars, and in the meantime, they are hustling the public's signatures on an anti-pay tv petition via members' theaters. At the time of the convention they claimed to have about 15 million signatures. They're shooting for 30 million. The drive of course, is directed toward getting legislation introduced into the next session of Congress, outlawing all forms of home pay television.

Convention leaders stress threat of extinction

The TOA leaders really pulled out all the stops at this get-together. Mitchell Wolfson, president of tv station WTVJ in Miami and the prosperous Wometco theater chain, told the pay tv panel at the meeting in flat terms that if pay tv became a reality it would mean the end of the nation's theaters. He said it would wipe out investments of over \$2 billion, which exhibitors have in their theaters today, and would put 150,000 theater employees around the country out of work.

It was Wolfson's further point that not only major forces in the television industry itself, and major motion picture producers and distributors were ganged up against the exhibitor in trying to bring pay tv into being, but that the nation's newspapers and magazines were on the pay tv side. Their angle, according to Wolfson, is simply that they would love to see the end of free tv so that those billion dollar tv advertising budgets would then have to be spent substantially in printed media.

The TOA attorney, Marcus Cohen, told the group that he welcomed the upcoming FCC inquiry. He claimed that this would be the first

Wmca PROFILE!

John Joseph McSweeney



■ There are some purists who resent any attempt to compare John Joseph McSweeney with George Bernard Shaw.

■ At eight, John was a grocer's assistant; at 17 the assistant manager with a weekly salary of \$28. Foresaking materialism, JMcS resigned and took a \$13 cut by joining the NY Sales Department of the Chicago Tribune where after 7½ years of dedicated service he was able to recover 10 of the original 13 dollars. Married at 20, he left the Trib and joined Paris and Peart as assistant media director, rising to Proctor and Gamble heights within a year at the Compton Agency. Then 5 years as a radio rep for John E. Pearson, and in 1948—WMCA, where he is sales manager. ■ The comparison with GBS? The master once wrote, "...The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them..." ■ And of course, they're both Irish.

.....
the straus broadcasting group

wmca
NEW YORK AM Radio Sales
wbny
BUFFALO ■ Jack Masla & Co., Inc.
rpi
RADIO PRESS INTERNATIONAL





Here's the prescription for sales success: advertise on WPAT. A balm to Greater New York, we're a positive tonic to the men who make and market America's leading drug products, cosmetics and toiletries. Listened to throughout 31 counties in New York, New Jersey, Pennsylvania and Connecticut where more than 17,000,000 people live, work and buy in more than 5,000,000 radio homes, WPAT is heard and preferred, among other places, in more of the Metropolitan area's 6,000 independent retail pharmacies than any other station. That's what we call point-of-purchase penetration in depth. And there's no doubt that it moves merchandise. Which probably explains why our drug product, cosmetic and toiletry advertising has increased 327% in the past three years, thanks to advertisers like these: *Bell Mack Laboratories, A. Brioschi, Bristol-Myers, Colgate-Palmolive Company, Coty, Lever Brothers, Miles Laboratories, Pomatex, Prince Matchabelli, Schick, Champion, Shulton, Squibb Pharmaceutical, Sterling Drug, Warner-Lambert Pharmaceutical*. All of them have advertised on WPAT . . . the station with the look of success.

WPAT
&
WPAT-FM

time that the exhibitors would be able to ask the pay tv proponents specific questions, and to get answers under oath as to their exact programming plans. He pooh-poohed the oft-repeated general statement made by pay tvites to the effect that they would give the public top Broadway shows, brand new multi-million dollar motion picture releases, major sports events, etc. He said that the Hartford RKO-General-Phonevision application to the FCC ran almost 200 pages, and that only three pages dealt with programming at all. And that these three made only generalized promises. There is little doubt that when the FCC hearings begin, the exhibitors will make use of the odd programming deals Matty Fox had worked out in his Skiatron pay tv efforts with entrepreneurs and sports operators.

A Boston exhibitor, Sumner Redstone, told the panel that they should battle the argument that pay tv won't kill theaters any more than tv killed radio, radio killed records, etc. Pay tv and the theaters will be offering precisely the same product to the public, he said, and the competition will be deadly. Redstone told the exhibitors that if they thought drive-in theater competition, with its "dollar-a-car" deal was rough, they would be horrified at what pay television's "dollar-a-home" would do to theater business.

None of this exhibitor activity, however, seems to be slowing down the powerful men and groups who believe in the future of pay television. Word comes from Etobicoke (the Toronto suburb where the Paramount Telemeter division is in the sixth month of its coin-slot pay tv experiment), that 5,500 families in the area are now subscribers to the service. When the project started, the operators set a goal of 6,000 homes. There are no facts really available yet as to how much the subscribers are spending, what programs they're viewing most, etc. The major portion of the Canadian programming, however, has been current motion pictures.

Teleprompter's plans in the pay tv field will get under way via a Community Antenna TV operation the firm runs in Liberal, Kansas, in the not too distant future. And even abroad the pay tv bug is biting. In England, a company called Relay Exchanges formed a separate wing to provide pay television services, if, as, and when the government okays pay tv. This is called Rentaslot Television.

FCC hearings should shed new light

You may recall that the FCC got its wrist slapped a couple of years ago when it indicated it would okay some pay tele testing. If I recall correctly it was Oren Harris, our Democratic friend from Arkansas, who led the Congressional contingent which chastised the Commission on that occasion. But last spring, you'll remember, the Commission set up some new rules under which pay testing might be conducted, which seemed to meet more favorable Congressional reaction. The upcoming hearings will no doubt shed more light on pay television activity than any other development in the 15 years that pay tv has been pushed by its proponents.

My own feeling, as I've said in numerous previous pieces, is that in some form, sometime, sooner or later, pay television in the home as well as in theaters is inevitable and, indeed, desirable. I think it is vitally necessary that careful controls be set, that very intelligently devised ground rules be laid out. But in the final analysis the economics of pay tv, and the type of entertainment it will eventually bring into the average American home add up to its inevitability. ▀

Lovable Huckelberry Hound,
 crowned "King of the Campus
 and Community," at Ohio State
 University's Homecoming, was a
 sweetheart of a promotion
 by WTVN-TV, the
 Taft Station in Columbus.

everybody's sweetheart

It's typical of the unusual and
 appealing promotions that have
 made the nine Taft Stations so
 popular and well-known by more
 than 8 million people in Cincinnati,
 Birmingham, Lexington, Knoxville
 and Columbus. Dynamic Taft Station
 promotion builds larger, more
 receptive audiences for your
 goods or services. This is another
 reason why your advertising
 dollars earn more on Taft Stations.



the **Taft** radio and television stations



Sales Representatives: The Katz Agency, Inc. • *The Young Television Corp.

IN PITTSBURGH

Take TAE and See

TAE-Time is ABC-Time!
Let Pittsburgh's hottest
adjacencies carry the
ball for you this season.

WTAE

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

REPRESENTED BY
THE KATZ AGENCY

Timebuyers at work

Joe Hudack, broadcast media supervisor at Warick & Legler, New York, feels that "the basic consideration for media selection for most packaged goods is audience turnover—reaching as many new and different homes as possible within the designated budget. Even so-called 'domination of a single medium' does not necessarily mean that the broadest audience reach can be achieved unless schedules are constantly evaluated and improved. Therefore, when broadcast schedules have been established, especially in spot radio and television which allow more flexibility, we do not believe in 'standing pat' with the original buy. Constant examination of spot and network proposals can provide the opportunity for working out various broadcast combinations which could result in attaining the desired audience turnover. Admittedly, a continuous policy of change and improvement throughout the year does create a heavier workload at the agency, but in many cases, helps maintain maximum efficiency. Another important factor is the cooperation of the broadcast sales reps' presentation of competitive proposals. We are always eager to evaluate what they have to offer."



Doug Humm of Charles W. Hoyt, New York, is of the opinion that "knowledge of the client's product and its distribution patterns is a must for the timebuyer. Attendance at client-agency meetings is a great help in educating him along these lines. Once he has a firm grounding in the product's values and its channels of distribution,

he's in a position to act effectively. He may learn that for a given client the initial emphasis should be on selling the distributor, wholesaler, and retailer. After all if the goods have not yet found their way to an ample number of dealers' shelves, it isn't enough to communicate with the consumer. And, when you're selling the man who sells the consumer," continues Doug, "there are differences in approach. Ratings don't necessarily



play as important a role in your strategy, and merchandising support takes on more significance. In other words, it's always important to bear in mind audience selectivity as well as quantity. And remember, knowledge of product means a lot more than what the package looks like. Most effective timebuying is that which keeps marketing in mind."



IN PITTSBURGH Take TAE and See...

how top TV pro's
help good selling
messages sell better

BEHIND THE CAMERAS

WTAE department heads average fifteen years of experience in broadcasting. Engineering and directorial personnel average eight years in TV. These professionals provide the deft, sure performance and bright programming that is a WTAE trademark.

BEFORE THE CAMERAS

The tri-state's best known performers give extra personal sell to every message they deliver. Among them are the first news and sports broadcasting team ever seen on Pittsburgh TV and the first women's affairs director. In total, there are eleven on-the-air performers who average more than nine years TV experience. Take TAE and see how they sell for you.

BASIC ABC IN PITTSBURGH

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**

now... 61 of 20th Century-Fox's

POST

with many '57's and '58's, featuring



Bette Davis, Anne Baxter
"ALL ABOUT EVE"



Gregory Peck, Hugh Marlowe
"TWELVE O'CLOCK HIGH"



Loretta Young, Celeste Holm
"COME TO THE STABLE"



Jeanne Crain, Linda Darnell, Ann Sothern
"A LETTER TO THREE WIVES"



Marlon Brando, Anthony Quinn
"VIVA ZAPATA"



Burt Lancaster, Dorothy McGuire,
"MR. 880"



Cary Grant, Ann Sheridan
"I WAS A MALE WAR BRIDE"



Edward G. Robinson, Susan Hayward
"HOUSE OF STRANGERS"



2 Academy Awards and Nominations in NTA's

most memorable feature films...

'48's

Today's Top Film and TV Stars



Gregory Peck, Anne Baxter
"YELLOW SKY"



Jack Palance, Richard Widmark
"PANIC IN THE STREETS"



Montgomery Clift, Paul Douglas
"THE BIG LIFT"



Richard Widmark, Dean Stockwell
"DOWN TO THE SEA IN SHIPS"

Now... comes the first major package of Post-'48 feature films for television. Produced by that master studio, 20th Century-Fox, many of these dynamite-laden feature films are pre '57's and '58's. And they feature today's stars today! Many players in them are top television stars today, as well as big current motion picture draws.

In NTA's "61 for '61" Package, too, are winners of 42 Academy Awards and Nominations. Produced at a cost of \$75,000,000, they are superior to most network "specials"—in star value, in property value and in attraction value. And they also include a few all-time classics, such as "Berkeley Square."

Some of the biggest box office grossers of all times, they're sure to win big audiences and big ratings, as they reach television screens throughout the nation. Safeguard your market—protect the prestige of your station—by making plans to obtain them for your city today. Get in touch with your nearest NTA Sales Office—this moment even—or with

E. Jonny Graff, V. P. in Charge of Sales, Eastern Div.,
10 Columbus Circle • Judson 2-7300

Berne Tabakin, V. P. in Charge of Sales, Western Div.,
9570 Wilshire Blvd., Beverly Hills, Calif. • CRestview 4-0411

NTA 10 Columbus Circle,
New York 19, N. Y.
Judson 2-7300

'61 for '61' package

FLASH: Here are the stations that already own this package, Today! Albuquerque, KOB; Cincinnati, WLW-T; Fort Smith (Ark.), KFSA; Hartford, WHNB; Kalamazoo, WKZO; Knoxville, WATE-TV; Las Vegas, KLRJ; Miami, WCKT; New York, WNTA-TV, Omaha, WOW; Philadelphia, WRCV-TV; Phoenix, KPHO; Providence, WJAR-TV; Rock Island, WHBF; Salt Lake City, KTUV; Spartanburg (S. Car.), WSPA; Springfield (Mass.), WHYN-TV; St. Louis, KMOX-TV; Tulsa, KTUL-TV; Wichita, KJRH-TV.

This year more than ever
New York audiences are watching
network quality entertainment
every night on WPIX-11,
the prestige independent.
Advertisers are selling with
minute commercials in this
"network atmosphere"
during *prime evening hours!*
No other station provides this
kind of selling opportunity
in New York - Prime Time Minutes
in *so many* good looking programs.

the prestige independent with network programming!

M SQUAD
AIR POWER
MAN AND THE CHALLENGE
MIKE HAMMER
MEN INTO SPACE
HIGH ROAD
HOW TO MARRY A MILLIONAIRE
SAN FRANCISCO BEAT
THIS MAN DAWSON
TARGET
NEW YORK CONFIDENTIAL
DECOY
MEET McGRAW
INVISIBLE MAN
STATE TROOPER
YOU ARE THERE
TRACKDOWN
SILENT SERVICE
YOU ASKED FOR IT
MR. ADAMS AND EVE
THE HONEYMOONERS
SHOTGUN SLADE
NAVY LOG
BOLD VENTURE
JEFF'S COLLIE
WHIRLYBIRDS
THE CALIFORNIANS
BOLD JOURNEY
AND MANY MORE

*where are
your
60-second
commercials
tonight?*



WPIX
new york

SPONSOR-SCOPE

3 OCTOBER 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

Three tv perennials from the food field have likewise turned to spot radio for sizable runs this fall.

The trio: Skippy Peanut Butter (Guild, Bascomb & Bonfigli), Nabisco (McCann-Erickson) and Maypo Maltex (Fletcher Richards). All are using minute announcements.

SSC&B, says it bills \$65 million, underwent last week the first upper echelon realignment the agency's had since Brown Bolte came in as president.

The motive for the shuffle as put out by the agency: get a wider spread of people responsible for running the agency and the account.

Effected by the changes:

Raymond F. Sullivan: moves from chairman of the board to chairman of the executive committee. **Brown Bolte:** switched from president to vice chairman of the board. **Alfred Seaman:** from executive v.p. and creative director to president. **S. Heagan Vayles:** from vice chairman to chairman of the board. Seaman came from Compton where he was also creative director.

Broadcasters are genuinely worried lest the FCC separate and reassign stations to drop in extra licensees.

Such a situation would undoubtedly be followed immediately by a demand for reduced station rates on the basis of lesser coverage.

And added competition between stations could lead to wilder discounting and finally, a complete mockery of the rate card system.

Such a broadcaster's loss might be an advertiser's gain: the more sellers in the business, the more the market might favor hard-hitting buyers.

This is not idle talk: **Commissioner Ford has labelled separation one of the first orders of business for the FCC this year.**

ARB will drop the decimals from its local rating reports this fall.

Reason behind the move is to remind subscribers that ratings are subject to statistical errors. There's no real difference, for example, between an 18.1 and an 18.4. When decimals first came into broadcasting, the motive for introducing them was to urge people to believe the figures were really as accurate as they seemed.

The new ARB policy of whole numbers probably won't have any impact on the radio research services, where there's still a big difference, say, between 1.5 and 2.4—scores that would both show up as 2 under a no-decimals system.

National spot tv ran 9.7% ahead of the like year period of 1959.

The 1960 second quarter gross billings as reported by TvB via Rorabaugh: \$160,648,000.

An index to the heightening of the battle for nighttime audiences among tv networks: they're spending a lot more than ever for program spotlight ads in the newspapers.

This may serve as something of a barometer: SPONSOR-SCOPE learned from the New York Times that the billings from this source so far are 10-15% over the fall level of 1959.

SPONSOR-SCOPE *continued*

Automotive tv spending will top \$75 million in 1960, says TvB.

That's more than 25 per cent ahead of last year's national and regional figure, while of the 1960 dollars more than forty cents is going into compact car advertising.

In the first six months of 1959 and 1960 spot billings rose from \$4.8 million to \$9.6 million, while network billings ascended from \$19.2 million to \$22.3 million.

The four biggest spenders were: GM, \$10.5 million; Ford, \$8.4 million; Chrysler, \$6.5 million, and American Motors, \$2.0 million.

Fm radio will be standard equipment on more and more new cars.

Capitalizing on the trend, the current Harper's magazine has a selective list of 44 fm music stations; drivers are urged to keep it in their cars.

Good news for fm, meanwhile, is in Chrysler's order for a five-minute daily news strip on 27 fm stations, including the QXR network.

Yet another encouraging note in the New York Daily News' interest: it purchased a piece of WNCN, part of the Concert Network. (The News' tv outlet is WPIX.)

Making itself increasingly evident to marketingmen are the advantages of spot media as tools for quick action once a marketing problem has been recognized.

It is this superior flexibility that makes it possible for an advertiser to plug up the competitive weak spots within two weeks after the issuance of a Nielsen Grocery Index.

As one media director put it: the packaged goods field actually lives on an every other month basis (the Nielsen GI calendar), making media buying by necessity more and more of a hand-to-mouth process.

NBC Radio shows a quarter in the black for the first time in a decade.

Its third quarter of 1960—the first quarter of fiscal 1961—reportedly had a total of \$1.2 million in sales, largely due to L&M, Chesterfield, American Motors, and Curtis Publications.

A lot of admen are rediscovering that the best things in life are free.

Take the ADA's pronouncement on Crest, which still has some people scratching their heads.

Crest zoomed ahead 60 per cent in sales in the first 30 days afterwards, but the boom fell most heavily on P&G's other brand, Gleem, which suffered a 13 per cent loss. (The other heavy losers were Pepsodent, Ipaua, Stripe, and Colgate, in that order, which dropped between six and three per cent each.)

The toothpaste turmoil recalls the reaction of the tobacco industry to endorsements by consumer magazines on filters.

Agency-controlled tests, some admen are muttering, never carry to the public the authenticity of bona fide free and independent endorsements.

Here's a wide open opportunity for air media: inducing the frozen foods industry to come in on a broad campaign which would (1) tell the part that these vittles play in today's way of living and (2) promote the industry as a stable, progressive force.

Frozen foods, marketingmen say, are going through a new phase of their manufacturing and marketing evolution and their place in the consumer habit pattern. Their use in meal planning and preparation are in need of clearer understanding.

International Harvester will make its bid for the small truck market early in 1961 when it introduces a compact version of the Travelall (Y&R).

The new product will launch a counterattack against the gains made by Volkswagen trucks and will use general consumer ads, not just farm media.

Sponsors of tv programs with provocative public informational contents can, in a way, take heart from the Nielsen measured tune-in of the first of the Kennedy-Nixon debates.

The viewer returns by the time SPONSOR-SCOPE went to press were only in from the New York metro area but the figures sufficed to show that if you give them something in the service sector of real moments and excitement the medium can lease them to their sets in hordes.

What the Nielsen 17-county count disclosed: (1) a cumulative rating for the networks of 62.2, or 2,581,000 homes; (2) a share of 75%, as against 25% for the other four stations in the market; (3) the average check was poised on the debate 85% of the full hour; (4) the sets-in-use jumped to 72% as compared to 52% for the week before.

Chicago agencies NL&B, T-L, and Burnett have IBM machines working to figure out just what those complicated tv station rate cards really mean.

So many apparent discrepancies between estimated costs and the actual billings have come up that the reps have washed their hands of the whole matter, turning rate cards over to buyers and saying, "You figure it out." (See Automation story on page 29.)

Before bringing up its new program formula for approval at a meeting with affiliates in New York last week, CBS Radio demonstrated its own system for alerting network stations to news flashes, on-the-spot coverage and national emergency announcements.

The name of the CBS signaling system: NetAlert.

As described to the affiliates, NetAlert provides six different alert systems, each composed of from one to six virtually inaudible pulses of less than one-thirtieth of a second duration and they are transmitted at a fraction of the normal program sound level.

Significant note by the network's president, Arthur Hull Hayes: NetAlert opens the door to eventual automation of certain phases of station operation. NBC Radio introduced a similar device in November 1956, called the Hotline.

Shades of the early 1950s: agency executives are getting out on the road to see what they can do about clearing time for their network shows.

What obviously has brought this about is heightening competition between ABC TV and NBC TV for clearances in two-station markets particularly and a tendency among more and more stations to hold out evening period for syndicated or local service programming.

To make sure his client got the markets he needed (in fringe time) one agency media director has just completed a tour of 24 markets, with the result that his Sunday night show will have a potential reach of 91% of all U.S. homes.

Early morning station clearances for network programs are now a lot easier to get than they used to be.

Massey-Ferguson's Today on the Farm (NL&B) started 1 October on NBC TV Saturdays at 7 a.m. with 120 affiliates to start, but back when the daily Today show first began only 63 stations were on its original list.

Automotive spending in smaller radio markets is heading for its second straight annual record in 1960.

The auto and truck advertisers will probably top last year's mark by 100%, says Keystone's Sidney J. Wolf, recalling that 1959 auto spending also set a record of sorts.

Small town sales now account for **one-third of automotive buying**, and note that **merchandising cooperation between small radio stations and auto dealers usually isn't duplicated in the larger cities.**

There are 11 automotive brands, some of them on 52 week campaigns now using those 1,112 Keystone stations.

NBC TV scored a newsbeat on the two other networks in being the first to get its newsfilm cabled into Eastern European countries.

UN appearances by Eisenhower and Khrushchev were cabled to the Eurovision network via NBC's cable link to the BBC.

DX Sunray's focus on farm radio in its 16 states is coming of age.

Next week its farm information show on 26 stations celebrates its 500th broadcast; agency is Potts-Woodbury.

Sperry and Hutchinson's S&H Green Stamps (SSC&B) won't mention its service or its clients in its local tv campaigns to promote retail trade.

They've ordered half-hours for a film on all four Chicago stations promoting retail business but with nary a mention of their stamps or their 5,000 clients.

Broadcast cooperation is paying off better than competition in Medford, Oregon.

Five radio stations and a tv outlet pooled forces for a two-hour simulcast to promote Medford's fall retail promotion, and for three days before **all the stations were actually cross-plugging each other.**

The stations were: **KBOY, KDOV, KMED, KWIN, KYJC, and KBES-TV.**

Similar to the Broadcast Media Association of Medford is a **media association of Rockford, Illinois**, which through Howard Monk Agency will spend \$10,000 to interest Chicago agency people in the market, Illinois' second largest.

Besides three radio and two tv stations, the Rockford group also includes two daily newspapers.

Tobacco advertisers are chain-smoking up more tv time than ever before.

