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**RESIDUALS—
FAIR OR FOUL
FOR TV?** p. 27

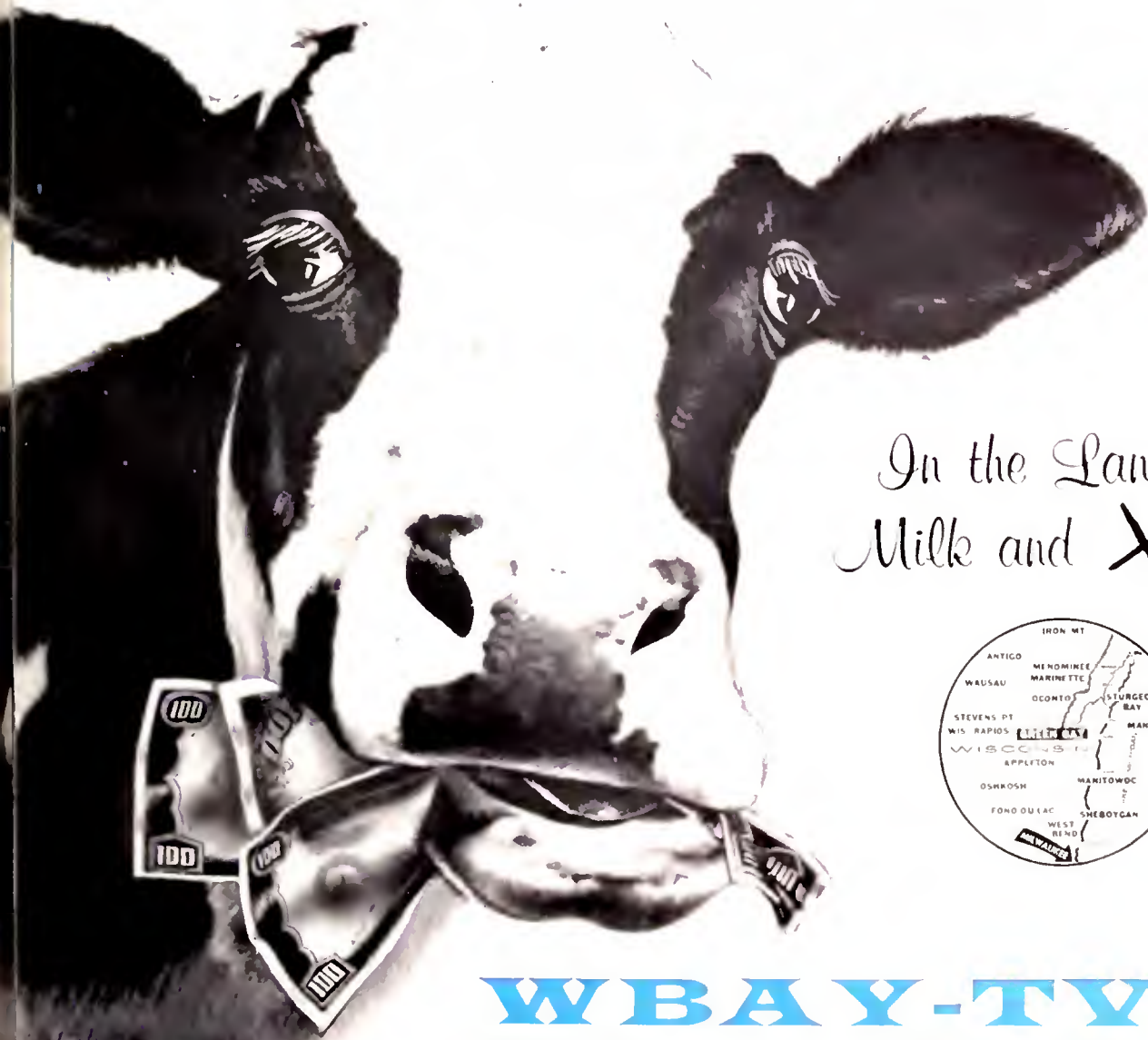
**Why U.S. Airlines
need help from
spot radio** p. 39

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

10 SEPTEMBER 1962—40c a copy / \$8 a year

*Channel 2 means **BUSINESS!***



*In the Land of
Milk and ^mXoney!*



WBAY-TV
GREEN BAY, WISCONSIN



HAS N.E. EVAN... ..

whatever
you knew
about
WKRC-TV
Coverage
in the
OHIO-KENTUCKY
INDIANA
market
is
now
made

obsolete

by this
new tower
which is
hundreds of feet
higher than
those
of the other
two
Cincinnati
channels

WKRC

Ta

“The new is but the old come true”

With this issue you will see a rather extensive number of changes in SPONSOR: changes in styling, in typography, in art treatment and in editorial planning.