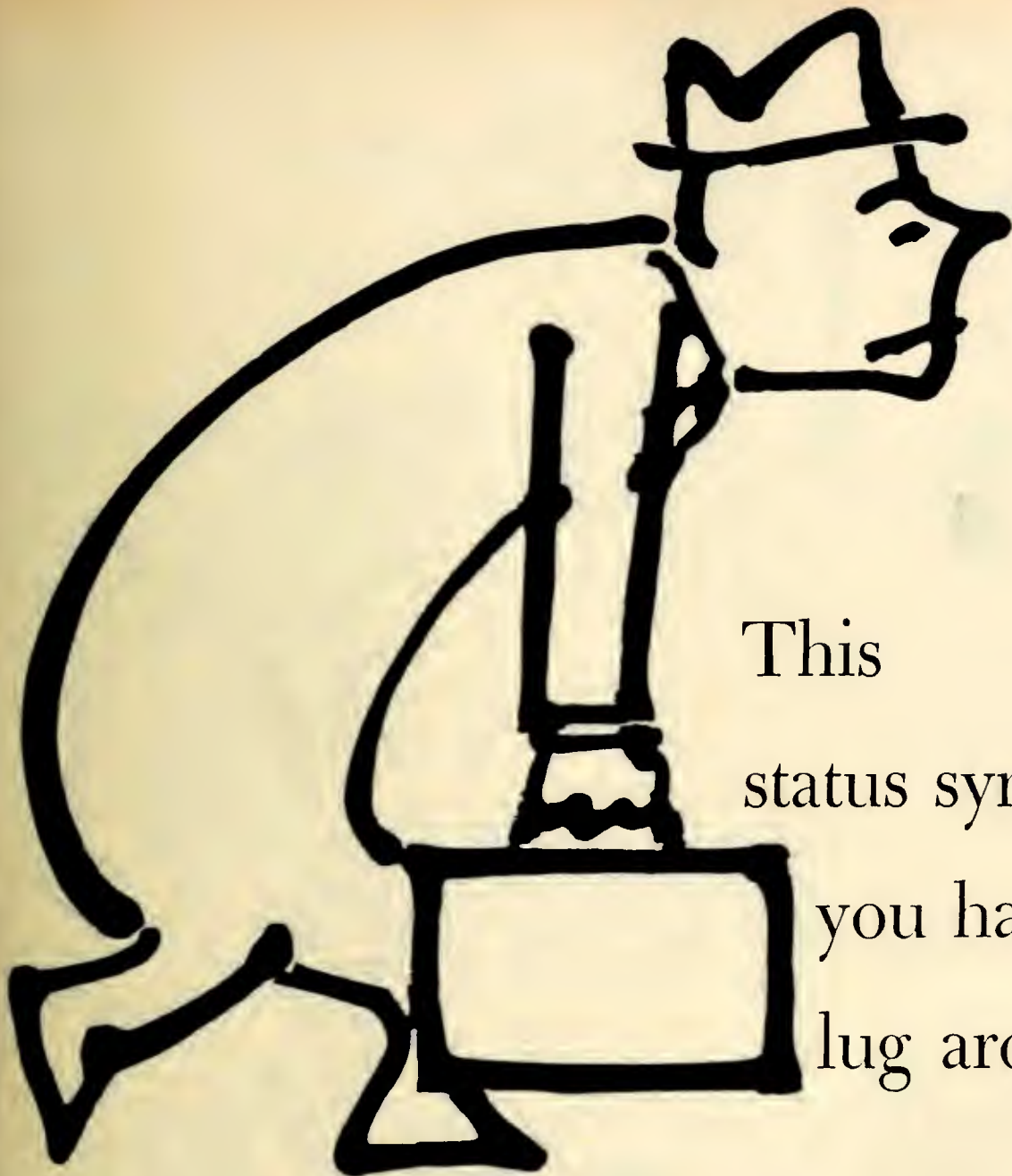
Their gross time billings for the first six months of 1960 were \$59.0 million, compared to \$52.9 million for the same period in 1959, according to TvB.

Network is getting more of this than spot, but the percentage increase over last year shows that **spot is swelling faster than network.**

The network figure rose from \$37.9 million to \$39.4 million—a \$1.5 million increase—but the spot expenditure went from \$14.9 million to \$19.6 million for a bigger \$4.7 million increase.

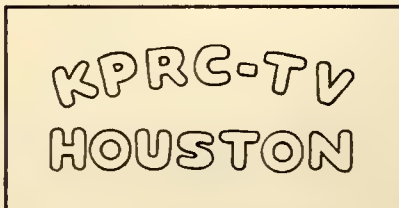
Here's how the tobacco companies ranked as tv spenders in the semi-annual 1960 report: R. J. Reynolds, \$10.4 million; Brown & Williamson, \$9.1 million; P. Lorillard, \$8.6 million; American Tobacco, \$8.6 million; Philip Morris, \$8.2 million; Liggett & Myers, \$6.8 million; Bayuk Cigars, \$4.0 million, and Consolidated Cigar, \$2.2 million.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 47; News and Idea Wrap-Up, page 64; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 80; and Film-Scope, page 58.



This
status symbol
you have to
lug around

This one you can
see anywhere



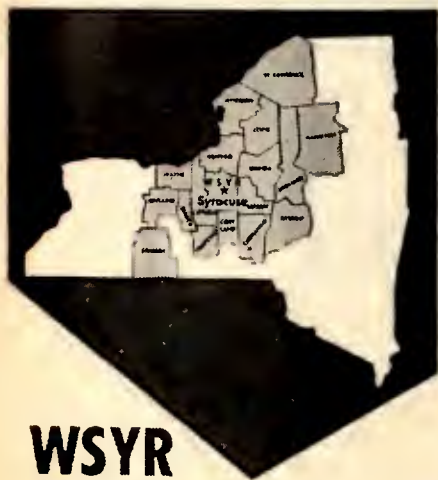
Carrying an attaché case won't make you a vice-president overnight. Putting advertising on KPRC-TV in Houston, Texas, won't do it either. But it will help you make sure your customers see your commercials in a

clean, crackly environment with an inviting, colorful presentation. Use KPRC-TV in Houston. Commercials on KPRC-TV have a better chance of getting read, heard, seen, remembered and acted upon. Besides, they look good. And they cost less than you think.

See your Edward Petry & Co. man. Use KPRC-TV, Channel 2 in Houston for your next Houston sales campaign. KPRC-TV, NBC in Houston, Texas.

Courtesy of Hommermill Paper Company

The WSYR MARKET IS BIGGER



WSYR
delivers 85%
more radio homes
than the No. 2
station

The WSYR-Syracuse market embraces 18 counties, and 1.6 million people with a \$3 billion buying-power.

WSYR coverage equals that of the next two stations combined

Top programming . . . top personalities . . . top facilities make the difference.

WSYR leads in public service and public response!

*All figures NCS No. 2, weekly coverage

Represented Nationally by
Henry I. Christal Co., New York

The NBC Station
Covering the full Syracuse Market



49th and Madison

Picking up the scent

Your 19 September issue of SPONSOR requests information as to whether any other radio station has female account executives ("News & Idea Wrap-Up"). I am sure that KOOO is an excellent operation but I know we at KSTT are not alone in having a female account executive.

We have had one for approximately three years, and before that she was employed by another radio station in this same market. So much for KOOO's claim to exclusivity.

I am sure that your next issue will publish a long list of those other stations having such personnel; just add ours to the list. I can also envision claims for the oldest in service, the oldest and/or the youngest, and possibly the prettiest. When you get to the claims of sexiest, please send me a list of names, addresses, and phone numbers.

Frederick Epstein
president
KSTT
Davenport, Iowa

Kudos

Congratulations on the piece on cake mixes. I think it was extremely well done, informative and *very fair*.

Robert L. Foreman
executive v.p.
BBDO, N.Y.C.

Credits & debits

Thank you so much for the splendid Brylcreem-K&E articles.

We are grateful for this kind of coverage because it exposes some of the top work we are doing for our clients.

D. C. Stewart
president
Kenyon & Eckhardt, Inc.
New York

* * *

I read with interest your story "Action Tv Shoots Brylcreem to Top" in

the 19 September issue. The remarkable success of this fine product was certainly worth documenting and is undoubtedly largely due, as you indicate, to the part played by Kenyon & Eckhardt.

However, let's give credit where credit is due. Brylcreem's successful introduction and its healthy initial sales rise were achieved while the account was at Atherton & Currier, Inc. (now merged into Kastor, Hilton, Chesley, Clifford & Atherton, Inc.). The significant achievements of getting the brand off the ground were superintended by Bill Atherton and J. Dennis Molnar. The now-classic jingle about how "a little dab'll do ya" was, I believe, originated by the very talented Jack Atherton. Most of the commercials built around this jingle were the work of Anne Netzer: I did a couple myself.

While K&E rightfully should take bows for their excellent work it would only seem right to credit the initial market successes, and the basic theme and structure they are still using, to Atherton & Currier.

W. L. Olesen
product director
Johnson & Johnson
New Brunswick, N.J.

Wanted: more on talent

This is basically a subscription order, but I thought you might be interested to know that it is the direct result of an article that appeared in your magazine.

The article I refer to is: "Wanted—New Company Spokesmen" which appeared in your issue of 15 August. As an announcer at WBRC-TV in Birmingham, I found the article thoroughly interesting and shared it with the rest of the announcing staff; it was read "hungrily" because there is a dearth of such information available to "talent" in markets other than

(Please turn to page 78)

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

This ancient Indian pottery is a product of someone's innate ability . . . creativity. Here in the *Industrial Piedmont* the one station with the proven ability to create sales is WFMY-TV.

To sell the nation's 44th market* (44 counties, 17 cities in all) . . . 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 11th YEAR OF SERVICE

Represented by Harrington, Righter and Parsons, Inc.

1000 Lake Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit



WHAT MAKES



STORER BROADCASTING

33 years of community service

A PIONEER



THE BEGINNING by J. Minton from the Bettmann Archives

PIONEER?

A pioneer pioneers to get out of a rut. To explore. To open frontiers. To bring about new concepts. It's not the easiest calling. Everything must be learned the hard way. The risks are large and incessant.

There were few broadcasting guideposts when Storer started out 33 years ago. What have we learned from it all? THIS:

You first must make yourself a responsible citizen and a good neighbor to the community as a whole.

Only in this way can you build large, loyal audiences who will respond to your sales messages.

In short, operating in the public interest is good for our business and for yours.

Radio

- PHILADELPHIA—WIBG
- LOS ANGELES—KGBS
- DETROIT—WJBK
- TOLEDO—WSPD
- CLEVELAND—WJW
- MIAMI—WGBS
- WHEELING—WWVA

Television

- DETROIT—WJBK-TV
- CLEVELAND—WJW-TV
- MILWAUKEE—WITI-TV
- ATLANTA—WAGA-TV
- TOLEDO—WSPD-TV

COMPANY

NATIONAL SALES OFFICES:

625 Madison Ave., N.Y. 22 • PLaza 1-3940

230 N. Michigan Ave., Chicago 1 • FRanklin 2-6498

**Florence, daughter of the
new Confederacy**

The confederacy is of industry and agriculture, the result a new and productive South. Florence, single-station market of 1,300,000 potential customers, is a unique heir of this dynamic union and a worthy target for television marketers.

 **WBTW**

Florence, South Carolina

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



A Jefferson Standard Station
affiliated with
WBT and WBTW, Charlotte

PLANNING the floor space for Benton & Bowles' 20 IBM machines: (l to r) John Boyd, Jr., manager of data processing; Carl Goodman, supervisor of tabulating dept.; Marvin Katzman, mgr. of tabulating dept.



WILL COMPUTERS

REPLACE TIMEBUYERS?

- ▼ The growing use of mechanization by agencies may soon revolutionize the timebuyer's every-day function
- ▼ The removal of hordes of paperwork will not mean his replacement, but new status for him, business for spot

Will the timebuyer become something to throw a cover over at night and switch on in the morning?

The question is in the air this week as a major agency takes an important step toward mechanizing its media department (and six others). Benton & Bowles in New York has turned over another 21 feet of floor space to the computers, and the machines will now occupy a 21x68-foot area that

once housed clerical personnel. This is in marked contrast to the crowded corner of a few years ago, when B&B served as an IBM pilot project, and the layout has been designed to make room for further additions.

When B&B knocked down another wall and moved in its twentieth machine, and as other agencies followed its lead, the industry wondered aloud just what the inevitable changes

would be—in other words, whose place would they take?

After all, some theorized, with proper feeding and digestion the machines are soon able to take over most of the jobs of cost-estimating, media selection, preparation of insertion orders, preparation of contracts, forwarding, inter-media balancing. In fact, exulted William Salkind, associate research director at Kenyon & Eckhart, last week, "They can bring together all the information you need in minutes; books of stuff can be produced in a day. They are fascinating and fascinatingly useful to the advertising business.

"The beast is such that if you join with it and learn to understand it, you can really ride high. But," he

added, "it can only ease the buyer's job—not take it over—and should actually give him a more professional status."

What consequences will the beast have on the ad business? Industry opinion volunteered to SPONSOR runs on parallel tracks, all of which lead to a more professional handling of the details of the business:

- Mechanization (or, when systematized, automation) will not think, but will leave the media buyer free to think while it handles a multitude of

clerical details both before and after the buy.

- Mechanization, by simplifying paperwork, will no doubt make spot more attractive to timebuyers who at present avoid the medium because of the many complications involved.

- Mechanization may be the cure to some of the old ulcers of the business caused by its inability to shake off archaic practices, such as the billing bugaboo.

The *how* is explained by Young & Rubicam, Inc., which this spring com-

pleted installation of a Remington Rand Univac computing system in its New York offices. "Strangely enough, this mechanized mammoth . . . can do no more than add one and one, but it does it in a millionth of a second. In minutes, millions of one-plus-one additions come to complex answers in subtraction, multiplication, and division, as well as addition." Univac can read ("information fed into it by other units") and write ("answers onto paper through a high-speed printer, onto punched tape or cards, or magnetic tape").

"It can do complex arithmetic. It compares data and checks itself for accuracy; makes yes or no choices among offered data. The other 16 units in the system are also highly complex, but their simple purposes are to feed data into the computer, to store raw data in a variety of ways until it's needed again, and to record the completed information as it comes from the computer.

"In one minute, Univac can do 20,000 additions or subtractions. In one minute, its magnetic tape can absorb over 240,000 digits. In one minute, its magnetic drum can hold until wanted 1,050,000 alphabetical or numeric characters."

To the timebuyer, mechanization means a revolutionizing of his job. Now, most of his time is spent on the least important duties connected with buying. Mechanization will free him from these drudgeries.

"Univac can't think for the buyer, and is not here to replace him," said Richard Campman, manager of Y&R's media department. "Its important use will be to relieve the media department of the need to prepare insertion orders; it also will relieve it in the area of spot and newspaper estimates and preparation of spot and print contracts.

"Eventually," he predicted, "we will be able to turn over to the buyer a selection sheet of facts and figures on what has been done previously in certain areas or markets. Machines will save him a great deal of spadework, highlighting bargains and rate discounts, for one example."

More specifically, K&E's William Salkind pointed out that "the computer can bring together all of the facts that apply to any media situation. Then the people who have to



WWLP, Springfield: what mechanization accomplishes at the local station level

"TO KEEP ABREAST of the continuous flow of forms, schedules and other material of prime importance to a television station," WWLP, Springfield, Mass., has installed a Remington Rand Univac machine.

According to William L. Putnam, president and general manager, "The Univac's importance is not merely in holding down personnel costs. Actually, it replaces only one employee in six, but the saving in work hours and the increase in operating efficiency is enormous."

Putnam noted that the station log alone, which can take anywhere from three to four hours and occupy four or five people, can now be produced in a matter of minutes. Also, much of the billing that used to take the bookkeeping department two to three days can now be done in a couple of hours. WWLP is using the equipment for its traffic, billing, and payroll. "Speed plus the elimination of human errors makes the use of the equipment well worth the rental fee," Putnam said.



Any size agency can now use mechanization

SIZE AND ABILITY to spend do not limit the firms that can now take advantage of mechanization. The above is an IBM 704 computer at the IBM Service Bureau in N. Y. Independent bureaus throughout the country rent machines and personnel by the hour for any types of computation

make a decision can make it, not on a basis of experience or personal values, but on the basis of fact.

"Automation will make the media buyer more important in the sense that he will be able to concentrate on what to buy rather than serving as a human adding machine and accountant."

The major value to the media department of the computer is that it can assemble and store tremendous amounts of information. It does this, in Salkind's words, "in a fantastically short period of time. If the time-buyer has a schedule of hundreds of stations to compile," he continued, "all he need do is set for himself a method of buying, selecting the stations, and the machine will bat it out for him."

"Also, in inter-media balancing and selection, the computer can actually set proportions in terms of goals, such as which will reach high income people, which regional groups, and so forth."

Mechanization should have its greatest effect on spot television and radio, among all the media. The spot media have long suffered from lack of business from buyers who avoid it, consciously or unconsciously, because of the blizzard of paperwork both before and after the buy.

This was hinted at Benton & Bowles, where the feeling would appear current that mechanization may prove itself to the industry by com-

ing up with the long-sought answer to one of the big problems in agency-media relations, and the one that most concerns spot salesmen, the billing bugaboo.

As William Vickery, B&B vice president for finance, and controller, noted, "The agencies are in favor of anything that will clarify and speed up the cycle from the time an order is placed to the time a payment is made. It's to their advantage and to the advantage of the media. We believe that the computer may be the answer, on the simple theory that if you get something right the first time you don't have to go on handling and rehandling it."

"SPONSOR's standard billing form, I might mention, goes a long way toward finding a suitable solution, but it cannot correct the original source of differences between agencies and the media. We think that the computers may soon prove that they can do just that."

B&B's views on mechanization in its role as the eventual answer to the billing problem were summed up by the man closest to the agency's IBM set-up, John Boyd, Jr., manager of data processing:

"The considerable variance between what the agency has set as its liability to the station and what the station bills, caused by differences in cut-off periods and a general overlapping of paperwork, could be eventually ended by mechanization. Com-

munication between agencies and media could be advanced to the stage of sending tape and cards instead of invoices.

"For example," he said, "the station representative would offer the the agency a contract calling for a cost-for-time bill monthly, and all information would be contained on a simple card or tape. The great saving to the buyer, in terms of never having to spend so much time wading through past-performance paperwork, will change the very nature of the job."

"The great saving to the stations would be in the fact that they'd get paid on time. The agencies, after all, want to pay as soon as a station's bill comes in, but challenges and protests arise all the time because the

For the buyer: more professional status



THE COMPUTERS can bring together all the information a media buyer might need on every aspect of a market or a station in minutes, says William Salkind, associate research director at K&E. "Books of stuff can be produced in a day. The beast is such," he states, "that if you join with it and learn to understand it, you can really ride high. But it can only ease the buyer's job—not take it over—and should actually give him a more professional status."

bill doesn't equal the agency's idea of its liability."

Spokesmen for agencies that have already installed computer equipment, or who send computing jobs out to private service bureaus, have predicted that in the future, perhaps the near future, the larger representatives will become mechanized and communication by punch-card will become a generally accepted business practice.

For size and ability to spend do not limit the firms that can now take advantage of the machines. Independent service bureaus using IBM, Remington Rand, and other equipment are available to any size agency, rep firm or station. They charge by the hour.

"Actually, there's no reason for a small agency to install expensive equipment," stated William O'Brien, information manager of the IBM Service Bureau Corp., a wholly-owned subsidiary of IBM. "In order to get full utilization out of the computers, they should be going at the barest minimum 40 hours a week," he explained.

"A smaller agency can, however, bring its work to us, or to any one of the many independent service bureaus throughout the country. All the customer pays for is the time it takes us to do the job. He gets the benefits of data processing from equipment he couldn't possibly install himself, and he gets it by the hour."

Using one of these bureaus, the smaller agency can temporarily add to its staff the computers plus mathematicians, programmers, engineers, and method analysts. As IBM says, they can handle "any kind of work from the most complicated computation to a simple accounting analysis."

Agency research departments would also be well advised to automate their work. According to K&E's Salkind, "In the research department we have automated, and the processing of surveys, for example, has become a relatively simple affair." Computation and analysis, he said, is done at a speed "inconceivable a few years ago."

Will what is inconceivable now become fact in the near future? Will the machine take over, not where the time-buyer's job ends, but where it begins?

(Please turn to page 62)

ABC launches 'shortie' plugs on daytime video

- Whitehall, Block charter participants in tv plan for advertiser to divide one minute into two commercials
- Flexibility pleases agencies, but injury to programs feared; spot problem anticipated if fragments scattered

Credit ABC with another minor revolution in ways of selling daytime tv. This time it's separate commercials shorter than a minute.

The funder of scattered minutes is off on a plan to allow advertisers who buy a quarter hour and run all three of their commercial minutes within that 15-minute period to divide one of them into two separate 30's or a 40 and a 20. First takers: Whitehall and Block Drug.

The other networks, with varying degrees of reluctance, allow "piggybacks"—i.e. 30's back-to-back covering two brands of the same advertiser, but this is probably the first instance of four separate commer-

cial in a quarter hour, and the initial use of network 40's and 20's. ABC sees the new approach, which currently is sold only for the second quarter hour, as superior to piggybacking from a programming standpoint because the fourth commercial is placed after the closing credits. This way the viewer encounters only three commercial "jerks" during the main body of the program, as ABC TV daytime sales v.p. Ed Bleier puts it.

Though the new plan is not expected to have as wide an appeal as scattered minutes, agency media officials feel it may fill the bill for advertisers with four or more non-

THEY DON'T GO ALONG WITH THE PLAN



OVER-COMMERCIALIZATION is what Fred Houwink (l), general manager, WMAL-TV, Washington, sees in the additional commercial break provided; NBC's daytime sales director James Hergen not only agrees with Houwink, but finds a definite threat to the spot business and anticipates station trouble for ABC as a result. Houwink and other station men are especially concerned over repercussions if ABC allows advertisers to scatter 'shorties'

competitive brands. The lower-budget brands, hard put to carry the cost of network minutes can now increase their reach and frequency via the newly available 20's, 30's and 40's, provided they can deliver their message in these shorter periods.

Block Drug plans to string out its announcements this way: opening billboards; Polident (minute); program; Nytol (minute); program; Minipoo (30 seconds); closing credits; Rem (30 seconds). Or the last two products will break down 40/20. Whitehall's variation on the theme calls for a 30-60-60 lineup with a 30-second hitchhike.

Appreciative of the added flexibility, agencies nonetheless show concern that an increased number of announcements can cut down the value of programs. "How many times can you break up a show?" was the rhetorical query of one top agency media man. Said another, "The audience isn't timing individual commercials, but they surely notice the number of different ones and begin to think of dial switching when too many come along." He added that the fourth commercial comes so close to the chainbreak as possibly to create the impression the local station is triple-spotting. "That way, if you preserve the program by withholding the final commercial until after the credits, you may be robbing Peter to pay Paul, shifting the onus to the local station."

As for possible effects on spot business, stations and reps do not show a great deal of concern over the ABC plan as it now stands. "It is a further break away from the traditional way of selling network, and does appear to be a move into the spot field," says one rep, "but so long as the shortened commercials are kept in the same quarter hour, it should present no real problem for spot."

The possibility that ABC might eventually allow scattering of the commercials shorter than a minute has occurred to many at the station end. "It's like pregnancy," is the vivid simile of Fred Houwink, general manager, of ABC Washington affiliate, WMAL-TV. "Once these things get started they keep growing." Houwink is not worried about the health

of spot business in a market the size of Washington, though he's not sure what effect ABC's plan might have on smaller markets. His main concern is the increased number of program interruptions, which he fears can make a "mess and shambles of the daytime audience."

By far the severest critics of the ABC plan, both from a programming and spot business standpoint, are the other networks. NBC's daytime sales director James Hergen sees it as a further breaking up of network shows and therefore degrading. His network on "rare" occasions accepts 30's back-to-back for two related products of the same advertiser, and is reluctant to do so, but considers separate shorter commercials as more disruptive to the programs.

Hergen calls network sale of 40's, 30's and 20's competition with spot advertising. He says his network is not currently considering separate commercials shorter than a minute, and anticipates ABC will have difficulties with its affiliates on the matter. CBS, one of whose officials calls the ABC plan "stealing spots from local stations," likewise contemplates no move in this direction.

Last month NBC did take steps to counter ABC's provisions for scattered minutes. Two Monday-Friday shows, *Dough-Re-Mi* (10-10:30 a.m.), and *Here's Hollywood* (4:30-5 p.m.), and one Saturday morning show, *Shari Lewis*, are included in the new plan.

For the weekday programs, advertisers can buy a quarter-hour and instead of placing all three commercial minutes therein, run one or two on his major day and the remainder on any other day within a two-week period. The shows are not interchangeable for commercial purposes. The Saturday morning program is available for one minute each on three consecutive weeks.

"The vast majority of our advertisers don't have a need to spread out their commercials," points out Hergen. "They're interested in reach, but want frequency and prefer owning a quarter-hour. However, there are exceptions, and we've instituted this new plan in hopes of bringing back some advertisers, for example Brillo, who were wooed away by the

'THREE, NOT FOUR, PROGRAM BREAKS'



FOURTH COMMERCIAL follows closing credits, so there are only three 'jerks' in the actual program, an improvement over piggybacking, says Ed Bleier, ABC daytime sales dir.

chance to buy single minutes per day on ABC."

CBS thus far has limited its daytime scatter allowance to a minute or 30-second cross-plug for every quarter-hour purchased and no change is in work at this time, according to daytime sales director Joe Curl. The network does permit piggybacking, the feeling there being that this practice produces no extra break.

Outside of the rival networks there apparently is no substantial fear that
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'NO PROBLEM FOR NATIONAL SPOT'



SPOT ADVERTISERS won't shift to network because of this plan, notes Frank Kemp, Compton media v.p. If they want blanket national coverage they aren't in spot

Ratings: have admen lost control?

➤ Six media pros representing agencies and a major advertiser outline trends as well as their hopes for rating services and ratings at NBC Spot Sales informal conference

Disgruntlement that agencies and advertisers don't have more of a say-so in the direction and development of ratings has been voiced by a group of media pros in New York. Their concern was shown in a typescript of NBC Spot Sales' second media managers' conference, an informal session designed to benefit and guide its sales staff.

Despite this and other stumbling blocks, the media executives see new and exciting movement in prospect for broadcast ratings and the rating

Palmolive Co., William E. Matthews, vice president and director of media relations at Young & Rubicam; Marvin Richfield, media director, Erwin, Wasey, Ruthrauff & Ryan; Humboldt J. Greig, vice president and manager of station relations, C. J. LaRoche & Co.; Leslie Towne, media director of Smith-Greenland Co., and Roger Bumstead, media director of the Eastern Division of MacManus, John & Adams, all New York City.

They projected their views and facts for the following subject posed

An increasing number of agencies and buyers, particularly, are veering from the stance of expecting more data than on circulation from ratings or rating analyses.

- The furor about samples, size and their small numerical base is based on a lack of knowledge. Probability samples, the admen said, have been long established as reliable indexes.

- Radio tends to be sold short in contrast with television if the same rating techniques and analyses are applied to both. Thus radio calls for a different kind of rating research, as well as a broader system.

- The overnight or automated rating is on the rise, with agencies and clients needing this kind of instantaneous report for fast data.

- As the margins between ratings of competitive programs lessens, in tv particularly, the buying is based on a greater reliance on intangible factors. Few buyers use the rating, per se, as a yardstick, and few ignore its significance altogether. Most media people travel the middle road of using ratings in a qualified manner.

- There was marked feeling among agency and advertiser media executives that they have "lost control" over the ratings offered by the rating services because they haven't put up the necessary research investment money themselves.

- The admen agreed that the rating services should provide circulation figures and that information beyond this should be in the nature of special surveys or reports which are requested and paid for by agencies or clients.

Some of the comments made by each of the spokesmen appear in the box on the next page. The admen were articulate and evocative, probing and explaining a couple of dozen facets to the complex business of ratings, the rating services and how to use them.

Colgate's Dick Paige, outlining the ultimate objective of ratings, said: "They have to be a step toward



SECOND MEDIA MANAGERS' conference sponsored by NBC Spot Sales included (l to r) Roger Bumstead, MJ&A; Pete Matthews, Y&R; Marvin Richfield, EWRR; H. J. Greig, LaRoche; (standing) Edwin Jameson, NBC; (seated) Bill Fromm, NBC; (standing) H. Close, NBC; (seated) R. S. Paige, Colgate-Palmolive; Leslie Towne, Smith-Greenland, talking of ratings

services, both of which frequently are thought to be static and rigid.

The group enunciated the specific problems attendant to "rating madness," and outlined some of the trends evolving which will make for better and broader application of raw ratings as well as those which will give dimension to the media involved.

The six discussants: Richard S. Paige, media manager of the Household Products Division of Colgate-

by discussion moderator Bill Fromm, new business and promotion manager of NBC Spot Sales: "Rating Services and the Use of Ratings." Only a few of the group's attitudes can be summarized here inasmuch as the original typescript of the session covered 94 pages.

But several highlight comments seem to point up these trends:

- Ratings are related directly—and only—to one factor: circulation.

getting the answer to how many people did actually hear or view the advertising message." But the "real problem" goes beyond this, he says. "Clients and buyers want to know the audience—the attentive audience to an ad message."

The word "attentive" in his phrase implies a buying analysis going far beyond a clear-cut 6.8 or 27.4 rating, because it ventures into the quality of the audience itself. "Ratings give you a size figure, not a judgment on what that size means," Paige says.

And Pete Matthews of Y&R says, "Generally speaking, we do not have the kind of audience analysis we need." Roger Bumstead of MJ&A spoke out in favor of the broadcast industry initiating its own "Media
(Please turn to page 53)

IMPORTANT QUOTES FROM THE 6-MAN MEDIA PANEL



HUMBOLDT J. GREIG

V.p., mgr., station relations, C. J. LaRoche & Co.—*"The print boys always have sold circulation while broadcast is trying to evaluate circulation. This places broadcast at a handicap."*

"We're getting rating services strictly as a competitive tool—one station against the other . . . Radio needs a different rating method. To get that should be an industry job."

"Today radio stations are paying more for surveys than they receive from network affiliations."



RICHARD S. PAIGE

Media mgr., Household Products Div., Colgate-Palmolive Co.—*"The real problem is (getting) a workable, agreed-upon definition of audience . . . and this is very tough to get. . . . The differences that arise between the rating services is how they define an audience."*

"Rating services give you entirely divergent answers for individual positions, but not on a broad average."

"To an advertiser, the question is audience: the attentive audience to an ad message."



WILLIAM E. MATTHEWS

V.P., dir., media relations, Young & Rubicam, Inc.—*"A rating service should be used as a relative circulation measurement, not be considered the answer to questions of advertising effectiveness, strength, or appropriateness for a product."*

"Every (research method) is questionable in some respect. . . ."

"Agencies and advertisers have put themselves in a questionable position in allowing private research organizations to determine the ways in which they receive information (on) the scope and nature of circulation."

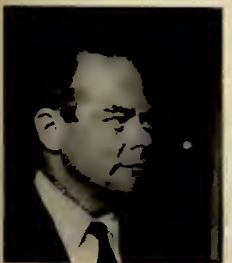


LESLIE DWYNE

Media dir., Smith-Greenland Co.—*"We are probably better off having a small sample size. (If it were bigger), more people would feel that the ratings are even more valid and we'd have more slide rule buying."*

"(No one in this) room thinks ratings are the one and only standard."

"(Radio ratings are confused.) Radio stations themselves are a great deal to blame by not getting together and contributing money towards a reasonable definition of a very rough thing to answer."



MARVIN RICHFIELD

Media dir., Erwin Wasey, Ruthrauff & Ryan, Inc.—*"The probability technique is fundamentally correct and as accurate as a random sampling can be."*

"We applaud tv rating service competition but we prefer to use one service. I don't feel it necessary to subscribe to all that are available."

"Almost any timebuyer would prefer to buy by Pulse. It gives him a higher level of station popularity. I suppose this is the way all of us buy radio today—not agencies but popularity. It's like shooting craps."



ROGER BUMSTEAD

Media dir., Eastern Div., MacManus, John & Adams, Inc.—*"If the industry got together and started publishing a Media Records for local radio and tv, it might well be a valuable supporting tool for the buyer in arriving at his ultimate decision."*

"Both the use and the importance of 'overnight' ratings are on the rise. There's a much greater need for instantaneous measurements with tv."

"For agencies and advertisers to take charge of directing how rating services run, we have to pay lion's share. . ."



RADIO STATION INVESTMENTS in news staffs and equipment are striking evidence of radio's expanding news role. Above, the fleet of mobile units employed by a single station, WGH, Norfolk-Portsmouth-Newport News. Not shown, WGH's radio-equipped 'Jet boat,' used for marine news

Part V—Radio's Big New Burst of Creativity

RADIO NEWS EXPANDING FAST

- ✔ Grass-roots 'battle of ideas' gives many cities finer news coverage than newspapers ever provided
- ✔ Fast, accurate, in-depth reporting, huge investments in staff, equipment and facilities, spark radio's rise

With radio's "creative revolution" boiling up hundreds of new ideas for grass-roots programing, it is scarcely surprising that radio's oldest staple—news coverage—is also going through a period of exciting and dramatic expansion.

Reports reaching SPONSOR in recent months indicate that radio stations in many markets have smashed through traditional concepts of news reporting and are providing greatly augmented news service that most newspapers never believed possible.

A few weeks ago, when Hurricane Donna swept up the Atlantic coast. Jack Gould, radio/tv critic of the *New York Times*, took a full column to praise radio's superlative reporting of the storm, and gave a particular bouquet to WBT, Charlotte.

But the tremendous increases in the scope, breadth, and depth of radio's news coverage are not limited to occasional "big stories" or to a handful of outstanding outlets.

Hundreds of fiercely competing stations throughout the country are investing millions of dollars in staff, equipment, and facilities to gain news leadership in their own communities.

WGH, Norfolk-Portsmouth-Newport News, for example, maintains 11 radio-equipped mobile units on duty 24 hours to collect news of the Tidewater area (see picture, page 36), and careful checks of newspapers in the region show that WGH is consistently outscoping them on a majority of both national and local news items.

WHDH, Boston, has its own 11-man news department as well as the full facilities of the Boston *Herald-Traveller*.

WBNS, Columbus, uses mobile units, a patrol plane, beeper phones, and other expensive equipment, and has five monitors tuned in on police, fire, sheriff, and highway patrol systems around the clock.

WAKY, Louisville, in addition to its own mobile facilities, has 10 radio units belonging to a private firm that cooperate in feeding in daily news tips.

WOKY, Milwaukee, augments its own staff with 20 paid correspondents in six counties, plus 1,500 *Voice of the News* reporters who compete for weekly prizes for the best story turned in.

In Omaha, WOW maintains 20 reporter-writers plus 100 exclusive (and paid) station correspondents.

In Detroit, WXYZ has a special City Hall Reporter, a direct line to the state capital in Lansing, and dozens of other facilities. . . .

The list could be multiplied indefinitely. But the moral is clear. Radio men, in their struggles to become the "first news source" in their own markets, have thrown away the book and are striking out for new horizons.

To take but one example of how a station increases news coverage to build community prestige, consider the case of WBBF, Rochester.

Early this year, WBBF embarked on a policy of expanding its news department and Rochester news service. Here are a few of the ways in which it has implemented this policy:

- 1) Monthly presidential preference polls among local residences
- 2) Press conference programs with high city and county officials
- 3) Expansion of ski reports and news for sports enthusiasts
- 4) Station news chief sent to Washington to attend a White House press conference
- 5) First radio broadcasts in his-

tory of Rochester City Council meetings

6) New mobile facilities for on-the-spot coverage

7) Only Rochester station to send a reporter to the Democratic Convention in Los Angeles

8) Delayed re-broadcast of Governor Rockefeller's tv appearance on *Open End* (no Rochester tv station

carried a showing of this).

In addition, WBBF, which gets national and international news from the Mutual line, has signed a new contract with Radio Press International (see below) and is now inserting into its daily newscasts (with appropriate comments) items which it records from the Radio Moscow English program service.



INTENSIVE ON-THE-SPOT COVERAGE of local happenings such as KLIF, Dallas, gave to Texas tornado, characterize radio's rapidly increasing news role. KLIF newsmen tracked path of the storm, gave constant, on-the-scene reports of its effect

RADIO'S BURST OF CREATIVITY

THIS is the fifth in a series of SPONSOR articles dealing with the amazing, but little-known, "battle of ideas" at radio's grassroots level that is fast making it America's most creative medium

PART I (issue of 5 Sept.) detailed the reasons behind radio's new creative revolution, why it's happening and what it means

PART II (issue of 12 Sept.) explained how stations, in fierce competitive fight, are creating many new public service features.

PART III (issue of 19 Sept.) gave examples of the new music and talk program formats which are emerging in radio's "battle of ideas"

PART IV (issue of 26 Sept.) discussed editorializing, the vigorous treatment of local issues that is bringing new vitality to radio

PART V (this issue) completes the series of Radio Creativity with a highspot review of dramatic developments in radio news coverage



FARM NEWS gets special coverage from many stations. Above, Frank Arney, WOW, Omaha, interviews a farmer for news items

In general, the news pattern which is evolving at hundreds of stations is two-fold: 1) more frequent newscasts of accurate, authoritative national, and international news supplied by the networks or other prestige sources, and 2) greatly expanded coverage of local news events.

ABC, CBS, NBC, and Mutual are now all furnishing their affiliates with news on the average of once or more per hour. Radio Press International, the largest of the independent services has 52 station subscribers to whom it supplies 180-200 international and national taped news items per week.

Westinghouse Broadcasting is bringing foreign and national news to its stations from its own Washington and London News bureaus, with correspondents in various parts of the world (the London Bureau alone has a reportorial complement of 30 men).

Such services, plus the tremendously increased attention which stations are giving to local news, mean that Americans in Kokomo and Kankakee, Elgin, and El Paso are being better served and better informed about both world and community affairs than ever before in history. And radio is spearheading this news expansion.

As a matter of fact, **SPONSOR** be-
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Rocks, posies aimed at station drummers

➤ Oklahoma City advertisers, agencies, and merchants sound off on local station salesmanship and policies

➤ Admen pros and cons on presentations, personalities, practices, production, programs, are revealed in study

Local time salesmen are the butt of fairly sharp criticism and are the recipients of posies too, from advertisers, agencies, and merchants, in a survey of Oklahoma City admen.

Here are some highlights of local advertiser beefs against station salesmen:

- They don't provide enough specific information regarding the success of our broadcast advertising campaigns.
- They don't have enough good sales ideas, and promotional gimmicks.
- They do not understand the businesses to which they are trying to sell time.
- They are not sufficiently sensitive to the personalities of the people to whom they are trying to sell.

A 61-page summary of the study, titled "Posies & Rocks," has been published by Sherman P. Lawton, coordinator of broadcasting instruction, University of Oklahoma.

Basically, "Posies & Rocks" is a summary of attitudes of agencies, advertisers, and potential advertisers in Oklahoma City toward the salesmen of radio and tv stations who call on them to sell advertising. The report is composed mainly of advertiser-agency quotes on specific topics relating to station salesmanship. Pros and cons on station service, facilities, production, programs, results, presentations, are printed verbatim.

Not all points in the study were critical. In the main advertisers and agencies made suggestions and offered their opinions and conceptions of how stations operate and what the salesman's job, influence and responsibility is and ought to be.

Among local admen's attitudes toward station salesmen:

Generally, advertisers understand that a salesman has little to do with service. "Remember we don't get the real service from the salesman . . . he sells us, and then the account is turned over to someone else . . . the salesman is the front-line man but he does not always stand alone . . . his presentation has little to do with his sales success."

It is interesting to note that attention to commercials is expected of each station, but when special attention is given, it is recognized as a good service. Whether from the salesman, the station writers, or the talent, it is appreciated. Advertisers also seemed flattered when given special attention from station managers.



STUDY WAS conducted by Sherman P. Lawton, author of 'Modern Broadcaster' due in fall

Station facilities which affect sales include studio and control room equipment, space, coverage, and reception. Production methods used by some stations affect some buyers unfavorably. For instance, one advertiser said, "With all their screaming and shouting I wouldn't let them give me advertising free." Another said, "I quit because they advertised the station more than my business."

By far the most common reason for discontinuing advertising on a station is, as might be expected, lack of satisfactory results. Of those who answered Lawton's query as to why they discontinued their radio or tv advertising, 73% said it was because of failure to get good results, rates or change in rates; 11% said it was because of programing; 7% said that their advertising was for a specific promotional or seasonal period; 3% said it was because of reception; 2% said they were cutting back; 2% because programs were changed under them; 2% because ratings slipped.

Also mentioned were the intention to increase newspaper advertising and unsuitable availabilities.

Specific comments regarding salesmen were made on such factors as knowing when to call, knowing how long to stay, respecting the competence of the buyer, avoiding the appearance of pressure, gaining a reputation for dependability, keeping relationships direct, keeping relationships on a business basis, and avoiding personally irritating habits.

Frequently mentioned by advertisers was the fact that most salesmen come with nothing but a rate book, availabilities, and sometimes a rating. To sell and resell the medium or the station is often a waste of time," noted one advertiser. "The salesman may feel that he has made his case once, and that now all he needs to do is keep in contact until a sale develops." Yet, Lawton points out, advertisers are insistent that salesmen are not adequately informed, and that more complete presentations would be more effective.

"Over and over again advertisers give the impression they would use radio and tv more if they had proof of results," said Lawton. Many who are using the media have little evidence one way or another whether

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HOW LOCAL STATION SALESMEN IMPRESS ADMEN IN OKLA. CITY

Here are some random opinions and attitudes voiced by admen in the Lawton study. Advertisers, agencies were queried as to what they expected from salesmen in line of service, pitch, etc.

The salesman is not selling advertising as such . . . he is selling the station . . . he is the symbol of the station's image.

There isn't enough sufficient evidence as to the success of specific advertising campaigns . . . salesmen have surprisingly little knowledge of who is buying our products and how best to reach them . . . we rarely see data on audience composition.

The greatest station service tends to go to the biggest advertisers. Salesmen call on us, but only once in a while.

Suggested copy isn't important . . . creation of advertising is our specific function . . . still we would like more ideas and promotion gimmicks from salesmen.

We'd surely use tv and radio more if we had proof of results. But most salesmen are lacking in convincing data.

More complete presentations would be welcome . . . most of them just contain availabilities.

How can he make good proposals, with creative ideas, if he doesn't know my business and its needs.

Most salesmen don't make a specific application of their pitch to our particular type of business.

The salesman's attitude should be one of confidence, real interest in making the sale, high interest in our problems as advertisers.

We always look for new ideas . . . but, I guess if salesmen had ideas they'd be in merchandising instead of radio and tv.

Salesmen are never creative . . . but we feel their job is only to keep relations with the station open.

Success stories are not necessarily convincing to us . . . give us more audience data.

We liked the salesman who brought along a tape of a commercial which had already been used, so we could hear how it sounded.



SOMETHING new has been added to their media strategy: radio. They are (l to r): Charles Coyle, Raymond's department store ad mgr.; Paul Shea, store pres., and David Lutkins, pres. of Campbell, Emery, Haughey & Lutkins ad agency. At far right is WBZ acct. exec. John Fitzpatrick

Reluctant radio client ups sales

- ◆ Raymond's of Boston breaks print-only habit, notches 20% hike with Sunday spots plugging Monday sales
- ◆ Cuts back newspaper lineage to allow for 52-week schedule of 17 Sunday newscasts; adds Saturday spots

It wasn't easy. Overcoming inertia seldom is. It took a newspaper strike back in 1957, when radio was brought in on an "emergency" basis, and a subsequent series of isolated spot stabs for special sales, all reportedly successful, before Raymond's depart-

ment heads would hear of regular use of the medium. But when they did, the outcome was a 20% rise in sales.

The breakthrough began in the fall of 1959 when Raymond's tried a 13-week series of 12 weather spots a week on WBZ to promote ski equip-

ment. From the favorable results of this campaign, Raymond's gathered momentum in February of this year to launch a schedule of 17 Sunday newscasts on the station plugging Monday sales events, along with its regular newspaper advertising.

The departments involved experienced a 15-20% increase in volume over previous events supported by newspapers only. And a large percentage of customers told sales people they heard about the store's sales events on radio. That was enough for the once radio-shy management,

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AGENCY USES FM IN SELF-SELL

➤ Off-beat commercials in fable format plus cultural fm programming is Zakin agency's unique formula for selling itself and promoting advertising's image

Nary a day has gone by in the past year when someone hasn't defended or berated the advertising profession in print, on the air, or from one speaker's platform or another. One small N.Y. agency, however, is doing its bit to promote advertising, and at the same time sell itself, through an unusual house-produced fm program called *Montage*.

"There is no better way for an advertising agency to prove its abilities and intrinsic worth, and the worth of the profession, than to sell itself through its own skills," said Alvin Zakin, partner of the Zakin Co. Instead of putting forth "high-sounding general messages," the Zakin Co. presents advertising problems with their solutions, in the unexpected form of fables, written and delivered, as Zakin put it, "with the creative touch that best illustrates an advertising agency's prime function: to make a strong selling point, and to

make it memorable through originality."

Montage brings to the air a well-rounded program of cultural selections ranging from discussions of the arts and current events, to music, drama, recitation. For example, a listener may hear within one hour (the program runs on WABC-FM from 9-10 p.m. Thurs.) Moss Hart reading from "The Man Who Came to Dinner," Elaine May and Mike Nichols doing improvisations to music, and Richard Dyer-Bennet singing folk songs. Another week he may hear the Oranim Zabar Israeli troupe, agency-man-turned-comic Bob Newhart, and a performance by Van Cliburn. And so on.

Why fm? "Because the kind of programming we wanted to do would best be done through a medium which we believe has the narrowest focus on the audience with the broadcast point of view," said Ted Eisenberg, crea-

tive director of the agency. The Zakin Co. started this program with a double intent: "Commercial statement of advertising in a positive way to help advertising and ourselves," he said. "We were looking for a way to present our ideas on advertising to the general public as well as to people in management in the N.Y. area," said Zakin. "Fm seemed to be the answer."

The program began last 21 April and will run for 52 weeks. There are no plans to repeat any of the shows, although recently a repeat was imperative because the material for the scheduled show was in the home of producer Jim Duffy during hurricane Donna. "With \$3,000 worth of recorded material floating around his living room," Duffy gave the go-ahead to repeat an old show.

Montage is Duffy's first crack at producing a radio program. He is a junior high school teacher "with

Zakin's shows and advertising fables are flavored with unusual content

Eli Wallach and Geraldine Page (left) recording a discussion on method acting and the merits of actor's studio, in a special Montage interview. Actor, Peter Turgeon (right) is narrating one of agency's advertising fables. There are 8 fables in the series.



a flair for creative production, an enormous record collection, and a wealth of knowledge on fm," said Zakin.

The value of the program to the Zakin Co. hasn't been measured in terms of new business," Zakin told SPONSOR, but rather in "image." "You can't put a dollars-and-cents ticket on the prestige value of a venture such as *Montage*," he said.