We think you're going to like them. We think you'll find they make the book even brighter, crisper, more readable, more modern.

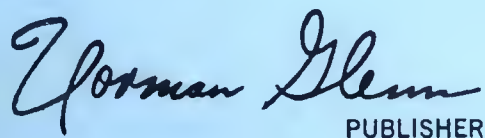
But we want to emphasize that we haven't made changes “just for the sake of changes.” Nor have we attempted to project a radically different “SPONSOR image.”

Everything we've done has been guided by one principle—to make SPONSOR even better able to fulfill the same unique mission we embarked on 15 years ago.

Our purpose then, our purpose now, is simply this: to provide busy executives in the field of tv and radio advertising with complete, fact-filled, fast-reading, up-to-date dollars-and-cents information about their business each and every week.

Every change you see in this issue of SPONSOR has been made with this in mind. And you're going to see many more bright new ideas in upcoming issues—all in the SPONSOR tradition.

Keep watching for them!


PUBLISHER





Soled by Arthur Godfrey!

When it comes to selling soles and heels—and anything else—nobody can fill Arthur Godfrey's shoes. One reason is that he does a complete selling job. He gets the whole sales force fired up, gets retailers all over the country to tie in and merchandise your line, and really brings in the customers.

As Mr. J. P. Kelley, Director of Advertising for the Goodyear Tire and Rubber Company, reported:

"Radio played a big part in the suc-

cessful launching of our Neolite soles and heels, some 20 years ago. This Spring, we decided to experiment with it again. We wanted to reach the housewife with a specification story on both new shoes and shoe repairs. We picked Arthur Godfrey on the CBS Radio Network to do it. From all indications—consumer awareness studies, sales force reactions, increased merchandising by both manufacturers and repairmen—the experiment is paying off. We are look-

ing forward to an even bigger pay-off this Fall."

In these days of skyrocketing advertising costs it's a pleasant surprise to discover how little it costs to have the top salesman in broadcasting selling for you on the radio network that delivers the most customers per commercial minute. Call your advertising agency for costs and availability; and as they say about Neolite—"Step on it!"

THE CBS RADIO NETWORK

SELL BIG

in 6 of America's Top 10 Markets

Sell big on the chain that's big in six of America's top ten markets, plus one of the South's richest areas. How big? RKO General sells your product in areas populated by over 70 million consumers. And RKO General delivers the cream . . . puts you in tight touch with people who are interested in your message and have the buying power to act. That's because RKO General captures their interest and wins their respect with mature programming that sets your message in a framework of imagination and excitement. Discover the big new dimensions in sales on America's biggest, most powerful independent radio

and TV chain. Call your nearest RKO General Station or your RKO General National Sales Division man.



NATIONAL SALES DIVISION OFFICES

New York: Time & Life Building, Longacre 4-8000
 Chicago: The Tribune Tower, 644-2470
 Hollywood: 5515 Melrose, HOLLYWOOD 2-2133
 San Francisco: 415 Bush St., YUKON 2-9200
 Detroit: Guardian Bldg., WOODWARD 1-7200
 Atlanta: 1182 W. Peachtree N.W., TR 5-9539
 Dallas: 2533 McKinney Street, RIVERSIDE 2-5148
 Denver: 1150 Delaware Street, Tabor 5-7585

A GENERAL TIRE ENTERPRISE

NEW YORK WOR-AM FM/TV	LOS ANGELES KHJ-AM FM/TV
DETROIT CKLW-AM FM TV	BOSTON WNAC-AM FM TV THE YANKEE NETWORK
MEMPHIS WHBQ-AM/TV	WASHINGTON, D.C. WGMS-AM FM
SAN FRANCISCO KFRC-AM/FM	

SPONSOR

10 SEPTEMBER 1962

Vol. 16 No. 37

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NEXT WEEK IN SPONSOR

Does tv/radio news need the "star system?" Disagreement is deep on style
of news delivery. Pros and cons of a big debate on broadcast news
needs. **How advertisers really rank markets.** Few big agencies use published
market rankings, but make their own lists. Here's how they do it. **Pro-
ducing 20s and 30s.** An ad director gives some needed advice.

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SPONSOR PUBLICATIONS INC. Combined with TV & Radio Mag., USFM &. Executive, Editorial, Circulation, and Advertising Offices:
555 Fifth Ave., New York 17, 212 M'Fray Bldg. 7-8080, Chicago Office: 612 N. Michigan Ave. 312-684-1166, Birmingham Office: 205-387-6170, 1000
Ave. So., 205 FAHfax 2-6728, California Office: 601 California Ave., Room 1106, San Francisco 8, 415 YLkan 1-8913, Los Angeles phone 213-691-5000
Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$8 a year, Canada \$9 a year, Other countries \$11 a year. Single copies
96c. Printed U.S.A. Published weekly. Second class postage paid at Baltimore, Md.