On the first few programs, the Zakin Co. spoke about advertising in the general concept. "With all the bad feeling about advertising, what we would be accomplishing for ourselves, we would be accomplishing for all agencies and advertisers," said Zakin. Initial commercials told people that "it wouldn't matter what group or agency they selected as long as their selection was careful" . . . "There are 3,200 advertising agencies in N. Y., and selection is free and open," etc.

The fables were instituted last May. There is a series of 8 fables each with a little advertising moral. Here are some examples:

- Don't hide your rainbow under

a bushel of cliches. You're different and special—and it might just be that the Zakin Co. people could show you how to make the most of it.

- If you have a good product—make sure you tell people what it is. And if you haven't thought of a fresh, creative way to say it—that's where the Zakin advertising people just might be able to help you.

- If you own a "better than"—make sure you tell people what it is. And if you're having difficulty finding a novel approach, the Zakin advertising people might be able to come up with one for you.

The fables are written by Zakin's copy chief Jody Hart. Peter Turgeon, of Broadway's Thurber Carnival, is narrator. It is interesting to note that the Zakin Co. excludes its address and phone number after each message.

Possible plans to syndicate *Montage* are in the works, Zakin told SPONSOR. "We have received commendation from stations across the country and are scheduling some meetings with them to discuss the programing concept," he said. ▀

PARTICIPATING IN a program planning conference for the Zakin Co.'s 'Montage' fm series are (l to r) Jody Hart, Zakin copy chief and creator of the advertising fables; Jim Grau, WABC-FM, who is station's liaison with Zakin; Roger Coleman, director of WABC-FM; Alvin Zakin, president of the agency; Mike Fabian, former 'Montage' producer, and Ted Eisenberg, Zakin's creative dir.



TvB backs

► Committee of ace academic brains in the country works to find new research

► \$10,000 in awards will go to best plans related to tv and human behavior

The television industry is making its first bold venture into the realm of theoretical research in the hope that practical application of the findings will improve tv itself as well as all of advertising.

The industry, with the Television Bureau of Advertising, is trying to generate the mysteries of television's effect on human behavior. The device: a national competition for new ideas. The cost: \$10,000 in cash prizes for 20 awards and a SPONSOR-estimated \$10,000 additional for operating expenses.

The governing committee and TvB hope they'll find some new ideas which can give more dimension to television and therefore make it more meaningful to all elements of the industry as well as to viewers and advertisers.

This week the official announcement of a nationwide "competition for exceptional plans in the field of television research" will go to several hundred colleges and universities, professional societies, academicians, and advertising men and women as the Television Bureau of Advertising casts a wide net for new thinking in communications research.

The plan originated with TvB's board about a year ago, and was implemented with the formation of a nucleus advisory group last spring followed by a larger governing body this past summer. TvB, although it is financing the project, has relinquished all administrative and managerial work to a governing body comprised of some of the most distinguished and thought-provoking educators in the country.

These educators are spearheading the drive to carry word of the com-

top-level research competition

petition to any student, school teacher, researcher or practitioner—regardless of his or her field of specialty—in the search for people with new ideas which may lead to new intelligence on tv as a communications medium affecting human behavior.

The cash prizes total some \$10,000—\$4,000 for the person submitting the best entry, \$1,500 for the second, and \$250 each for the most distinctive 18 additional plans. Members of the governing committee, however, think most entrants will look at the cash awards as peripheral benefits to the challenge of the problem and the prestige of being selected a “winner.”

The only full-time advertising men on the committee are Dr. Milton Sherman, client service director at Marplan division of McCann-Erickson, who combines the theoretical approach of the educator and researcher with the practical application of an advertising and marketing specialist, and TvB's research v.p., Dr. Leon Arons.

In Sherman's opinion, the move represents “a coming of age in ad-

vertising research” as well as a “getting together of campus and Lexington Avenue.” Each member of the governing committee, he adds, “is interested in the field of visual communications and is an expert in mass communications. Together they represent the best brains in the country. The plan has definite breakthrough possibilities” for the entire television and communications industry.

George Huntington, TvB vice president, agrees. The entire program for the competition was sparked by the simple fact that “90% of the time we in advertising are answering immediate problems. It's very hard to find time for the basic research which may or may not provide answers.

“That's why,” adds Huntington, “the committee is seeking ideas from the academicians and students. They have the time as well as the inclination for research, and we think they'll be stimulated by this challenge for new ideas.

“We think an appeal for these new plans or concepts to scientists and technicians—in what may be obscure

fields—may possibly give us some new, startling and significant approaches. Many of the great inventions were not developed by people in the specific field they came from.

“Sampling techniques, for example, were developed originally by gamblers and then by agriculturalists, not researchers as such. That's why we're asking cooperation of people in the physical sciences, not just in social sciences such as sociology and psychology.”

The governing committee chairman is Professor Mark A. May of Yale University, who also is chairman of the U. S. Advisory Committee for Information. He points out that the competition is “unusual in several respects,” one of the most important ones being that it is designed “for plans and research strategies, not for accomplished research.” Another variant from the usual competition: “We appeal to the scientific community as a whole to lend its creative talent to the solution of the many problems offered by mass communication in today's world.”

8-MAN COMMITTEE FINALIZES COMPETITION PLANS



DR. LEON ARONS, TvB



DR. MARK MAY, YALE



DR. MILTON SHERMAN, MARPLAN

SOME OF THE BEST 'BRAINS' in academics join with agency and TvB executives in drawing blueprint for this first competition of its kind. Anyone may enter a plan, but special effort is being directed

toward scientists and researchers in "off-beat" areas of specialty in hope their original theories and research will lead to radically new developments or insight into television's effect on human behavior

TvB's announcement of the competition makes this generalization: "The range of problems for which strategies may be developed, and the range of types of research strategies which can be utilized, have been kept very broad. An entrant may take virtually any problem which has to do with television and human behavior and make use of any scientifically acceptable methodology in devising a strategy for attacking the problem."

Similar approaches have been evolved by TvB with the help of Pennsylvania State U. over the past two or three years. Norman (Pete) Cash, TvB president, notes that "This competition is a development of the basic research program we launched at that time."

The competition is for plans only—for possible blueprints which may lead to some basic answers to tv's unknowns. The governing committee considers the "design of the strategy the most critical phase of any research."

What are some of these problems? Committee members say they are countless. But George Huntington

cites as examples of completely unknown areas of tv: (1) the value of repetition; (2) the amount of information which can be imparted in a short time; (3) the lasting effect of a piece of information; (4) the importance or significance of a "fun" product.

The range of problem areas has no limits, as indicated in the 12-page brochure being mailed to prospective entrants. Some examples from which "specific project studies might be selected": civic behavior, learning and education, consumer behavior, cultural values and activities, interpersonal relations.

There are no restrictive guidelines for persons interested in submitting plans. "Research plans may, in fact, deal with any aspect of human behavior as affected by television. The research problem itself may be defined in either 'basic' or 'applied' terms," according to the published summation.

The 20 plans considered the most "exceptional" will be published in book form.

Those selected will be chosen on the basis of these contents: (1) the

problem, its conceptualization and importance; (2) the research strategy, its freshness, originality, creativeness and "breakthrough" potential; (3) the research strategy, its soundness, including the extent to which relevant variables are included; (4) the research strategy, its feasibility and practicability; (5) the anticipated results, the possibility of generalizing results or concepts and the expectation of yield; (6) the presentation of the plan, its clarity and completeness.

Because some of the entries may come from obscure fields or those unknown specifically to members of the committee, the judges may call on outside persons expert in these fields to counsel them on specifics.

The synthesis of what may be two heretofore unrelated activities is what TvB has in mind for the competition. Huntington cites, for example, the instance of Bell Labs' scientists running rats through mazes to give researchers better ideas as to how the lines on a switchboard should be installed.

"Other industries do this kind of thing," he comments, "but advertising and television haven't. We don't

Arbitron's all-electronic measurement technique uncovers the latest and most startling fact about television marketing in Metropolitan New York. WNEW-TV EQUALS THE BEST RATED NETWORK AFFILIATE IN REACH.

WNEW-TV REACHES ALL TV HOMES IN

	WNEW-TV		STATION A	
	Total Program Schedule	Network Programs	Total Programs	Network
% of N.Y. TV homes reached in 1 week	98.0	92.7	82.5	75.0
% of N.Y. TV homes reached in 8 weeks	100.0	91.7	75.0	100.0

Additional 4 Weeks Ending April 10, 1960. The details on this comparative reach study are available in the Arbitron Report on the Metropolitan New York Market, and distribution of reports on rates, advertising, circulation, and program information.

have either the people or the time to relegate someone to an ivory tower to just think about things.

"Yet this needs doing. That's why we consider this project a very long-range effort, with the possibility of no pay-out or none for a long time."

Why hasn't the television industry, particularly, moved into this theoretical research area before now?

Huntington answers: "I think the big reason is because we've been too successful on our hunch system. But it's possible we would have done a lot more if we'd had the research. One thing's for sure: as costs go up in the industry—as in all media—television will have to find a more efficient way of doing things. We'll also have to make a better defense of those rising costs.

"This is true of all media, and I think it's significant that television is taking the lead in this effort." Huntington and his TvB and governing committee colleagues will welcome any media-oriented plan as well as those from academic people. Thus comparative papers—analyzing tv in contrast with other media—are welcome if they relate to the basic prob-

lem of tv and human behavior.

All entries must be forwarded to the Competition on Plans for Television Research, 1 Rockefeller Plaza, New York 20, by 15 March, 1961. There are several stipulations, one of which is that only individuals—not organizations—can submit an entry.

The descriptive booklet on the competition can be obtained from there also.

The judging will take an unknown amount of time because the number of entries cannot be estimated. Another factor is the considerable perusal and study time which will be required for each entry because of its original and penetrating nature. The compilation of the 20 best plans into a book therefore is not expected for at least a year.

Among the other distinguished committee members are C. R. Carpenter, psychology professor and director of the division of academic research and services at Pennsylvania State U. (with whom TvB has been cooperating on projects for the past three years); John B. Carroll, professor, Graduate School of Education, Harvard U; Joseph J. Klapper,

consultant, communications research, behavioral research service, General Electric Co.; Paul F. Lazarsfeld, chairman, department of sociology, Columbia U.; Wilbur Schramm, professor of communications research, director of the institute for communication research, Stanford U.

Among the advertising and industry supporters of the project: Marion Harper, Jr., president, McCann-Erickson; Arno H. Johnson, chairman, Advertising Research Foundation; Thomas B. McCabe, president, Scott Paper Co.; Frank Pace, Jr., chairman, General Dynamics Corp.

Others who have endorsed the competition: Philip H. Coombs, program director of the education program, Ford Foundation; Roy M. Hall, assistant commissioner for research, U. S. Office of Education; Ralph Hetzel, vice president, Motion Picture Assn. of America; Porter McKeever, director of information, Committee for Economic Development; Gilbert Seldes, director, Annenberg School of Communication, U. of Pennsylvania; John F. White, president, National Educational Television and Radio Center. ▀



METRO NEW YORK!

**NEW-TV
CHANNEL 5**

NEW YORK METROPOLITAN BROADCASTING CORPORATION

IN CHATTANOOGA, TENNESSEE



YOUR
PRODUCT'S
BEST
FRIEND
IS

The FRIENDLY Group's

WRGP-TV

More to see on channel 3 with NBC

CHANNEL

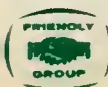
3

IN CHATTANOOGA:
Horry D. Burke—OX. 8-1505
IN NEW YORK:
Lee Gaynor—OXford 7-0306
Represented Nationally:
Avery-Knodel, Inc.

*FIRST CHOICE of more people, more times than any other Chattanooga TV station. That's why you'll tell more and sell more on WRGP-TV in Chattanooga, dominating 60 counties in Tennessee, Georgia and Alabama where over a million people spend 800 million dollars annually.

*March, 1960, A.R.B.: April, 1960, N.S.I.

Member The FRIENDLY Group



John J. Laux, Exec. Vice-President

WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT 2-8285
Represented by Avery-Knodel, Inc.

STEUBENVILLE-WHEELING

KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tall and sells 152,000 TV homes who spend 150 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7300
Represented by Avery-Knodel, Inc.

JOPLIN, MISSOURI

WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1500
Represented by A-K

CHATTANOOGA, TENNESSEE

WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS, NBC and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost the Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Raymond H. Henson, Manager — JMB 4-7777
Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., Post Div., Battle Creek: Going into about 100 markets with schedules for Gravy Train. Lineup of prime minutes and 20's starts 10 October for four weeks. Buyer: Stu Hinkle. Agency: Benton & Bowles, New York.

Procter & Gamble., Cincinnati: Schedules start this month on Duncan Hines mixes, Crisco and Comet. Placements of day and night minutes run through the P&G contract year. Agency: Compton Adv., New York. Doug MacMullan buys on Duncan Hines; Bob Pape on Crisco; Joe Burbeck on Comet.

General Foods Corp., Maxwell House Div., Hoboken, N. J.: New schedules for Instant Maxwell House begin this month and run until the end of the year. Prime chainbreaks and fringe minutes are being used. Buyer: Grace Porterfield. Agency: Benton & Bowles, New York.

General Mills, Inc., Minneapolis: Southern markets get Red Band flour schedules beginning 19 October. Night minutes are being bought for nine weeks. Buyers: Ira Weinblatt and Bob Fitzgerald. Agency: Dancer-Fitzgerald-Sample, New York.

RADIO BUYS

Gasoline Tax Education Commission, New York: Some change in pattern, but substantially the same markets being used now, in its follow-up campaign that starts mid-October. Close to 150 markets in 47 states get traffic minute schedules for four weeks, fairly heavy frequencies. Buyer: Bob Bridge. Agency: SSCB, New York.

Ford Motor Co., Lincoln-Mercury Div., Dearborn: Campaign for the '61 Mercury begins this month for six weeks. Schedules are for minutes, Monday through Friday traffic, and seven to 12 noon Saturday. Buyers: Bob Morton and Ed Kobza. Agency: Kenyon & Eckhardt, New York.

Vick Chemical Co., New York: Cold-season campaign for Vicks cough drops starts this month in about 50 markets. Flights placed are 10 October for six weeks; 12 December for five weeks; 6 February for four weeks. Schedules are mostly traffic, 12 to 30 spots per week per market. Buyer: Mary Ellen Clark. Agency: Morse International, Inc., New York.

Bulova Watch Co., Inc., Flushing, New York: Christmas campaign on Bulova watches begins 31 October in 25 top markets. Eight-week schedule is about 70% traffic, 50-175 I.D.'s per week per market. Buyer: Phil Stumbo. Agency: McCann-Erickson, New York.

Minute Maid Corp., Orlando, Fla.: Adding schedules to current campaign for its frozen orange juice. Traffic I.D.'s begin 10 October for three weeks in a number of top markets. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York.

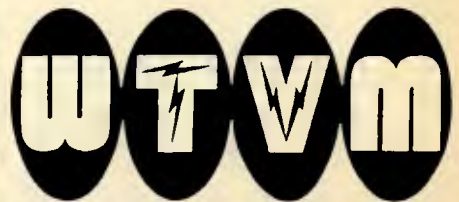
CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
Shows like *Maverick*, *Cheyenne*, *The Real McCoys*, *Sunset Strip*, *Hong Kong*, *Lawrence Welk*, and *The Untouchables*.
- **The Best of NBC**
Programs like *Wagon Train*, *The Price Is Right*, and the *Huntley-Brinkley News* . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn.

The #1 night-time
station in
Chattanooga!

TV RESULTS

CANNING JARS

SPONSOR: E. J. Korvett

AGENCY: Direct

Capsule case history: A special sale promotion on WHNB-TV, New Britain-Hartford, Conn., showed E. J. Korvett the value of tv throughout the year. Previously this pioneer discount chain, based in New York, had been strictly a print advertiser in this area. For the promotion, it used saturation daytime I.D.'s to push one or two items each day, for sales impact the following day. According to Earl Perlov, store manager, and Mrs. E. Nelson, promotion manager for the chain, most of the goods sold out the same day advertised. But what impressed Korvett most was the sustained response for weeks after the schedule. The advertiser quickly placed a series of schedules with WHNB-TV on a year-round basis, in an over-all campaign to promote the store itself, rather than specific items. Result has been an all-time high in store traffic in all departments. E. J. Korvett Co.'s usual schedule with WHNB-TV that has proved to be successful: Twenty-five I.D.'s throughout the day, Wednesday, Friday.

WHNB-TV, New Britain-Hartford

Announcements

DEPARTMENT STORES

SPONSOR: Robert O. Hess Co.

AGENCY: Direct

Capsule case history: Robert O. Hess, food broker in Wheeling, had never used tv before, and his five-week campaign on WTRF-TV to promote his "Ball" canning jars was strictly an experiment. The second day of his campaign he made a visit to some of the supermarkets distributing his products to make a pitch for carrying the jars. In each place the manager had already seen his spots and wanted to know when the jars could be delivered. By the end of the week he had contacted most of the stores and found that the jars had been pre-sold to the managers in 90% of the outlets by the advertising, even though he hadn't sent them an information bulletin to back it up. But the spots were equally successful in selling the consumer. Thousands of housewives in the Wheeling area who had never done their own canning were induced to try it after seeing the commercial. It'll be a record year for Hess, and now he is planning to use WTRF-TV for other products he distributes in the Wheeling area.

WTRF-TV, Wheeling, West Va.

Announcements

BEVERAGES

SPONSOR: Squirt (Variety Club)

AGENCY: Hadley Miller Adv.

Capsule case history: As part of a new consumer campaign to attract those who had never used its soft drink Squirt as a mixer with beverages, the Hadley A. Miller Advertising Agency of Toledo decided to try local spots within the confines of *The Jack Paar Show* on WTOL-TV. The 12-week campaign consisted of one 60-second spot, Monday through Friday, for six weeks. This was alternated with a 20-second "reminder" spot each Thursday night every second week. WTOL-TV coupled this campaign with a good merchandising campaign to back it up, and covered the Toledo area with clever cards sent to retail outlets and taverns. Results: a 100% increase in sales since 1 May. In addition, the advertiser reported that Squirt distribution tripled in August, compared to the same period in 1959. Squirt uses only WTOL-TV, and the Hadley A. Miller Advertising Agency has now issued a contract renewal for 39 more weeks.

WTOL-TV, Toledo

Announcements

AUTOMOBILES

SPONSOR: Don Watson Pontiac

AGENCY: Direc

Capsule case history: Walt Casteletti, general manager of Don Watson Pontiac of Clinton, New York, reports that Pontiac sales are soaring in this area of the state since 14 March when Watson started using, as its main advertising medium, WKTV. Casteletti himself goes on the air nightly, showing either a new or used car in a one-minute live announcement. "It doesn't necessarily sell the car we're advertising," he says, "but it has built up more floor traffic than we've ever known before. The big trick is keeping enough stock on hand to sell." Using a late evening schedule, the dealer usually gets immediate response, and has received calls at WKTV within two minutes after the finish of a commercial. Although Don Watson Pontiac is located nine miles from Utica, the biggest percentage of customers drive in from Utica, Cooperstown, Syracuse, and Rome. "Our WKTV campaign has been so successful we've sold out all our popular models and now have difficulty getting a new supply from factory."

WKTV, Utica-Rome, N. Y.

Announcements

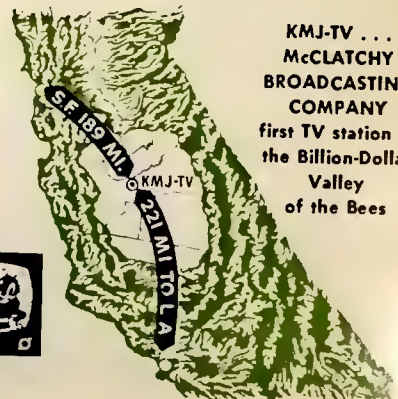
It's a
habit...



watching
KMJ-TV
in **FRESNO**
(California)

There's only one way to build the kind of viewer loyalty KMJ-TV has — and that's with quality programming. Programming which presents a pleasing balance of top network shows, excellent local productions, the best film library including MGM releases and leading syndicated shows. For every program category, Fresno area viewers tune to KMJ-TV first and leave their dials set longest.

THE KATZ AGENCY, NATIONAL REPRESENTATIVE



KMJ-TV . . .
McCLATCHY
BROADCASTING
COMPANY
first TV station in
the Billion-Dollar
Valley
of the Bees

Is it really worthwhile for station men to visit

Nick Imbornone, *timebuyer, McCann-Erickson Advertising (U.S.A.), New York*

Broadcast salesmen on the whole, are well informed on markets they represent. However, there definitely is a place in the selling of broadcast time for the visiting station man.

Aside from the information and help he gives to his own representa-



Worthwhile when they bring us market information otherwise unobtainable

tives, he can be of invaluable service to broadcast buyers. Among the services he could and should perform are the following:

1. *Market peculiarities*—We must all agree no two markets are alike. Special marketing problems develop during the year in individual markets that only local people can properly analyze and evaluate. It is in this way, by talking to station people, that a buyer can keep up with changing markets without visiting them in person.

2. *Merchandising*—Merchandising, always a "plus" in any broadcast schedule, is very difficult to "pin down" at the representative level. Local station people, who actually do the merchandising, can give a broader and clearer picture of the services available to a client.

3. *Availabilities*—Local station men are equipped with future end dates of other accounts, both national and local, and therefore can better plan for improvement of announcements, especially for the long-term advertiser.

4. *Competitive stations*—Who is better qualified to criticize or praise the competition in any given market than the local station man himself? Certainly no national representative is fully qualified at all times to judge competitive stations in a given mar-

ket without personally being in the market for a long period of time.

5. *Ideas*—Being close to the people advertisers are trying to reach, the local man can recommend ways to substantially increase the effectiveness of current and future advertising. These ideas can be in the form of local personalities, special promotions, store tie-ins and the use or misuse of other media.

6. *Trends*—Trends in individual markets occurs frequently, not only in terms of station usage, but also in terms of industrial and economic changes. These trends are very difficult to foresee at the national level in spite of the increased research material available. The local man can bring these trends to light and thus help the account to plan for the future.

In conclusion, then, there is definitely a place and a need for the visiting station man in the agency business. The alert, progressive local man will be in as often as his time allows.

Anita Wasserman, *timebuyer, Lawrence C. Gumbinner Advertising Agency, New York*

It certainly can be worthwhile if the station man doesn't limit himself to bare facts to which the buyer has easy access, such as ratings, coverage, power changes, etc., but places the stress of his presentation on signifi-



Yes, with reps first briefing station men on buyer's accounts and needs

cant local trends in stations and the market. This would be a profitable visit for the station man and the buyer!

A profitless visit is one in which the station man launches into his "numbers" but is reluctant to talk about his programing, or one in which

he goes immediately into his fabulous merchandising with which no other station can compete. Also, station men who skillfully duck hard questions are not helping the buyer much. "What does your local business picture look like?" "Fantastic!" "Any interesting changes in the market or stations in the last couple of months?" "No—we're still Number 1!" Faced with this unremitting wall of superlatives, the buyer being no Olympic hurdler, is quickly discouraged from clearing it. Another profitless visit? Maybe not, because the "superlative" salesman has given the alert buyer (correctly or not) the impression that all is not well under the slick umbrella he's spread over his station.

Ours is such a fast-moving business with new men in sales and management posts calling on agencies, that to make these visits really profitable, reps should brief the station man ahead of time on the accounts and needs of the buyer he is going to see. It follows, of course, that communication should flow from station to rep, too, so that neither one is embarrassed or caught flat-footed on basic discussion points that come up in the visit. That happens too often and gives the buyer the uncomfortable feeling that the two may not be working together harmoniously, that when the time comes to consider this station, he may be missing out on information or service. And it wastes that precious commodity, time, for both the busy agency buyer and the station man.

If he comes to town well-armed and doesn't frustrate us, as we've mentioned above, the station man's periodic calls can certainly be rewarding and worthwhile for a buyer.

Dorothy Glasser, *timebuyer, Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York*

We in the agency business would like the security and comfort of knowing that all our decisions were based

agencies?

on only the most scientific tools, equal to those used in a laboratory. That's why we clutch those Pulses, Niensens and slide rules so tightly. But, just remember that without that very necessary human angle in selling (and isn't that what we are all concerned with), we timebuyers could be replaced by IBM machines. That's why agency calls by station men are so important. I bet I could yell out a few call letters and complete station images would come before the eyes of each and every buyer. So, station managers, since you stand for your stations, make calls in New York, but follow a few basic rules:

Bring several changes of clothes. Managers of independent stations calling on buyers of teen-age accounts should wear complete beatnik attire, and I always expect managers of



Come—but be sure to impress me with lots of pictures of your station tower

“good music” stations to show up in top hat and tails. Network affiliates and horn-rimmed glasses go together for that stable effect.

And don't forget those two invaluable pieces of luggage—the attache case and the tape recorder. The first should be impressively worn to give the feeling of how hard-working and well-traveled you are. And, it must be well-stuffed, preferably with pictures of your new stations (and how much they cost to build) and tower (the “highest” tv tower ever, of course).

Don't forget a program schedule—even if it has to be printed especially for the trip, and an assortment of rating books is invaluable. As for the tape recorder, know your buyer before you turn it on. Nothing can have a more devastating effect than
(Please turn to page 62)

How Come **CHANNEL 10** Stays Perennially On Top in the **Rich Rochester N. Y. Area?** **COULD BE BECAUSE:—**

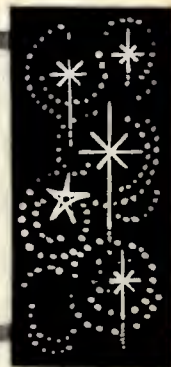
we have the **POWER**

Yes, thanks to our new 316 KW (maximum power) transmitter, we now speak to more than a million Western New Yorkers with a stronger voice—look at them with a brighter eye! Our primary coverage area is considerably extended!



we have the **SHOWS**

We offer our viewers the very finest programs of two major networks—CBS and ABC—a galaxy of great stars in a brilliant host of new shows and old favorites! We also offer News-Weather-Sports, complete and accurate, twice nightly at 6:30 and 11:00 P.M.—plus many other fine, live local shows, and the great MGM movies.



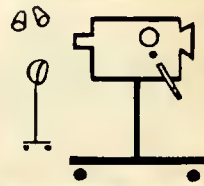
we have the **KNOW-HOW**

Not only do we possess the technical know-how that guarantees best-quality production, but being Rochester-owned, we understand the wants and whimsies of the people of this area, give them what they want, know how to promote our station and our programs in the most effective manner.



we have the **FACILITIES**

Now that we have the very latest in Videotape, our facilities, both in equipment and personnel, leave nothing to be desired. Our well-trained engineers and production staffs welcome the constant challenge of handling live shows and live commercials in truly expert fashion.



we have the **WILL**

Perhaps our **BEST** quality is our ceaseless will to please! We are intensely proud of our consistent leadership in Rochester, and we are determined to maintain it!



Adequate power, top-notch programming, expert know-how, modern facilities and the resolve to please and satisfy—every one of these things is *essential* to a successful television station—and these are the things that attract and hold our ever-increasing number of sponsors.

CHANNEL 10

(WVET-TV • WHEC-TV) CBS BASIC • ABC AFFILIATE

THE BOLLING CO. INC. • NATIONAL REPRESENTATIVES • EVERETT-McKINNEY, INC.

ABC TV 'SHORTIES'

(Continued from page 33)

ABC's new way of selling daytime tv, as it now stands, will perpetrate serious inroads on spot business. Too many variables are involved. You'd have to have an advertiser with more than three non-competitive brands, at least two of which lend themselves to a sales message of less than a minute.

And, if such an advertiser exists and currently is in spot tv, he's there for a reason. As Compton's media v.p. Frank Kemp puts it, "Network gives you simple, blanket national coverage; if you want something else you go into spot." So if the advertiser is in spot, chances are he wants to vary his frequency from one market to the next, and would not be likely to give up that objective because he can now get some of his lower-budgeted brands on network—unless relative cost-per-1,000 made it extremely attractive, runs the reasoning.

"This is not a war between network and spot, emphasizes ABC's Bleier. "If Minipoo and Rem. for instance, could not divide up the shorter commercials they wouldn't switch to spot, but rather would have to settle for half as many network commercials. Deciding between network and spot isn't a simple matter of budget size; distribution is the issue. Spot is for uneven weight, as to frequency and choice of markets; network is for even, national coverage."

Should ABC elect to scatter the shortened commercials, as many fear, it might be another story. That plus the sale of regional networks would, many think, really begin to look like competition with spot. And there is considerable concern among stations over the handling of brand protection should the shorter commercials get scattered. Considerable difficulty already has been encountered along these lines due to the scattering of 60-second commercials (see "Sponsor-Scope." 19 September).

Otherwise, the overriding issue involving the ABC plan as it now stands seems to be over-commercialization. In other words, how many breaks in the flow of daytime programming will the audience tolerate? ◆

RADIO NEWS

(Continued from page 38)

lieves, as it stated in the opening article on "Radio's Big New Burst of Creativity," that what is happening in radio today, is the most challenging development that any major communication and advertising medium has known for years.

The radio industry, rebounding after the first stunned shock of tv's onslaughts and a convalescent period of "formula operations" is now displaying an astonishing degree of vitality and originality in every phase of programming.

Music, news, community affairs, all-talk programs, and the potent new weapon of station editorializing are all figuring in radio's "creative renaissance," and in each of these areas scores of stations are coming up with new, more effective treatment.

To radio men themselves this "battle of ideas" means longer hours, harder work, a fiercer fight for competitive programming advantages.

To advertisers and agencies, it has an equally profound significance, Radio's drive for greater program creativity is making it more meaningful, more needed, more important to its audience. And this factor of "editorial vitality" is enhancing its value as an advertising vehicle at the expense of the slow-footed, stodgier media.

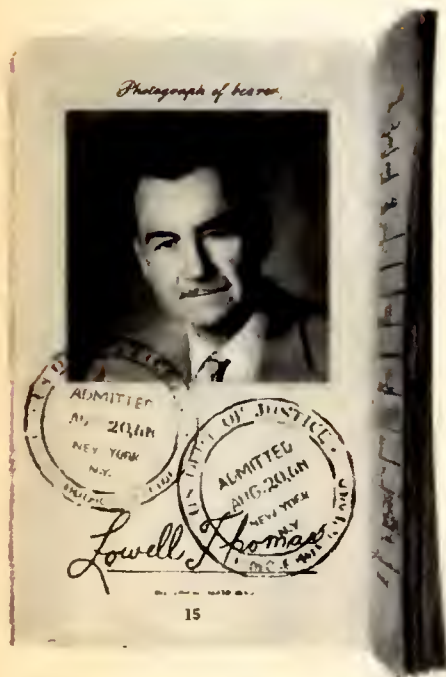
In this five-part series on "Radio's Big New Burst of Creativity" the editors of SPONSOR have been able to present only a few of the hundreds of examples of radio's creative power.

SPONSOR is now planning to publish early in 1961 a greatly expanded study, in book form, of radio's creative revolution.

Questionnaires are now being prepared and will be sent to all U. S. radio stations, seeking in-depth facts on their programming operations.

The SPONSOR study will also include examples of the new creativeness that is fast emerging in radio selling and radio commercials, as well as factual background on radio's reach and coverage.

SPONSOR believes that this new study will give the industry the most complete picture of radio's power that has ever been assembled, and welcomes suggestions and contributions from broadcasters and advertisers everywhere. ◆



LOWELL THOMAS

For the sixth successive year Lowell Thomas is on CBS Radio for General Motors. World traveler, explorer, lecturer, author, his first-hand knowledge of people and places gives his newscasts special color and authority. And his long-term association with a single company points up the cumulative advantage of sponsoring an outstanding personality year after year. In all radio Lowell Thomas—and his colleagues—are the kind of company you keep

ONLY ON CBS RADIO

RATINGS

(Continued from page 35)

Records" for local tv and radio stations with a rundown on how local merchants—presumably experts in the market—are spending their money. He suggested, too, that the local station or representative provide cumulative figures, which he terms "good sales-making ammunition."

He contends that cume figures "deal more in a specific, in the household net coverage of an actual number reached rather than set counts, which represent only the potential audience or ratings which are mainly a yardstick of cost efficiency." Commenting on the mountain of broadcast research, Matthews noted, "The print boys have sold circulation while broadcast is trying to evaluate it. This places broadcast at a handicap."

Another difference cited by Matthews: "In broadcast you don't have a stable product. It varies from season to season, day to day, changes of scheduling to changes of scheduling. Publications have a fairly stable circulation, particularly where subscription is concerned."

He was one of the spokesmen most concerned about agency-client "control" in ratings research. "I feel very strongly that agencies and advertisers and the industry itself have put themselves in a questionable position in allowing private research organizations to determine the ways in which they're to receive information about what they are most concerned with: the scope and nature of the circulation of the medium."

But Bumstead noted: "In order for us to take charge of directing how the rating services run their techniques, advertisers and agencies will have to pay the lion's share of the cost of these services rather than as at present when media usually pay the largest proportion of expense and sometimes influence the result."

Discussing duplication of ratings services, Richfield of EWRR said he uses one service and doesn't think it necessary "to subscribe to all that are available. And it's a downright waste of money."

The admen discussed their own policies of subscribing to one or more ratings services, as well as the attendant discrepancies. But they seemed to agree that each service points out trends and general directions, even

though the actual figures may be different, that can be weighted to form the basis of buying conclusions.

Les Towne argued strongly in behalf of the small sample on which ratings are based. "If research companies were to raise the sample size, more people would feel that ratings are even more valid and we'd have more slide rule buying." No one, he said, thinks ratings are the one and only standard. Richfield felt the probability technique "is fundamentally correct and worthwhile, as accurate as a random sampling can be."

Greig came out strong for radio, asserting, "Currently, surveys sell the radio industry very, very short." He wants duplication facts on radio to determine the reach potential. "Advertisers don't want to know they'll miss 60% of the homes in a market if they use only one radio station. They must know how many stations are required to reach 90% of the market. Then it is possible to make a comparison of costs, which could result in a budget for radio."

Greig adds: "If you just measure homes, radio's going to look bad in relation to tv. But if you measure all the places that radios are you have about four times as many radios as tv sets."

Most of the men were concerned with the frequency of rating projection, in which media representatives, particularly, project an isolated rating beyond reasonable limits.

Commented Greig: "Projecting a rating outside the area in which it was made is done so often it's very shocking." The group cautioned media people to remember there are station-to-station and region-to-region differences, and that an established rating or tune-in pattern in one locality is more often than not *not* typical of other stations or areas.

Matthews summarized the point of ratings: "A rating service should be used as a relative circulation measurement. It should not be considered the answer to questions of advertising effectiveness, of the strength or appropriateness of the medium for a product purpose. Nor should it be used as a system of mathematics by which we determine whether we're getting values in c.p.m." Added Richfield: "It's no longer possible to achieve a rating that is far better than someone's else's. Things have leveled out." ■

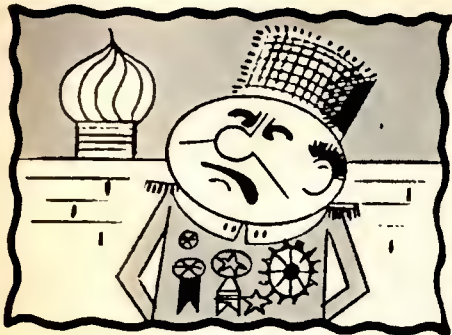


ARTHUR GODFREY

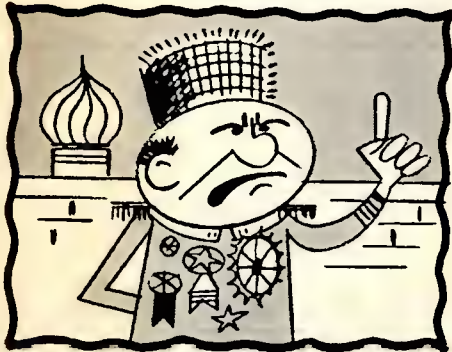
A legend in his own time. A personality without peer. Philosopher, story teller, news maker, catalyst, he brings to each listener an immediate sense of personal participation. As if that weren't enough, he just happens to be the greatest salesman in broadcasting history. In all radio, Godfrey is the kind of company you keep . . .

**ONLY
ON CBS
RADIO**

Far - Reaching !



We'll be ruined



unless we find a way
to jam this
unauthorized broadcast



Meanwhile, I suppose
I'll have to watch it.

Everyone is impressed by the fast, accurate and complete news coverage on 6. Teamed with NBC, we make a combination that spells "Good News" for advertisers, too.

Your Weed TV man has all the facts.

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

ROCKS, POSIES

(Continued from page 39)

their advertising is working. Except for test items, most seem to agree with one man who said, "You really can't prove anything in advertising."

By far the most outstanding result of this study, Lawton said, is the identification of a widespread, deeply entrenched, and sometimes deeply felt attitude that salesmen almost never have an idea to sell, do not understand the businesses to which they are trying to sell time, and are not sufficiently sensitive to the personalities of the people to whom they are trying to sell. There was even a question raised as to whether radio and television "are suited to ideas tailor-made for specific businesses."

Some interviewees felt the salesmen are never creative, but "their job is only to keep relations with the station open," while others said, "It is the duty of the salesman to know his clients' business well enough to suggest something sensible."

The most frequent spontaneous comment made by advertisers had to do with the lack of good sales ideas on the part of the salesmen. When salesmen or stations get a reputation for bringing in sound ideas, they are remembered, and praised.

Agencies are not in full agreement as to how much the salesman needs to know about the client. "I don't want ideas. That's the agency's job," said one adman. The term "idea" was generally meant as something that was directly related to the salesman's specific store, product, or audiences.

Lawton's report is based on interviews with merchants or advertising managers in 108 places of business and 16 people in 12 advertising agencies in Oklahoma City. The agencies represent approximately 135 broadcast clients. The advertisers represent more than 300 retail outlets. A pilot study in Norman, Okla., preceded the interviews in Oklahoma City.

Lawton suggests to stations in his preface: "If you read this report only as a collection of interesting anecdotes and quotations, you will have missed the point . . . if you read it thinking, 'Does it apply to us?' then you can profit from the report." He also tells stations, "I presume neither to interpret, nor to recommend. Each station must interpret for itself and find its own recommendations." ▀

RAYMOND'S

(Continued from page 40)

and in April, 1960, it signed a 52-week contract for the Sunday news spots. To this was added four Saturday evening newscasts, beginning last July, which run through next April.

Newspapers continue as Raymond's major medium, but radio's performance has won staunch friends among store officials who once turned a deaf ear to it. The feeling there now is that most additional monies appropriated for advertising will go to radio.

Fur buyer Harold Sussman had seen radio work for retailers in Chicago and was curious to see what would happen in Boston. With the help of his sales force he kept track of customer comment on how they learned of a \$199 mink stole sale. He calculated that radio was responsible for bringing in approximately 50% of the customers. He then insisted on running a similar sale two weeks later, despite warnings that it was too soon after the initial sale. Previous experience had shown that sales repeated after so short a time were not successful—when advertised only by newspapers. This time, with a boost from radio, the second sale got the same heartening results as the first.

Raymond's major radio buy was preceded by a presentation by Mel Goldberg, research director for Westinghouse Broadcasting Corp., owner of WBZ. It included a run-down on newspaper and radio advantages and disadvantages, and described how the two media could complement one another and thus serve Raymond's purposes most effectively.

The presentation asserted that newspaper advertising informs people on price, place of purchase, product specifications, with words and pictures, bringing about minimal emotional involvement. It said that radio seems to involve people through use of humor, music and friendliness. For these reasons, the presentation recommended that Raymond's allocate a portion of its ad budget to radio, thus presenting an audio image of the newspapers visual image.

The recommendation was followed and, says Edgar Emery, v.p. of the store's agency, Campbell, Emery, Haughey & Lutkins, "Week after week, Raymond's has reported a substantial sales increase in departments advertised on the newscasts. Customers specifically mention WBZ." ▀

SUIT BY TRIGERE PHOTOGRAPHED BY PETER FINK

A
"Metropolitan"
personality

Out-of-doors or indoors, the perfect partner for those who prefer the extraordinary . . . a "Metropolitan" personality like each member of our media family . . . Television, Radio and Outdoor-Advertising.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York



TV STATIONS: WNEW-TV, New York; WTTG, Washington, D.C.; WTVH, Peoria/Ill.; KOVR, Stockton-Sacramento/Calif.

RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland

OUTDOOR: Foster and Kleiser, operating in Arizona, California, Oregon and Washington



It was March 10, 1876 and with these words
Alexander Graham Bell's vision of transmitting speech by electric
waves became a reality. The Balaban Stations carry

WATSON, COME HERE, I WANT YOU!

your message, too ... straight to the heart and pocket-
book of the consumer. Into every sound wave, Balaban packs
attention-getting programming, outstanding personalities
and S-A-L-E-S-M-A-N-S-H-I-P. Next time, get your message
through with the Balaban Stations—
couriers par excellence!

THE BALABAN STATIONS

in tempo with the times • John F. Box, Jr., Managing Director

ST. LOUIS / WPII - MILWAUKEE

KROX-DALLAS

WASHINGTON WEEK

3 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The Senate Commerce Committee will have many questions about broadcasting when the new Congress resumes. The House Legislative Oversight subcommittee, on the other hand, may or may not be reestablished.

The elections hold the key to that group.

The subcommittee never did get down to the work for which it was established over three years ago. Lost in the headlines about politicians with hands in the gravy bowl and alleged misdeeds in the broadcasting industry was the original goal of finding out whether the federal regulatory agencies have been administering the laws in line with Congressional intent.

A Senate subcommittee under Sen. Carroll also made a stab in this direction, but wound up doing nothing at all after a Carroll bill lumping lawmakers with all others forbidden to contact commissioners off-the-record got tossed into the junk pile.

Again, depending on the outcome of the election, there is a strong possibility that some other Congressional group will want to take a look at the way the agencies are interpreting the law.

For the FCC, this would mean a hard look at the criteria used in choosing between applicants vying for the same channel or frequency, control or lack of control over programing, etc.

It will be the Senate Commerce Committee, which has never accused an agency or an industry with malpractice, which will be providing most of the pressure on the FCC.

Year after year since 1954 this committee has been inquiring of the Commission about getting more tv channel assignments. **It will want some answers early in the next session of Congress.**

The Commission will have no answers on tv allocations for a while, but it will likely be in a position to report that the New York City test of uhf is proceeding in a satisfactory manner.

It shouldn't be too long, either, before the FCC tells what it plans to do during the estimated two years before the uhf test is over. Deadline for pro and con filings on the "drop in" idea was 30 September. This would put new vhf stations in up to 21 of the top 100 markets which currently have fewer than 3 stations each.

The FCC will have new license renewal application forms ready for the new Congress, in case it is asked what it is doing about programing.

The Commission will be somewhat farther along on the clear channel proceedings, the radio version of an allocations problem.

With much trembling the Commission will have taken some action on the complicated transaction which would put NBC into Boston instead of Philadelphia and into San Francisco instead of Washington.

The Commission knows the courts are already looking over its shoulders on this one, and it is just as sure that voices will be raised in Congress. **This could be one of its touchiest issues in a long time.**

Further, the Hartford pay-tv application could set Rep. Oren Harris on the Congressional warpath once again, as theatre owners fight pay-tv either by cable or by air.

That the FCC will restate its position in favor of a law requiring all tv sets to receive all channels is pretty certain.

FILM-SCOPE

3 OCTOBER 1960

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PUBLICATIONS INC.

Those post-1948 pictures, only recently freed of union obstacles to tv distribution, now have their first full-scale law suit on their hands.

So far the only distributor involved is Seven Arts, a new company formed by Eliot Hyman and other veterans of the old AAP distribution house.

Triangle Stations complained they had been guaranteed exclusives from AAP in their markets for post-1949 Warner Bros. features at \$4,000 a picture.

Seven Arts—which Triangle claims was set up to evade the AAP option—is asking \$15,000 a picture plus 15% for color rights for these pictures.

This week Triangle got a New York Supreme Court stay restraining Seven Arts in the Triangle markets.

Meanwhile Triangle lost its suit against C&C Films, also on a feature film question: Triangle had to pay C&C \$44,000 it had withheld from the distributor on a delivery issue over a group of RKO feature films.

The Triangle stations, involved in both suits, are WFIL-TV, Philadelphia; WNBC-TV, Binghamton; WLYH-TV, Lebanon; WFBG-TV, Altoona-Johnstown; WNHC-TV, New Haven, and KFRE-TV, Fresno.

Seven Arts Productions were briefly known as Creative Telefilm and Artists after Eliot Hyman left the UA group; AAP was known as UAA for a time.

Take it from NBC TV that CNP's Lawless Years will definitely be back on its schedule this season.

NBC TV ordered 26 new episodes of the series and will slot them in January.

Nobody was more startled than Rheingold, WCBS-TV, New York, and CBS Films by the premiere ratings of their Brothers Brannagan on 24 September.

New York is a tough syndication market, and hence the show's remarkable 20.3 Arbitron came as complete surprise: the next two contenders, Lock Up on WNBC-TV and Superman on WPIX, only scored 9.5 each.

One explanation was that Brothers Brannagan at 7 p.m. was back-to-back with Perry Mason on CBS TV and caught the early tuners-in via similar programming.

It looks now like Colgate will back out of its proposed deal for 21 Beacon St.

The idea, via McCann-Erickson, was to cover 50 markets with re-runs of the Filmways series. (See FILM-SCOPE, 26 September.)

The clicking-off of additional markets for syndicated shows already on sale could be heard distinctly this week.

ITC's Best of the Post reached 107 markets and Ziv-UA's Lock Up reached a total of 191 cities in its second year.

Latest sales were these:

• **Best of the Post** added RCA distributor Collins in three Kentucky markets, Kentucky Utilities, and Union National Bank of Arkansas; also, California-Oregon Power and Miles Labs put on additional markets.

• **Lock Up** signed R. J. Reynolds, Italian Swiss wine, and Pioneer Hi-Bred Corn Co. (For details on both shows, see FILM WRAP-UP, p. 72.)

The syndicators are sitting with frozen faces for what's one of the longest double-takes on record: they still haven't really reacted to the FCC option time ruling.

The problem: if syndicators galvanize themselves into action and start getting product ready for a forthcoming abundance of time periods, they may suddenly again find themselves with a unmarketable surplus.

To glut the market with film again after two so-so seasons could only result in tumbling prices downward—the last thing film men want.

But by watching and waiting, film men are hoping that demand will puff up to the point off a product shortage and a seller's market again.