HERE'S RAY with the play by play

What makes the Twin Cities go football-mad? It's Minnesota's Golden Gophers, the '62 Rose Bowl champions. And it's also WLOL'S Ray Christensen, champion of the sportcasters who has called the Gophers' play-by-play 12 years in a row. Ray's fellow AFTRA members have voted him this year's Best Twin Cities Radio Sportscaster. His Gopher game sponsorships already are sold out for the football season ahead. But you still can participate in the action—via a few available adjacencies — if you hurry! Huddle quickly with AM Radio Sales, and let exciting Ray Christensen carry the ball for you!

RADIO WLOL

MINNEAPOLIS • ST. PAUL
5,000 WATTS around the clock • 1330 kc

WAYNE 'RED'
WILLIAMS

Vice-Pres. & Gen. Mgr
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.

Represented by
AM RADIO SALES



MIDCO

Midcontinent Broadcasting Group

WLOL am, fm Minneapolis-St. Paul, KELO-LAND
tv and radio Sioux Falls, S. D.; WKOW am and tv
Madison, Wis.; KSO radio Des Moines

555/FIFTH

Letters to
the Editor

EXPOSING NEWSPAPER RESEARCH

Congratulations on your article "Newspaper Research Gets Goofier" [30 July]. It's about time someone started unstacking the slanted newspaper research deck. This is another forward step for sponsor and broadcasting.—**JOHN B. TANSEY**, general manager, WRVA, Richmond.

PEPSI BUBBLES PRAISE

With great interest I read your article entitled "What Pepsi Learned in Virginia" [13 August].

Having been the manager of one of the stations involved in this fantastic Pepsi schedule, I would like to add my comments to your fine article.

True, a lot of the success of this promotion was gained through the excellent cooperation of all media concerned, but there had to be a starting point and in our case, that starting point was Norman Sisisky, the Petersburg Pepsi distributor. In 10 years in this business I have yet to meet a man as promotion-minded, as cooperative, and as eager to listen not only to my presentations and ideas but those of any of my competitors; and this in my estimation is what helped make

this Pepsi story such a success.

I would appreciate receiving 10 copies of this article and perhaps we can bring a little of old Virginia to our new-found friends in Florida.—**RICHARD OPPENHEIMER**, v.p. and general manager, WALT, Tampa.

CHEVY ON RADIO

I read with great interest your article on page 38 and 39 [20 August] entitled "Radio: a Dragnet for Chevy Sales."

I would like to have 300 reprints of this article if this is possible.

Please advise me as to cost and earliest possible delivery date. Congratulations on a fine publication.—**L. G. HARRISON**, advertising manager, WAYE, Baltimore.

If you plan to put out reprints of the story in the 20 August issue entitled "Radio: a Dragnet for Chevy Sales," will you please send me 50 copies.

I think it's an excellent article and could do a great deal to help the radio industry if every automobile dealer in Denver had a copy of it.—**DICK WHEELER**, general manager, KTLN, Denver.

(Please turn to page 53)

4-WEEK CALENDAR

SEPTEMBER

RAB regional management conferences: 10-11, Hyatt House, Burlinghams, Cal.; 13-14, O'Hare Inn, Des Plaines, Ill.; 17-18, The Lodge, Williamsburg, Va.; 20-21, Chevy Hill Inn, Haddenfield, N. J.; 24-25, Hilton Inn, Atlanta, Ga.; 27-28, Dearwood Inn, Dearborn, Mich.

TvB sales advisory meeting: 12, WGN-TV Chicago, Ill.

CBS Radio Affiliates Assn. annual convention: 12-13, Waldorf Astoria Hotel, New York.

European Market Assn. of Advertising Agencies fifth annual conference: 13-14, 5 Chesterfield Gardens, London, England

Interstate Advertising Managers' Assn.:

20-22, Shanango Inn, Sharon, Pa.
Advertising Federation of America, First District: 23-25, New Ocean House, Swampscott, Mass.

Assn. of National Advertisers workshop on advertising to business and industry: 25-26, Hotel Plaza, New York.
International Radio and Television Society, newsmaker luncheon honoring FCC Chairman Newton Minow: 27, Hotel Roosevelt, Grand Ballroom, New York.

OCTOBER

RAB regional management conferences: 1-2, Glenwood Manor, Overland Park, Kan.; 1-5, Western Hills Hotel, Fort Worth, Texas

Advertising Research Foundation 8th annual conference: 2, Hotel Commodore, New York.