Incidentally, the half-hour syndicators aren't the only ones acting aloof: station men are behaving in equally frigid fashion to overtures of post-1948 feature film distributors.

It's the same question of supply and demand: asking prices for the new pictures are considerably ahead of pre-1948 levels, and by holding off many stations are expecting post-1948 feature film prices to descend while they make up their minds.

The distributors say that the stations are chafing at the bit to get at new pictures; but stations assert the features market is still in a general slump and by waiting a little longer they'll be able to do business more on their own terms.

A syndicated show doesn't have to be among the top 10 or top 25 to be a good investment because the ratings gap between the top- and lesser-ranked shows is often very small.

In Pulse's four-month weighted averages (January to April 1960) there was only a two-point gap between the 10th and 25th ranked shows. (See FILM-SCOPE, 29 August.)

Here, in shows ranked 26th to 50th, the last show on the list was only 3.4 points away from the top 25 and 5.4 points below the top ten. 40 shows higher on the listing.

RANK	SHOW & DISTRIBUTOR	RATING	AUDIENCE COMPOSITION*				TOTAL
			M	W	T	C	
26.	Whirlybirds (CBS Films)	11.0	64	68	17	87	236
27.	Bozo the Clown (Jayark)	10.5	33	41	16	112	202
	Trackdown (CBS Films)	10.5	71	75	18	68	232
29.	Brave Stallion (ITC)	10.1	54	58	16	89	217
30.	Man Without a Gun (NTA)	9.8	83	89	16	22	210
	San Francisco Beat (CBS)	9.8	32	91	16	27	216
32.	Cisco Kid (Ziv-UA)	9.7	39	46	15	95	195
	Sheriff of Cochise (NTA)	9.7	74	77	17	68	236
34.	Jim Bowie (ABC Films)	9.4	67	69	17	79	232
	Not For Hire (CNP)	9.4	82	93	15	19	209
	Vikings (Ziv-UA)	9.4	67	75	15	77	234
37.	Highway Patrol (Ziv-UA)	9.1	78	85	15	33	211
	Jeff's Collie (ITC)	9.1	55	59	17	95	226
	Little Rascals (Interstate)	9.1	43	61	17	101	222
	Looney Tunes (UAA)	9.1	14	41	15	112	182
41.	Honeymooners (CBS Films)	8.9	73	78	17	82	250
42.	Cannonball (ITC)	8.7	72	79	18	68	237
	Deadline (Flamingo)	8.7	82	91	15	35	223
	Roy Rogers (Rogers Synd.)	8.7	41	43	13	93	190
	How to Marry a M'aire (NTA)	8.7	75	79	17	63	234
46.	This Is Alice (NTA)	8.5	69	79	16	65	229
47.	Mr. District Attorney (Ziv)	8.2	41	68	15	77	201
	N. Y. Confidential (ITC)	8.2	33	89	12	11	195
49.	Life of Riley (CNP)	7.8	34	65	16	79	194
50.	Decoy (Official)	7.7	82	93	15	31	221

*Per 100 homes

SPONSOR HEARS

3 OCTOBER 1960

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SPONSOR
PUBLICATIONS INC.

The succession of presidents at Colgate (E. H. Little to G. H. Lesh), people at its agencies feel, has created somewhat of a question mark as to who is actually carrying the air media ball, or a general hesitation on how to proceed.

To put it in baseball terms: just who is it on first base, second base and third base and how do you get to the home plate?

It's amazing how one network consistently outbedazzles another network when it comes to presenting its air talent at special trade occasions, such as dinners, etc.

The likely reason: the network that does the job up brown usually plans for it long in advance and assigns to the task a showman-producer who has specialized in this sort of thing.

You've been around the business a long, long time if you can recall when:

- Stations had manned mikes at train stops to interview agency people and others bound for an NAB convention.
- When ex-N.Y. Governor Al Smith, Jock Whitney, ex-Pepsi-Cola president Walter Mack and George B. Storer were at various periods lessee-operators of WMCA, N.Y.
- The Lux Radio Theatre was given a tryout on WGN, Chicago.
- Union Insurance's *Roses and Drums* dressed its radio actors up in Civil War uniforms and crinolines to make the show more conducive for the studio audience.
- The soap opera actor scale was \$15 for performance and \$7.50 for rehearsal.
- There were two sponsored minstrel shows: *Sinclair Minstrels* out of Chicago and *Dutch Masters Minstrels* out of New York.
- Network artists bureaus kept for themselves as much as a half or two-thirds of what they collected for a performer from a sponsor.
- Radio was sold without sales promotion pieces based on studies by some stripe of social scientist.
- You could count the v.p.'s at any network on the fingers of one hand.

Even the fabulously successful P&G has had plenty of missouts in its efforts with new products on the market.

Among the failures: *Whirl*, a liquid shortening; *Wondra*, a cold cream and soap; *Teel*, a liquid dentifrice; *Secret*, a permanent wave; *Ivory Shaving Cream*.

Present problem area: peanut butter.

A tv network salesman, who's a comparative newcomer to the business, learned a lesson in restraint in the matter of competitive selling.

He was pitching to an executive in an upper-rung Madison Avenue agency and in the midst of his sharp critique of spot, his auditor stopped him with this rebuke:

"You forget that not only the organization you work for is in the spot business through its o&o stations, but a substantial part of our tv billings is in spot. If what you say against spot is right, we've been misleading our clients for a long time."



**STEPPED
UP**

CAMPAIGN



A copywriter is questioning a WMAL-TV executive.

Copywriter: "You say that station 'C' was 27 steps (their steps) ahead of us when we began pursuit."

Exec: "That's right."

"And they take eight steps to our five."

"True."

"Then how on earth did we catch them?"

"Bigger steps.* Two of our steps equal five of 'C's'. Your experience with those puzzle ads should enable you to compute exactly how many steps we took to catch them. In fact, you might be able to make an ad from this."

Our copywriter produces the correct mathematical solution. Duplicate his feat and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. Repeat winners will receive an unrepeated prize.

**First-rate local personalities, first-run movies, ABC programming and a number of other big WMAL-TV steps that an H-R representative will be happy to discuss.*

wmal-tv

Washington, D. C.

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

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

COMPUTERS

(Continued from page 32)

the morning? Y&R's Campman answered for himself and his counterparts—“No!” There will be a saving in personnel in the areas of estimating contracts and forwarding, he said. “but there will always be more to buying than the slide rule, or even the Univac.”

And even the Univac “agrees.” Perhaps some day in the future, theorized Y&R when introducing its Remington Rand set-up, the computer may be a self-contained “thinking machine.” But even the largest model now made, “as complex and broadly useful as it is, can't theorize, use independent judgment, or use intuition to arrive at a conclusion.

“All these machines can do is to utilize and combine data which have been carefully broken down for them into a special code . . . the computer's ‘language.’ This painstaking breakdown of facts and figures into its tiny components, which makes up the language, is called programing.

“The only practical thinking machine now in existence is still the human brain.”

SPONSOR ASKS

(Continued from page 51)

a smooth suave voice coming out of that machine when the product is beamed at the cracker barrel crowd. With this handy guide and your diner's club card you'll wow 'em on the avenue!

Kathryn Broman, *director of women's activities, WWLP, Springfield, Mass.*

Not only do I think that visits by station management are a must for solidifying relations with the ad agencies, but I feel it is just as important



Both station men and personalities give buyer better understanding of station

for station personalities to take some time off from their radio or tv jobs to meet these people at agencies and give them a chance to get a first hand idea of how the personalities that may be doing their commercials look, act and handle themselves.

A lot of agency people seem to

think that because the personality is not from New York he is liable to botch up a commercial or he might not be suited for the commercial product for which the agency is buying time. However, when the agency people get a chance to meet the personalities, talk to them and discuss the type of program, audience and general market make-up they serve, most of their suspicions disappear.

The visit to an ad agency by a station personality I think should be standard operating procedure at least two or three times a year. Not only does a personal visit give the personality a chance to give a solid pitch for his or her own program but it also is a tremendous opportunity to sell the station as a whole.

I know on several occasions I have gone to visit agencies in New York primarily to make a pitch for my own program on WWLP, and have run across the situation where the agency timebuyer has a product that was not suited for my show. But after discussing the various shows on WWLP I was able to come away with the order for another show on the station.

Another fallacy that I would like to punch full of holes is the oft-repeated grumble that the agency people don't have enough time to see station people or personalities, or that they wouldn't be welcome. I've found that the exact opposite is true. Agency people are delighted to meet with personalities despite their heavy schedules and I have never received a “brush-off” routine. They have been exceptionally gracious and have been more than pleased to learn more about the market, other personalities and the general make-up of the stations in the areas in which they are using campaigns.

The proof of these personal visits is in the orders that come through. On the first trip I made to visit agencies I came back with four orders. And I have never yet made a visit to the agencies without coming back with some orders.

I try to make a trip to visit the agency people at least twice a year, and in the future I hope I can do it more often. I think that every station should make it a point that its personalities be given a chance to meet timebuyers at agencies with either the station representatives or the station management when they make their regular visits.

To All Members of the

BROADCAST PIONEERS

New York City—Philadelphia Chapters

you and your friends

are cordially invited to attend a

Gala Evening

Entertainment

Prizes

Surprises

at

Savoy-Hilton Hotel

59th St.-Fifth Avenue

Crystal Suite

Tuesday—October 4th

Cocktails at 6

**DON'T MISS THIS FIRST BI-CHAPTER GALA
EVENING WITH YOUR FELLOW PIONEERS.**

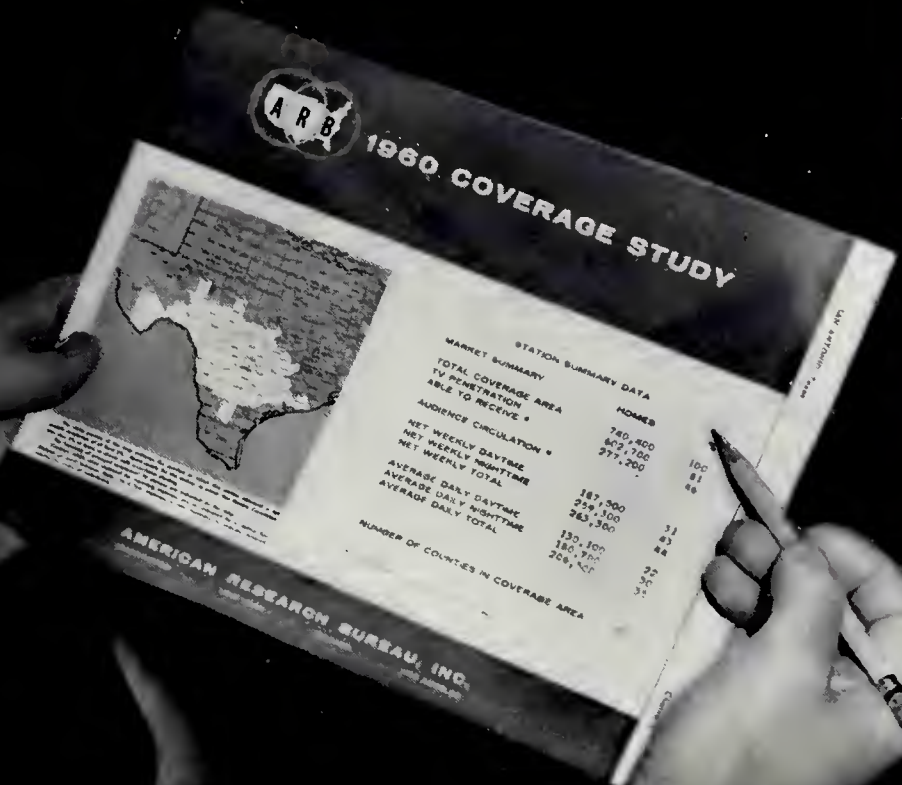
Price, \$8.00 per ticket (including full course
dinner, entertainment, gratuities and tax)

For Reservations, phone M. H. Shapiro—Plaza 9-1500

...in the San Antonio report

WOAI-TV

dominates every category!



TALL TOWER coverage of 53 counties — compared with 46 for Station Y and 39 for Station Z — is the most dramatic indication of WOAI-TV's far-out-front position in South Texas. And this substantial leadership is evident in every one of the seven major subjects studied by ARB! For the facts of most value to you, contact your Petryman or any member of the Channel 4 Sales Department.

WOAI-TV



NEWS & IDEA WRAP-UP

'LITTLE MISS PEACOCK,' winner of WINS (N.Y.) contest for prettiest little girl in WINSland, gets bussed by Carole A. Melander (l) and Ilene Jones, models of Foster-Ferguson Talent Agcy., contest judges. Five-year-old glamor girl, known as Susan Nancy Winkler, hails from Brooklyn



SIMULTANEOUS EQUAL TIME is what both parties are getting in new Advertising Council tv spots aimed at stepping up contributions to candidate and party campaigns. Shown here during recent shooting of film in Wash., D. C. (l-r): Gordon Kinnery, radio/tv dir., Adv. Council; Sen. Thruston B. Morton; Sen. Henry M. Jackson; Allan M. Wilson, v.p. Advertising Council



The Allen B. Wrisley Co. (Peitsher, Janda) is readying a tv test for a new toiletry product, kiddie bubble bath in three markets: Columbus, Syracuse, and Phoenix.

Campaigns: Buick, General Motors (McCann-Erickson) to introduce its 1961 line via the Bob Hope Buick Show, NBC, and a pre-announcement radio schedule in key markets . . . **General Foods**, (Benton & Bowles) to introduce **Instant Yuban** in the Dallas area with a multiple spot tv campaign . . . **Whitehouse Foods** refrigerated dressings (McNeill, McCleary & Cochran) taking a 13-week saturation flight on KABC Radio, L. A.

Personnel moves: Thomas R. Smith to General Food Post division White Plains, N. Y., as assistant market research manager . . . **Bernard**

TELETHON for Variety Club Charities raised over \$100,000 thanks to KDKA-TV Pittsburgh. Participating performers (l-r) Roscoe 'Hennesey' Karns; Clayton 'The Lone Ranger' Moore; Shirley 'My Sister Eileen' Bonne; and Raymond 'Perry Mason' Burns



WANT TO TRAP A SPONSOR? Rube Goldberg (r) tells Trans-Lux Tv's Richard Brandt (l), pres., Richard Carlton, v.p. sales, how with his latest invention. It's part of Trans-Lux's new 'Rube Goldberg's Inventions' series

Goldberg elected v.p. in charge of advertising, Schenley Import Co.

New company: The Jerry Franzen Company, advertising and public relations. Office location: Hollywood, and New York City.

AGENCIES

LaRoche is back in the toiletry field: via 75% of the Lanolin Plus account, recently resigned by EW-R&R.

The LP advertising runs between \$3.5-4 million with most of its tv tied in with barter.

LaRoche's share of the Lanolin Plus roster includes: Wash 'n' Curl, Wash 'n' Tint, Lanolin Plus Liquid.

Daniels & Charles takes on Rybutol, and Color Plus, and Nail Strengthening Enamel now being tested. This makes up for LaRoche about as much as it lost by quitting Revlon.

Agency appointments: The Gold Seal Vineyards to **Kastor, Hilton, Chesley, Clifford & Atherton** . . . Warner-Lambert to **Lambert & Feasley** for Sloan's Liniment and Sloan's Balm . . . Overseas Commodex Corp. to **Lambert & Feasley** . . . The Lawson Milk Co. to **Wyse Advertising**, Cleveland . . . Schorn Paint Manufacturing Co. (div. National Lead) to **McCann-Erickson**, Seattle office.

Admen on the move: Gary W. Harm promoted to media director, Karker-Peterson, Minneapolis . . . **A. E. Staley III** resigned as v.p. and account supervisor, Dancer-Fitzgerald-Sample to Arthur Meyerhoff Associates, Chicago, as marketing director . . . **Gordon F. Buck** from Foote, Cone, & Belding to Aubrey, Finlay, Marley & Hodgson, Chicago, as business manager . . . **James Blair** from TelePrompTer Corp. N. Y. to Detroit office, N. W. Ayer as service representative . . . **John F. White Jr.** from McCann-Erickson to Grant as

account supervisor . . . **Ed. A. Leary** from Perrin-Paus, Chicago, to Grant as account supervisor . . . **Nelle Bell** to Harris & Weinstein Associates, Atlanta, as media buyer.

More admen on the move: **Duncan John Angier** to copy staff, Adams & Keyes . . . **Evelyn Waldman** from Edward H. Weiss to Tatham-Laird, Chicago, as senior marketing research analyst . . . **Cherie Lee** and **Jack Wallace** appointed associate creative directors, McCann-Erickson, Chicago . . . **Harold Balk** from L. C. Gumbinner to Guild, Bascom & Bonfigli, N. Y. as account executive . . . **Kenneth M. Spence** from Norman, Craig & Kummel to Chirurg & Cairns as account executive.

Agency additions: **Robert Savage, James Fisher** and **John Thomas** to Ogilvy, Benson & Mather as account executives.

They were named v.p.'s: August

MAIDEN VOYAGE for 65-foot KHJ-TV (L.A.) yacht consisted of two-day trips up the Hudson for N.Y. agency and ad people. Here, station gen. mgr. Mal Klein, Lee Ann Jacobson make ready for departure



MONKEYING AROUND is penalty KEX (Portland, Ore.) d.j. Lee Smith must suffer for losing Zoo Railway d.j. money-raising contest. All through the show other KEX d.j.'s threw peanuts at Smith

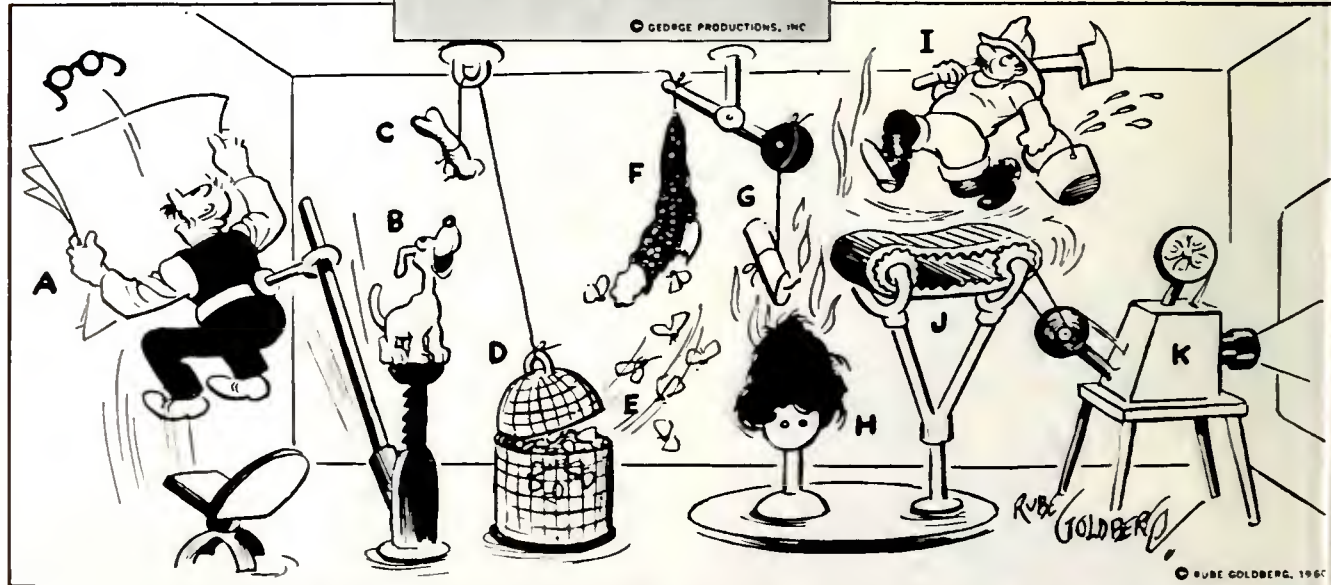
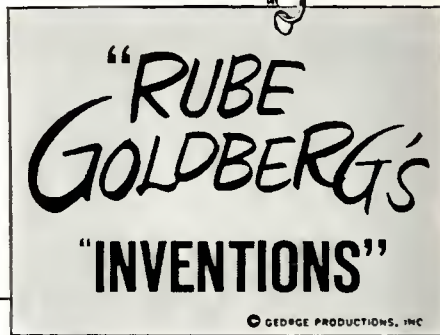
CLEVEREST ADVERTISING INVENTION SINCE TELEVISION ITSELF!

Here's how to get a sneak preview
of the new 5-minute "Sidesplitters"
by the world's wackiest inventor...
Rube (who else?) Goldberg.

One look at the pilot film now available
for audition and you'll know why this dizzy series
will dazzle, delight — and sell!

National advertisers and their agencies can spend,
the most valuable five minutes of a lifetime
catching this preview (custom-shown
at your convenience).

130 of these episodes, each
with a new invention, and
starring Joe Flynn and Dave
Willock with the animated
artistry of Rube Goldberg,
will be available for
TV advertisers in 1961.



TV ADVERTISER (A) READS AD IN PAPER AND JUMPS UP AND DOWN WITH GLEE, JACKING UP DOG (B) — DOG GRABS BONE (C), OPENING CAGE (D) AND RELEASING MOTHS (E) WHICH EAT LARGE WOOLEN SOCK (F) — LOSS OF WEIGHT IN SOCK CAUSES LIGHTED CANDLE (G) TO SET FIRE TO WIG SHOWING NEW BEEHIVE HAIRDO (H) — FIREMAN (I), SEEING FLAMES, RUNS ON TREADMILL (J) WHICH SETS PROJECTION MACHINE (K) IN MOTION SHOWING PILOT OF RUBE GOLDBERG'S NEW TV SHOW

Audition Screenings by appointment:
Call or Wire: Richard Carlton, Vice President in Charge of Sales
TRANS-LUX TELEVISION CORP.
.625 Madison Avenue, New York 22, N. Y.
Phone: PLaza 1-3110
Chicago • Los Angeles



A. Wavpotich, Ogilvy, Benson & Mather . . . Otto Prochazka, Dancer-Fitzgerald-Sample.

They were named directors: Harold S. LeDuc and Eugene F. McGarvey, Gray & Rogers, Philadelphia, public relations department.

ASSOCIATIONS

NAB's fall conference in Atlanta 13-14 October will include talks by Noah Langdale Jr., president Georgia State College Business Administration; and G. Richard Shafto, executive v.p. of WIS and WIS-TV, Columbia, S. C.

NAB actions and developments: an up-to-date summary of federal lottery laws—the fourth edition of *Broadcasting and the Federal Lottery Laws*. The publication goes into: 1. A definition of lotteries. 2. Cites federal statutes. 3. Summarizes enforcement and penalty provisions.

TV STATIONS

The nation's tobacco companies spent 11.5% more in tv advertising during the first six months of this year over the like period, last year, according to the Television Bureau of Advertising.

Gasoline companies also favored tv with a 45% increase during the first half of 1960. National spot billings reached a total of \$13,199,000, according to TvB.

Beer advertisers followed the tv trend with an increased national spot and network tv advertising gross time billing for the first six months of the year of \$26.3 million. Last year's comparable time billing: \$24.5 million.

Ideas at work:

Clean up time: KTRE-TV, Luftin, Texas, sparked a community improvement program with its Yard Beautiful Contest. The format: each week during the campaign, an area home was honored as yard beautiful of the week. The winner received and dis-

played a sign in his yard acclaiming him as winner. Area folks went all out to compete for the honor.

Whoa-there: WTVN-TV, Columbus, Ohio, tried the realistic approach in an effort to promote its new program *Pony Express*. The station hired a former rodeo horse, put one of the station floor boys in the saddle, and both horse and rider made the rounds of shopping areas handing out messages which read "See Pony Express tonite at 7 on channel 6."

Station acquisition: WBIR-AM-TV, Knoxville, Tenn., sold to the Greenville, South Carolina *News-Piedmont* paper by the Taft Broadcasting Corp. Sale price: \$3,250,000. Sale brokered by Blackburn & Co., Washington, D. C.

More power: WVUE-TV, New Orleans, got FCC nod for power increase to 316 kw visual and 158 kw aural.

Sports notes: WHNB, Hartford, Conn., telecast of Baltimore Colts football games to be sponsored by

"Mr. Karloff, as our expert on baby care, how do you make a child good?"

"Well, Dick, I make them pretty good with Sauce Bearnaise."



Hartford Fire Insurance Co., and Connecticut Bank & Trust Co. . . . **WNHC-TV**, New Haven, Conn., to telecast Saturday N.C.A.A. and Sunday American Football League games . . . **KPLR-TV**, St. Louis, to carry Notre Dame football games.

This 'n' data: **KOCO-TV**, Oklahoma City, debuting a physical fitness program for women . . . **KEZI-TV**, Eugene, Ore., to affiliate with ABC, 1 November . . . **WREX-TV**, and **WTVO**, assisted by radio stations **WRRR**, **WROK**, and **WJRL**, all Rockford, Illinois, played host to some 50 Chicago advertising executives, 16 September, with a get-acquainted day tour of the Rockford area.

Program notes: **WKJG-TV**, Fort Wayne, Ind.; **WCSH-TV**, Portland, Me.; **WSPD**, Toledo, Ohio; **WSTV**, Steubenville, Ohio; **KSOO**, Sioux Falls, S. D.; **WDAM-TV**, Hattiesburg-Laurel, Miss.; and **KVAL-TV**, Eugene, Ore., to carry NBC's Continental Classroom Course in Contemporary Mathematics.

New station quarters: The Beaumont Broadcasting Corp., owners of **KFDM-TV**, Beaumont-Port Arthur, Tex., is constructing a new television center to house **KFDM** studios and offices. Contemporary in design, the building will be ready for occupancy by 1 January.

People on the move: **Phil Johnson** to **WWL-TV**, New Orleans, as promotion manager . . . **Robert Dressler** from production manager **WNBQ**, Chicago, to production manager of video tape recording department, same station . . . **Don Chapman** from Adam Young to **WPIX**, N. Y., as account executive . . . **Larry Carothers** from **KVET**, Austin, Tex., to **KTBC-AM-TV**, same city, as promotion manager . . . **Eddie Cary** to **KXJB-TV**, Fargo, N. D., as staff announcer . . . **Richard Paul** from **WBRE-TV** and radio, Wilkes-Barre, Pa., to **WAVY-TV** as promotion & advertising director . . . **Mark L. Wodlinger** to **WMBD-TV**, Peoria, Ill., as station manager . . . **Tom Hoover** appointed director of news,

sports and special events of Triangle Television group: **KVAL**, Eugene, Ore.; **KPIC-TV**, Roseburg, Ore.; and **KCBY-TV**, Coos Bay, Ore.

More people on the move: **Robert C. Buckley** to production manager, **Mrs. Ardis Bequette**, program director, **Mrs. Phyllis Mitchell**, office manager, and **John Parsons**, chief photographer, all **KHAS-TV**, Hastings, Neb. . . . **Ralph Kanna** to **WHCT**, Hartford, Conn., as program director . . . **Robert B. Farrow** from **KATZ**, St. Louis, to **WICS-TV** as account executive . . . **Janet Byers** from **KYW**, Cleveland, to **KFWB**, Hollywood, as advertising manager.

RADIO STATIONS

Atlanta broadcasting execs — J. Leonard Reinsch and Elmo I. Ellis have put out a book dealing with the radio industry.

The authors go into the many facets connected with radio station pro-



graming, promotion, advertising, merchandising, broadcasting laws, and a score of other radio industry subjects.

The book is entitled *Radio Station Management*.

Ideas at work:

For crying out loud: WIL, St. Louis, is paying out good money for weepers. The idea: listeners are encouraged to send along their weepiest hard-luck story for consideration in the station's Loser's Contest. The hard-luck story that really tugs at the hearts of the contest judges wins a \$100 prize.

The last word: KABC, L.A., proved that women are more adept with words when the station's Timebuyers Contest was won by four members of the buying profession distaff side. The contest: timebuyers were asked to contribute the best one word description of KABC's programming and personalities. The winners: Ruth Johnson (Milton Carlson), Sandy Dare (Beckman, Koblitz), Claire Moses (The Goodman Organization)

and Dorothy Staff (Grant Advertising).

More ideas at work:

Help from KELP: KELP, El Paso, played mother's helper by treating the ladies to a morning off. The scheme: the gals were invited to the leading downtown theater to see, free, a special showing of a movie. To add to the occasion, the station arranged a baby-sitting service for the youngsters and a follow-up treat of a snack-type breakfast of coffee and doughnuts.

Happy birthday: KNX, L.A., celebrating its 40th anniversary.

Station acquisition: KFOX-AM-FM, Long Beach, Calif., purchased by Max Resnick and Robert Symonds, from Kenyon Brown, Bing Crosby, and Kevin Sweeney for \$850,000. Sale brokered by Blackburn & Company, Washington, D. C.

Thisa 'n' data: KOIL, Omaha, playing coffee break host to business

offices by serving coffee in the a.m. The special KOIL treat is obtained by a phone call from employer to station . . . WCKR, Miami, keeping teenagers busy counting station call letters painted on a wildly-painted auto—Krazy Kar. The winner gets the Kar, paint, call-letters, and all . . . KXOK, St. Louis, increasing its United Nations News service to keep pace with current events . . . WKNB, West Hartford, Conn., kept telephone company frantic when the station received some 7,264 phone calls during one week when listeners called asking for sports scores, a service promoted by the station.

Sports notes: Lee Adam Pontiac agency to co-sponsor Notre Dame football games over KGO, San Francisco . . . Monroe Auto Equipment and Pontiac Motors Division, GMC, to sponsor ten-game Notre Dame football schedule over WFIL, Philadelphia.

Kudos: WPON, Pontiac, Mich., news director Larry Payne recipient of Michigan Associated Press Broad-



casters' Division 1 top newsman award . . . **KNOK**, Dallas-Fort Worth, winner national award Pet Milk Gospel Singing Contest . . . **WNEW**, N.Y., presented with citation from The American Bible Society for its program *Living Bible*.

People on the move: **Bernie Mann** to WTRY, Albany, as sales manager . . . **Donald P. Rupert** from account executive, WRIT, St. Louis, to sales manager, same station . . . **Mort Hall** from WBBM as creative director, to J. Walter Thompson, Chicago office, as creative department head . . . **James Mergen** from KDWB, Minneapolis, to KLAC, L.A., as account executive . . . **Dwight Case** from KRAK, Sacramento-Stockton, to KOBV, San Francisco, as account executive . . . **William Hoftzer** from KFRC, San Francisco, to KOBV, same city, as account executive . . . **Sam Posner** from KBAY-FM, San Francisco, to KOBV, same city, as account executive . . . **Robert S. Hix**, resigned, as general manager KHOW, Denver . . . **James F. Combs** to WSAZ, Huntington-

Charleston, W. Va., as director of weather service . . . **George S. Dietrich** promotion station manager, WNBC, WNBC-FM, New York City. **More people on the move:** **Harry A. Karr, Jr.**, to acting station manager post, WRC, WRC-FM, Washington, D. C. . . . **Pat Francois** promoted to program director, KFIV, Modesto, Calif. . . . **Bob Barnett** from KSRO, Santa Rosa, Calif., to KFIV, Modesto, Calif., as d.j. . . . **Dick Doty** to WWIL and WWIL-FM, Fort Lauderdale, Fla., as general manager. He comes from Miller, Bacon, Avrutis & Simons advertising agency.

educators, and newspaper people in an all out effort to stimulate an interest in good music listening.

The occasion: Fm Festival of Music—observed during the month of October.

More than 100 key advertising execs were given the first presentation of the recently organized Kansas City Fm Broadcasters Assn. last week.

The event was sponsored by the Electrical Association of Kansas City.

FM

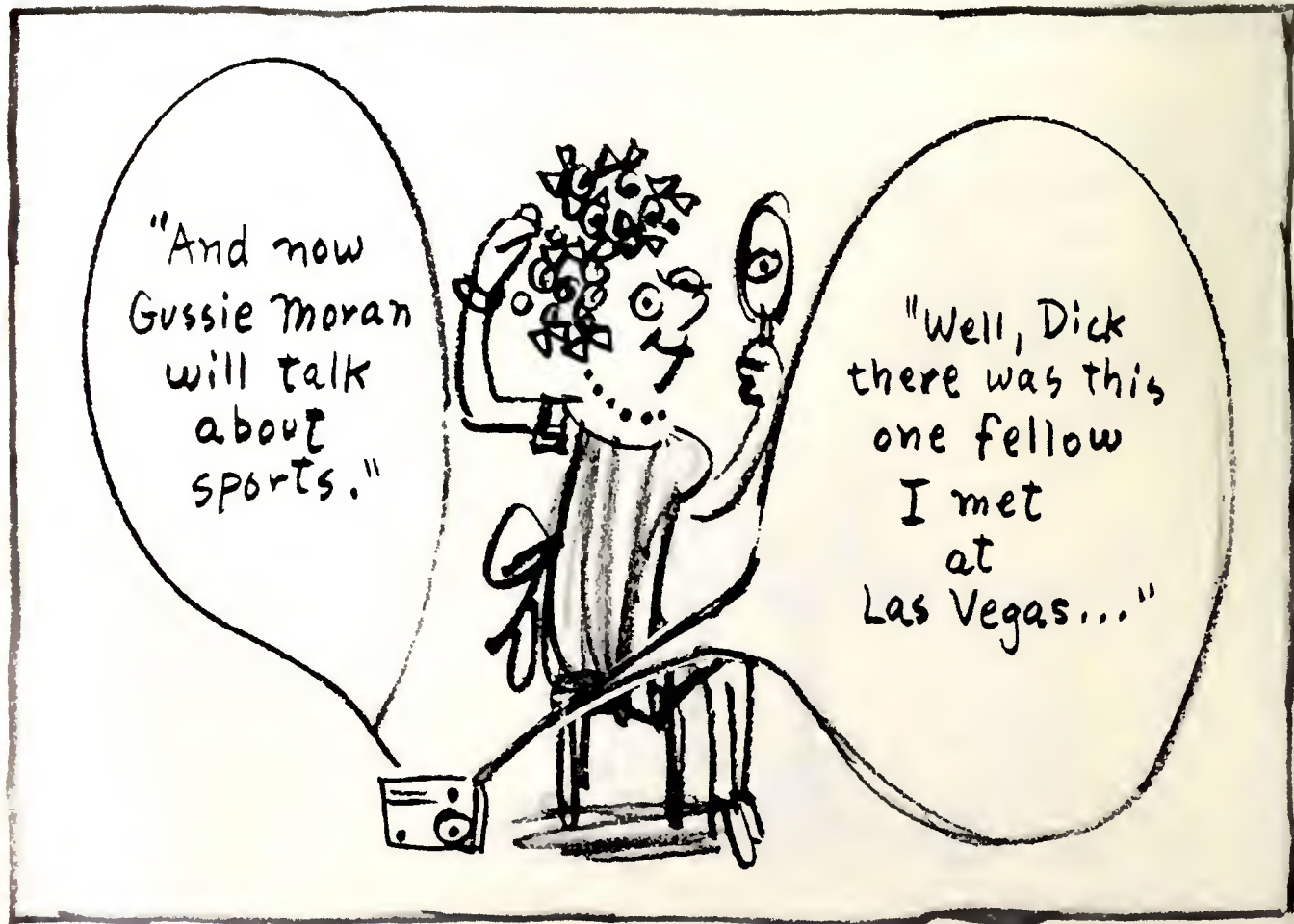
Fm in the Chicago area is in for another major hypo.

A new magazine, *Chicago Scene*, scheduled to break 16 October, for bi-monthly publication, will include a special section, **Fm Highlights**.

Fm'ers in the Hartford area are getting together with civic groups,

NETWORKS

Net tv sales: Procter & Gamble (Benton & Bowles) to sponsor **Victory At Sea**, 29 December, on NBC . . . **Ford Motor Co.** to sponsor **Christmas Startime**, a 1959 rebroadcast, this Christmas, on CBS . . . CBS National League Football sponsorship purchased by **Philip Morris** (Leo Burnett); **P. Ballantine & Co.** and **Sun Oil Co.** (William Esty); **Shell Oil Co.** (JWT); **Studebaker-**



Packard (D'Arcy Advertising); American Oil Co. and Pan Am Oil (Joseph Katz); Falstaff Brewing Corp. (Dancer-Fitzgerald-Sample); Speedway Oil Co. and Altes Lager Beer (W. B. Doner); Standard Oil of Indiana (D'Arcy); National Brewing Co. (W. B. Doner); Hamm Brewing Co. (Campbell-Mithun); Union Oil Co. (Y&R) . . . Canada Dry to co-sponsor Walt Disney Presents, ABC.

Net radio sales: Schaefer Beer (BBDO) purchased Monday, Wednesday and Friday sponsorship WNBC, Circle of Sports.

Personnel moves: Milton R. Neaman appointed director of facilities, CBS . . . Robert A. Jelinek to CBS TV business affairs department.

Net program notes: NBC to carry *Bowling Stars*, a half-hour taped match-game competition between two bowling stars, 26 weeks, beginning 15 October. General Mills (Knox Reeves)

to sponsor . . . Fred Coe and Arthur Penn producing four dramas for ABC TV.

REPRESENTATIVES

Rep appointments: WDAF-TV and WDAF, Kansas City, to Edward Petry . . . WCKR, Miami; KANS, Kansas City; WHIS-AM and TV, Bluefield, W. Va.; KABL, San Francisco; and WYSL, Buffalo, all to Clarke Brown, for Southern representation . . . WWSR, St. Albans, Vt., to New England Spot Sales for regional representation . . . KOMU-TV, Columbia, Missouri, to Avery-Knodel, national representation.

Personnel moves: John A. Garland from Scott Paper Co. to sales staff Devney-O'Connell, New York City . . . Robert Schneider from CBS Television Spot Sales to Edward Petry & Co. as director of research.

New firm: Sandeberg Gates & Co. radio-tv representatives. Offices lo-

cated: San Francisco, Hollywood, Chicago.

FILM

An 18-fold increase in mattress sales in just ten days is the success story that Ziv-UA is telling about Louis Shanks furniture in Austin, Tex.

The syndicated show sharing glory for the success: *Sea Hunt*, on KTBC-TV.

Shanks, incidentally, has been in tv for six years, all of them with either *Sea Hunt* or *I Led Three Lives*, another Ziv-UA series.

Sales: Ziv-UA's *Men Into Space* and KTTV's *Divorce Court* to WPIX, New York . . . M & A Alexander's *Q. T. Hush*, *Private Eye* to WABC-TV, New York; WIIC, Pittsburgh; KSTP-TV, Minneapolis; and KSD-TV, St. Louis . . . WGN-TV, Chicago, to telecast ITC's *Best of the Post* in color for People's Gas, Light and Coke Co. (NL&B) . . . Barclay Pre-



FLAIR: RADIO WITH A DIFFERENCE—FROM ABC

Bright people and bright talk make a show with a bright future. It's ABC's FLAIR, a new kind of radio variety and home service program. FLAIR'S daily 55 minutes is under the egregious aegis of Dick Van Dyke, our choice as Young Adult Of The Year. Dick's regulars are (despite appearances) all experts in their fields. They make up a long list* of famous types: up-beat, off-beat, down-beat, on-beat. (And all definitely un-beat.) FLAIR is strictly for the Supermarket Set . . . the millions of young adult women with large families . . . the gals with the packaged goods habit. FLAIR takes to the air on October 3. Get with it. FLAIR is even fun to buy. Let your ABC Radio Salesman tell you all about it.

FLAIR ON THE ABC RADIO NETWORK

*LONG LIST: Boris Karloff • Toots Shor • Audrey Meadows • Jean Carroll • Toni Gilbert • David Wade • Eileen Ford • Bonnie Prudden • Gussie Moran • Theodore Bikel • Hans Conried • Irene Hayes • Johnny Desmond • Martha Rountree • Vance Packard • Lawrence Galton • Peggy Cass • Wayne and Shuster • Jean Shepherd • Natalie Brooks • Joe Lettin • Orson Bean • Betty Walker • Connie Bannister • Jonathan Winters • Arlene Francis • Hermione Gingold • Phyllis Kirk • Arthur Treacher • Fernando Lamas • H. Allen Smith

serves (Ray Barron) to present CBS Films' *Deputy Dawg* on WHDH-TV, Boston . . . Ziv-UA's second year of *Lock Up* to R. J. Reynolds (Esty) and Italian Swiss Colony wine (Honig, Cooper, and Harrington) on KRON-TV, San Francisco; Pioneer Hi-Bred Corn (Klau-Van Pietersom-Dunlap) on KELO-TV, Sioux Falls; and to stations WMCT, Memphis; KTVO, Ottumwa, and KMJ-TV, Fresno . . . ITC's *Best of the Post* to the Collins Co., in Louisville, Evansville, and Lexington; Kentucky Utilities on WPSD-TV, Paducah; California-Ore-

gon Power in Eugene-Roseburg; Union National Bank of Arkansas in Little Rock; Miles Labs and Safeway Stores on KING-TV, Seattle; First Federal Savings Bank and John T. Nothnagle Realty on WROC-TV, Rochester; Graves Red and White Supermarket on WAGM-TV, Presque Isle, and to station KGHL-TV, Billings.

International: CBS Television stations division and Goar Mestre open their live, tape, and film studios in Buenos Aires; the program produc-

tion company formed by the two interests in PROARTEL, and its product will be made available throughout the Spanish-speaking world. Buenos Aires, incidentally, has more than 500,000 tv homes . . . **Carl H. Goldstein** appointed Screen Gems representative in San Juan, Puerto Rico.

Programs and production: **Jack H. Harris** will develop a full hour series for CBS TV in 1961 . . . KTTV's *Golden Camera* is a program featuring uncut motion picture classics in Los Angeles . . . **Rocky Marciano** signed with Programs for Television for a regular series.

Commercials: Duncan Coffee Company's Admiration coffee will use Mr. Perk and Senor Bean in the southwest. The animated characters were created and made by **Animation, Inc.**; agency is Clay Stephenson Associates of Houston . . . **FC&B's Los Angeles office** received the Golden Smokey public service award . . . **Fred Niles Productions** appoints **Max D. Pride** as sales v.p., succeeding **Fred Foster** . . . **Peter A. Griffith** elected a v.p. of Transfilm-Caravel.

Promotion: Screen Gems' Huckleberry Hound for President promotion will visit Freedomland on 8 October under the auspices of Macy's and WPIX, New York . . . **NTA** is about to launch the largest advertising and promotion campaign in its history, through Moss Associates.

Tape notes: **Philip McEnemy** joins Videotape Productions of New York as sales account executive . . . **International Video Tape Recording & Production (IVT)** is launching its first mobile tape cruiser . . . Tape production and playback standards were discussed this week in Washington, D. C., by the NAB's videotape usage committee; meeting is under the direction of **Bill Michaels** of WJBK-TV, Detroit; other committee members are **Virgil Duncan**, WRAL-TV, Raleigh; **Kenneth Tredwell**, WBTV, Charlotte; **Norman Bagwell**, WKY-TV, Oklahoma City; **Robert Breckner**, KTTV, Los Angeles; **Stokes Gresham**, WISH-TV, Indianapolis; **Raymond J. Bowley**, WBC, New York, and **Charles**

in
MINNEAPOLIS
ST. PAUL

2nd

*

DIAL
10 OR 100

WPBC
ADULT
RADIO

Adventures
in
Better
Listening

* Tied for 2nd place—average ¼ hour share of audience—six a.m. to six p.m.—Monday through Friday—May-June 1960, Upper 50% Pulse.

William V. Stewart,
WPBC President

Broadcast Time Sales
National Representatives

In the Public Interest...

Another citation for WSB-Radio, The Voice of the South



Congressman John J. Flynt (seated left) congratulates Frank Gaither, general manager of WSB-Radio, upon WSB's winning the special "Safetython" award given by the GAB. Looking on are Paul Reid, GAB award chairman, and Elmo Ellis, WSB-Radio program director.

Following a tradition of 38 years of broadcasting in the public interest, WSB-Radio joined other broadcasters during the July 4 holidays to wage an unprecedented safety campaign to save lives on the highways.

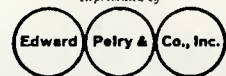
The station utilized a three-pronged approach, featuring 1100 announcements, during a three-day period, with reports from the station helicopter, the mobile news units, and prominent state and city officials

This promotion was judged best by the Georgia Association of Broadcasters among stations serving a market of more than 75,000 population. It is this type of programming in the public interest that has served to make WSB-Radio synonymous with public service in the minds of listeners, and has won for the station a tremendous audience loyalty.

WSB Radio

The Voice of the South / Atlanta

Represented by



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

PROOF POSITIVE

7

KOSA-TV
LEADS
386 to 79

CBS

KOSA-TV

Odessa-Midland

leads in total

homes reached in

386 out of 465 rated

quarter-hours.*

KOSA-TV leads in
the richest [\$7638

C.S.I. per hslid.]
market in Texas.

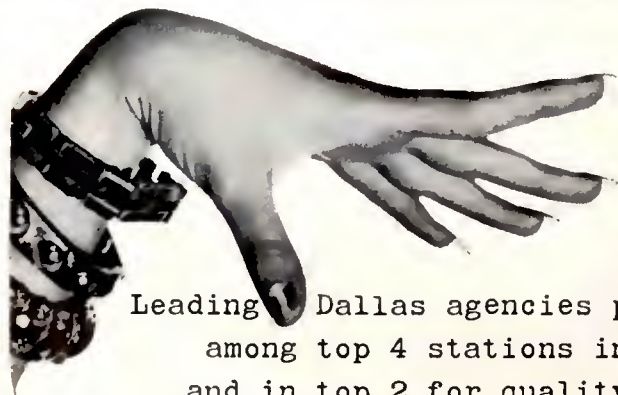
*ARB, March 1960

3 QUALITY STATIONS
QUALITY MARKETS

1 NATIONAL REPRESENTATIVE
THE DOLLING COMPANY, INC.



Jack C. Vaughn
Chrmn. of the Board
Cecil L. Trigg
President
George C. Collie
Nat. Sales Mgr.



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

E. Corcoran, NBC TV, New York.

Strictly personnel: Chuck Connors will substitute for Charlton Heston as an alternate member of the SAG board for six months . . . Earle B. Harris joins International Telemeter as production manager . . . Carl H. Lawton appointed sales representative for Magna Film Productions of Boston and Watertown, Mass. . . . SMPTE's Progress Medal award to Otto H. Schade, RCA staff engineer at Harrison, N. J.

PUBLIC SERVICE

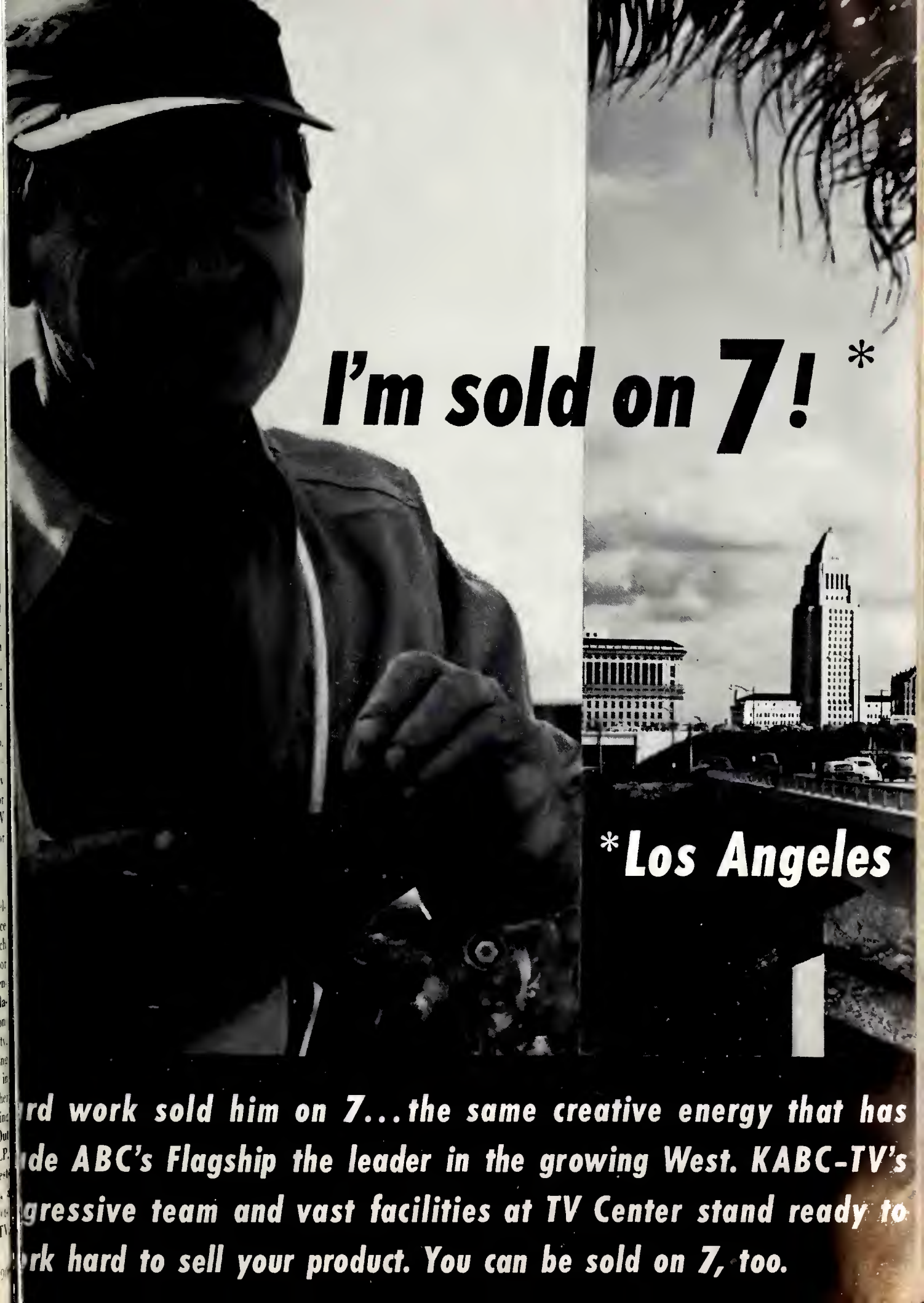
Ideas at work:

Kids love life: WDRC-AM-FM, Hartford, Conn., aired the voices of 35 youngsters, state troopers, town police, aides and doctors from hospital emergency wards in a Kids love life-Drive Lovingly campaign. In addition, safety stickers were distributed for car bumpers bolstering the plea.

Songs for presidents: WIND, Chicago, is adding color to the national elections by inaugurating an eight program series entitled Songs for Presidents. The programs offer a wide variety of humorous, patriotic, cynical and serious lyrics covering election years of the past to the present.

Radio helps tv: WYSL, Buffalo, started something new in public servicing when it went all-out to help a tv station. WYSL cleared the way for air time to saturate with WNED-TV story testimonials by the city's mayor and other business leaders.

Thisa 'n' data: WIBG, Philadelphia, adding two new public service features: **Hit and Run**, for which the station pays fifty dollars cash for information leading to the apprehension of hit and run drivers; and **Philadelphia Speaks Out**, an educational program . . . KCHA, Charles City, Iowa, beginning third money raising campaign for heart operation in fourth year. Current victim, mother of 4 . . . WAAF, Chicago, helping the elections along with a **Get Out The Vote** campaign . . . WWLP, Springfield, Mass., resuming **Western Massachusetts Highlights**, a program dealing with area subjects, and personalities . . . KOCO-TV,



I'm sold on 7! *

**** Los Angeles***

***ard work sold him on 7...the same creative energy that has
ude ABC's Flagship the leader in the growing West. KABC-TV's
gressive team and vast facilities at TV Center stand ready to
ork hard to sell your product. You can be sold on 7, too.***

Oklahoma City, airing five minute nightly show giving out information of nation's most wanted criminals.

Kudos: WEVD, New York City, recipient of public service award for program Jewish Home Show. Presentation was made by Medical Society of the Five Counties and the Medical Society of New York State to Ruth Jacobs, program hostess.

Service programming: KGO-TV, San Francisco, beginning instructive, area historical series, Expedition-

California . . . KABC, L. A., going all out in support of Sunair home for asthmatic children . . . NBC-TV, N. Y. to start telecasting Victory, a series of public affairs programs on the nation's defense activities . . . KNXT, L. A., to premiere seven public affairs programs covering new science, music, religion . . . WPON, Pontiac, Mich., to present Consultation, beginning this week, a panel show of medical problems and solutions . . . NBC forming two separate news staffs to provide faster and more thorough coverage of 1960 elections . . .

WBKB, Chicago, to begin local science series.

No thanks—no service: KHOU-TV, Houston, Tex., offer to telecast program revolving around local government problems and City Hall meetings was turned down by councilmen. The reason: "It would only add to the confusion."

TRADE DATES

NAB fall conferences. Atlanta, Biltmore Hotel, 13-14 October . . . New York Pioneers joint meeting with Philadelphia branch, Savoy-Hilton, New York City, 4 October . . . Annual Outing Federal Communications Bar Association, Manor Country Club, Washington, D. C., 10 October . . . 10th Annual Hi Fi Music Show, Benjamin Franklin Hotel, Philadelphia, 18-20 November . . . ARF Annual Conference, Hotel Commodore, New York City, 4-5 October.

Now you can listen and compare before you buy the rich Syracuse N.Y. market



at our
expense

tune in by telephone

. . . Get the proof of WFBL leadership! Make a personal survey of station programming in Syracuse—by telephone. Call WFBL collect at any time of day or night to hear the live broadcast of the moment by any or all stations. We think you'll agree with local listeners and advertisers; the most enjoyable good music, the best news reporting in Central New York is heard on WFBL. It delivers the audience you want to sell. Listen, compare. Prove it to yourself. Phone HOWard 3-8631 collect. Ask for Sponsor Listening Service.

WFBL radio
5000 WATTS DAY AND NIGHT
FIRST IN CENTRAL NEW YORK
REPRESENTED NATIONALLY BY GEORGE P. HOLLINGBERY CO.



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.


Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager
ORegon 9-3900



WAVE-TV Gives You 28.8% MORE HEAVY EATERS!

(therefore 28.8% more food-selling opportunities!)

 When more people see your commercials, you automatically make *more sales*. So it's important to you that, from sign-on to sign-off in any average week, at least 28.8% more families watch WAVE-TV than any other television station in Kentucky.

And you pay less per thousand for viewers on WAVE-TV than on any other station in this area. A lot less! NBC Spot Sales can PROVE it to you!



CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

**SPOT
AND
SPONSOR
HAVE
A LOT
IN COMMON
AND
SIX
OUT OF
TEN
COPIES OF
SPONSOR
GO TO
AGENCIES
AND
ADVERTISERS**

49th & MADISON
(Continued from page 24)

the main production centers.

I realize that the nature of your magazine prevents you from doing this sort of thing too often, but I want you to know that occasional details about the top commercial personalities, their problems, and their skills, will be sincerely appreciated (maybe interviews with the top money-making announcers, male and female, about their approach to a commercial) in some of the larger markets such as Chicago, Philadelphia, Los Angeles.

Harry Mabry
WBRC-TV
Birmingham, Ala.

Wrongly accused

Our usual reaction to SPONSOR editorials is one of complete agreement and support; but we feel it our duty to voice our objections to your 29 August, 1960 editorial entitled "Unfair requests by agencies." Our interest lies in the fact that the questionnaire mentioned in your editorial was distributed by our firm on specific agency assignments.

As you know, spot radio is the only advertising medium where competitive information is not readily available. Tv, newspapers, magazines and all other media have regularly published records available for industry use, usually based on information supplied by sellers. The lack of comparable information on spot radio places this medium at a serious disadvantage. We would imagine that it is difficult for an agency to adequately explain the "not-available" entry under spot radio in an otherwise complete all-media competitive expenditure report to a client. The absence of such information is certainly to the detriment of radio.

The lack of an organized industry system for providing this vital information prompted the formation of our service to act as a central clearing house for such information. In an effort to comply with clients' requests many agencies sought this information through stations. In several major categories this naturally led to much duplication of requests, and it is our function to gather this information for agencies and at the same time eliminate much of the du-

plication of work on the part of stations.

We currently conduct surveys on agency assignments in the airlines, beer, cigarettes, coffee, tea, gasoline and other major product categories. We serve more than a dozen agencies—all of whom actively use the results of our survey to encourage the use of more spot radio by their clients. As a central source for this information we have eliminated several individual agency surveys in these categories and have considerably reduced duplication of effort on the part of the stations. Any station answering our questionnaires can refer to us any other form they may receive which requests information they have already given our firm.

It is our policy never to request information on advance schedules, and our reports are prepared from four to six weeks after the period involved, so the information we furnish clients has already been broadcast and is after the facts.

In this same issue of SPONSOR you carried an item regarding spot radio expenditures in the beer category. This item was released by our firm and was based on the results of one of the surveys so strongly opposed in your editorial. In view of your long-standing campaign for the publication of spot radio expenditures, it seems contrary to oppose surveys which, with our intended expansion, can ultimately provide such figures.

The fact that average response to our survey is in excess of 80% would seem to indicate that the great majority of stations are aware that this information will be put to practical use for the promotion of spot radio and, ultimately, to the advantage of individual stations. We believe that our station respondents appreciate the fact that we do not abuse their cooperation by accepting assignments for spasmodic survey prompted by their curiosity; but rather that we conduct continuing surveys in major categories only for mutually beneficial use by reliable agencies.

In view of your usual policy of fair play, we feel we may look forward to your clarification of this matter to your readers.

James M. Boerst
Owner, Executives Radio
Research Survey
Larchmont, N. Y.

ROBERT McLEAN
IS THE
PACESETTER
IN ICE SKATING

He covered 50 yards in 5 seconds!



wsai

IS CINCINNATI'S
PACESETTER
RADIO STATION

WSAI offers Cincinnati's most comprehensive drug and cosmetic merchandising plan . . . guaranteed display in 42 high-traffic drug stores, plus counter cards and window streamers. Your product as the WSAI Special of the Week insures sales response from the thousands of shoppers who make WSAI a daily listening habit. In Merchandising . . . in Programming . . . in Productivity . . . WSAI is Cincinnati's **PACESETTER** Radio Station.

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

WLAC-TV
nashville

the way station
to the
central
south

Way ahead with the news,
WLAC-TV won 4 out of 5
recent top news awards.

*"A thesaurus
of fundamentals."**

RADIO STATION MANAGEMENT

Second Revised Edition
By J. Leonard Reinsch and E. I. Ellis

A completely rewritten edition of a standard manual covering new programming and advertising concepts for radio. It discusses organizational set-up, programming, engineering, personnel, accounting, sales, and promotion.

"Even the veteran will find it useful, with clear, cogent presentation of complex station problems." — *JUSTIN MILLER, former president, National Association of Broadcasters.

*Illustrated with a dozen charts and photographs.
\$6.50 at your bookstore
or from*

HARPER & BROTHERS
N. Y. 16

Tv and radio NEWSMAKERS



Bill Andrews was named general sales manager of KTVT, Fort Worth. Andrews began his career in television at KBET-TV, Sacramento, Calif., in 1954, following several years of service with the U.S. Air Force. At KBET, he worked in both local and national sales. Following this, he spent some time with the Independent Television Corp. in the South-West Territory.

A native Californian, Andrews did considerable work in acting and directing in the legitimate theater before entering television sales.

Dr. Arthur D. Kirsch was appointed to the newly created position of research manager for the American Research Bureau. Dr. Kirsch, who joined ARB last year, came to the Bureau from the National Security Agency of the U.S. Government where he had served as research psychologist. Prior to this association he was director of technical research at Gallup & Robinson. Dr. Kirsch received his A.B. degree from George Washington University and subsequently his M.S. and Doctorate in Psychology at Purdue.



Mort Bassett has been named executive vice president of Broadcast Time Sales. Bassett, who began his career at NBC as network salesman and assistant circulation manager, came to BTS from Forjoe & Co. where he was an executive v.p. and a partner. Earlier he was associated with the rep firms of John Blair & Co. and the Robert Eastman Co. In 1958, Bassett purchased radio station WORD, Daytona Beach, which he operated until November of that year. Bassett is married and the father of one son.

Robert M. Purcell, director of the broadcast division, has been elected vice president of The Crowell-Collier Publishing Co. Purcell is president and general manager of KFWB Broadcasting Corp., L.A., as well as president of KEWB, San Francisco-Oakland; and KDWB, Minneapolis-St. Paul. He is a veteran of some 30 years in the broadcasting industry. Prior to joining Crowell-Collier, Purcell headed his own consulting firm, Robert M. Purcell, Television. He is a member of Southern California Broadcasters Assn.





Jefferson Standard Broadcasting Company

WBT

CHARLOTTE, NORTH CAROLINA

REPRESENTED NATIONALLY BY
CBS RADIO SPOT SALES

the *Plus* of facilities

Varied, creative programming demands full, flexible facilities. The influence of WBT's superior facilities in producing a plus of audience is indirect but indispensable to advertisers.

WBT adds up!

POWER + PERSONALITIES + PUBLIC SERVICE + CREATIVITY + ADULT ACCEPTANCE

The seller's viewpoint

When buyers and sellers talk about syndication, they almost invariably mean the half-hour show, which has long been the backbone of the syndication side of video. Because it is the keystone in the national spot programming structure, the availability of facts about it give the half-hour show an advantage in the tv market place. As Richard Carlton, vice president in charge of sales for Trans-Lux Tv Corp., points out, admen might take another look at the five-minute show. They might be missing something important if they don't.



GOOD THINGS CAN COME IN SMALL PACKAGES

Offer a half-hour filmed show today and within a few hours the agency's media crew can have ready complete costs—for any and all markets, for any time slots.

It's routine. The information is right at hand. Now, try the same with a five-minute show. Media wails, "You kidding? We have to do a station by station survey. Might take months."

Not months. But weeks, certainly. We know; we've been through it. But even if by some chance the information was immediately available, media would turn a fishy eye upon the account exec. Meaning: "Whatthehell you gonna do with a five-minute show?"

Good question. From our experience with *Felix the Cat* we can deliver hard-nosed answers on the five-minute variety to agencies, stations and sponsors.

(*Felix*, by the way, was offered first to national advertisers, including Good'n Plenty candy and Bosco. We got tired of their thumb-twiddling, syndicated the show, and made a lot more money that way.)

Does your agency own a "modest-budget" account (national and/or local) who keeps querying, frequently querulously: "Why can't I gain identification with a specific tv show or personality, instead of spending all my money on spots?"

Tell him. "Can do." Simple, too. Contract for a year, say, for the spots preceding and following something like *Felix*. Announcement says, "And now, Himmelouser's Chocolate Drink brings you *Felix The Fat*, who loves that Himmelouser's." Et cetera. So *Felix* or whomever, belongs to "Himmelouser's," instead of being just a cartoon character in a kiddie show. And that's identification.

(A number of local advertisers, it so happens, are ready-

ing such deals now on a local basis, using *Felix*. Not to mention our new five-minute offering, *Rube Goldberg's Inventions*. Plug.)

Five-minute shows are not for adults? At least one is doing well right now. No time slots for 'em? Watch how fast the station will come up with one if you arrive with jangling pockets. For instance, right after your news and just before your movie.

Sure, sure, but where else? Anywhere else the station doesn't have network fare. Seek, brethren, and ye shall find—with profit.

The point is, a station is supposed to be flexible. It is generally, and wants to be, always. Means more income—love that word!—and aids in building audiences. But agency and sponsor have to help the station by seeing in all directions.

Which brings up perhaps the most important point. One big reason for the snail's pace progress of the five-minute show thus far has been a glaring lack of production value. To be kind, it's been tossed together.

But you may have noted an improvement in production values recently. If you haven't, we're telling you.

You may have noted, too, a new concept in filming—combination of live and animated characters which is really different.

One final point: as Number 1 purveyor of the five-minute show (we feel), we welcome others. The more successful we five-minute-ers become, the more chance of media saying: "Have the facts and figures in a couple of hours, Joe."

And that'll be the Millenium!

WeeReBeL says: I'm climbing into the **TOP "100"**



- **NEW!**

1293 ft. tower blankets Georgia's second largest market*! More than twice the height of former tower!

- **NEW!**

Total Grade "B" Audience increase of over 72%. Now more than 193,000 television homes in 55 Georgia and Alabama counties!

- **NEW!**

Ampex Videotape facilities, both live studio and on-location remote equipment.

- **RENEWED!**

Georgia's second largest market the Columbus Metropolitan Area with the highest per-family income in the state.

- **RENEWED!**

Established prestige of continuous seven year dominance in ratings, homes delivered, public service and lowest CPM.

- **RENEWED!**

The same "personal" service from management, along with balanced programming, client contact and community trust!

*1293' above average terrain

Jim Woodruff, Jr., Pres. & Gen. Mgr.

George "Red" Jenkins, Dir. of Nat'l Sales

WRBL COLUMBUS, GEORGIA **TV**
Channel ..

3



Represented by George P. Hollingbery Company

®

SPONSOR SPEAKS

A matter of tv logic

Tv network encroachment in national spot is bewildering and infuriating network affiliates everywhere.

SPONSOR learned this during an intensive tour of television stations in some 15 western and midwestern markets last week.

"Why," the station manager asks, "is our network competing with us? We are partners in a flourishing business. But can a partnership stay healthy under such unequal conditions?"

Several managers pointed out that the unhappy practice of network radio rate intrusion into spot is being repeated, and for far less reason.

Now is the time for the tv networks to stop and consider. They are engaged in a "gasoline war" that cannot do anything but hurt the medium.

We recognize the competitive pressures among the three networks, their desire to broaden their base, to make network time more flexible for advertiser use, and to work out methods which permit medium-sized accounts to buy into network programing.

But if tv stations, who exist largely on national spot revenues, are to prosper as partners of the networks, their means of livelihood must not be impaired.

At the present time many tv station men are talking, bitterly but very privately, about the growth of network spot carriers in both option and non-option periods.

Their resentments, however, may easily boil up into an unpleasant storm and one which, we feel, is wholly unnecessary.

In a fast-moving, ever-changing, tough business like television problems are the norm. But why create a new one with eyes wide open?

We urge that networks consider the consequences of their pell-mell flight into spot. Who wants to kill the goose that lays the golden egg?



THIS WE FIGHT FOR: *A stable industry and a vigilant adherence to sound business standards which benefit buyers and sellers*

10-SECOND SPOTS

National Purpose: During its admirable television coverage of a bunch of Communist leaders assembled with party boss Khrushchev on American soil the other week, NBC kept repeating this announcement with its station break: "Tonight on *The Barbara Stanwyck Show*, the story of a woman who loses her most precious possession—*her mink coat*."

New ad medium: Token vending machines in the New York subway will dispense 30¢-worth of tokens in a cardboard wrapper imprinted with advertisements. *Should be a good place for ads from the bus company.*

Another first: In Canberra, Australia, the first person ever convicted under that country's criminal libel law received a one-year jail term. *He was described by AP as a public relations specialist.*

Through our maleroom: One of our loveliest blonde secretaries received a folder from *Esquire* which said that by answering a few questions she could "find out how gentlemanly you really are." *Aw, c'mon fellas, leave well enough alone.*

Capital labour: A London psychiatrist is reported by UPI as saying that a bad-tempered boss is probably sex-starved and that employees should pity him because undoubtedly he is "the henpecked husband of a social climber or a female iceberg . . . prone to carry his grievance to work." Then his emotional forces are liberated in dressing down some luckless subordinate. Suggested solution (ours): *"Now, boss, some of the fellows have gotten together and arranged . . ."*

What then?: Over the radio the other morning we heard that "Jess Smith survived a 10th round knock out to hold Henry Hank to a draw." The crowd booed the decision. *Everyone's excitable these days.*

Let's cooperate: Orson Bean reports that our Space Agency sent a rocket ship up 123 miles at a cost of \$20 million to take a photograph of the whole world, but the picture was ruined. *Somebody moved.*

MGM-TV

has
the
keys
to
higher
local
ratings!

PETE SMITH SPECIALTIES



MGM CARTOONS



OUR GANG COMEDIES



CRIME DOES NOT PAY



**JOHN NESBITT'S
PASSING PARADE**

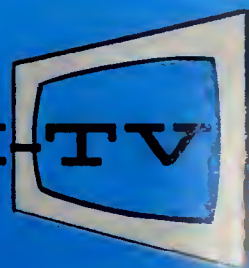


Lock up your Fall program schedule now. Close up those blanks in your local programming. Line up any of these MGM-TV shorts across the board. Or combine them in any of many exciting ways. Open up new sponsor possibilities with the comedies, cartoons, novelties and specialties that really click!

Wire, write or phone

MGM-TV

MGM-TV, 1540 Broadway, New York, N.Y., JUdson 2-2000



ACTION! DRAMA! Stories of the man hired to
"KEEP TROUBLE OUT OF MIAMI!"

"Miami Undercover"



SUDDEN DANGER, HIDDEN INTRIGUE!

Against a background of luxurious hotels, exotic nightclubs... interesting people seeking fun and excitement! A gay, care-free resort that must be kept free of undesirable guests, embarrassing scandal, crime of any sort!

FILMED ON LOCATION IN MIAMI!

Ziv-United Artists captures the adventure, excitement and romance of America's fabulous playground. Now, a TV series destined to be the season's most unusual success.

Your Ziv-UA man can tell you
if your market is open!

The New Power
In TV Programs . . .



Ziv-United Artists, Inc.
488 Madison Avenue
New York 22, N.Y.



starring
LEE BOWMAN
as Jeff Thompson
with
ROCKY GRAZIANO
as "ROCKY"