7 ways to sell them in Philadelphia

...when the product is hard-to-sell summer California Avocados. Here's how WIP Radio sells them in conjunction with a heavy radio campaign. **1.** Host a luncheon for produce buyers of large food chains. Tell them about the exciting promotions planned. **2.** Select a "Miss Avocado." Have her call on food store executives to help boost California Avocado orders. **3.** Have "Miss Avocado" speak with restaurant maitre d's about including Avocado dishes in their menus. (19 were happy to comply). **4.** Arrange for eight displays and demonstrations. (Six were sell-outs and sales doubled and tripled). **5.** Place stories

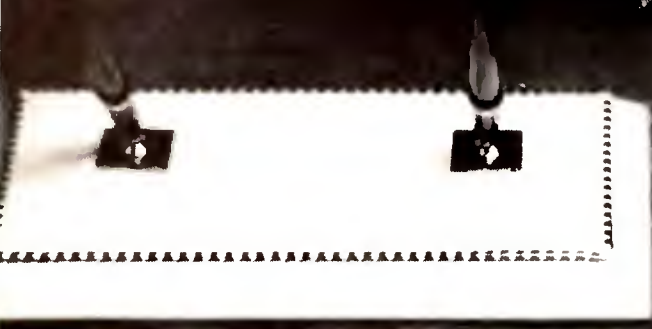
and feature items in local newspapers and food trade journals to give campaign added excitement. **6.** Broadcast two on-the-air contests to find the best Avocado recipe. **7.** Play a major role in these satisfying results: Acme Markets' and Penn Fruit's sales climb 100%. Food Fair increases 100 to 150%, Norristown Wholesale (150 independents) registers a 200% increase over previous year and Frankford-Quaker Grocers (2500 independents) report a 50% rise.

What we're really trying to say is: Nice things happen to people who listen to (and advertise on) WIP Radio, Philadelphia's Pioneer Station.

WIP Radio, Philadelphia

IRVEY L. GLASCOCK, V. P. & GEN. MGR. REPRESENTED BY METRO BROADCAST SALES METROPOLITAN BROADCASTING RADIO

“If WIS-TV were a



The Chester Reporter

United Fund Over The Top By \$178.01

Council Votes Water, Sewer Lines To Firm Planning Move To Chester

Clappell Boy Is Concomitant After 6 Days

Mrs. Waters, Miss West Named Teachers Of Year

Adron H. Logan
SC Young Farmer

Miron Logan
Farm Store

City



ordinary television station..."

Chester (S.C.) Reporter

"If WIS-TV were an ordinary television station, we would not be wasting our paper and ink," said the Chester (S.C.) Reporter in a recent editorial. "But WIS-TV is one of the pioneer stations in the South, and the only one, so far as we know, that has consistently tried to meet its public service obligations with energy and imagination."

We thank our media colleague heartily. We don't think we are alone in recognizing our responsibilities, but we will continue to try to justify this kind of unusual praise, with unusual performance.

WIS TELEVISION

NBC / Columbia, South Carolina

Charles A. Batson, Managing Director

a station of



The Broadcasting Company of the South

G. Richard Shafto, Executive Vice President

WIS television: Channel 10, Columbia, S.C.

WIS radio: 560, Columbia, S.C.

WSFA-TV: Channel 12, Montgomery, Ala.

All represented by Peters, Griffin, Woodward, Inc.



W K R G • T V

Mobile—Channel 5—Pensacola



WKRG-TV delivers 100% more TV homes,
9:00 AM to Midnight, than either Station A or Station B
in Mobile-Pensacola. ARB, June, 1962.

Effective Immediately Call
H-R TELEVISION, INC.

or

C. P. PERSONS, JR., General Manager

SPONSOR-WEEK

Top of the news
in tv/radio advertising
10 September 1962

TWO COSMETIC ACCOUNTS SHIFT. Coty, Inc., after a year at Dancer-Fitzgerald-Sample, ran into a policy impasse, departed the agency, and promptly named Ellington & Co. for its \$2 million account starting 1 January. Simultaneously, Faberge, Inc., moved its \$300,000 cosmetics account from Papert, Koenig, and Lois to Jerome B. Agel.

JWT REQUEST TO REPS ON INSURANCE FLIGHT. After 21 years, the Institute of Life Insurance is going into network and spot tv this fall. JWT is looking for spot position rather than ratings for a four-week flight, probably six minutes on single station buys. (For details, see *SPONSOR-SCOPE*, p. 16.)

VT&M JOINS TOP TEN REPS. Venard, Torbet & McConnell, created this week by the merger of Venard, Rintoul & McConnell and Torbet, Allen & Crane, will stand among the top ten of the nation's 52 national station representatives. (For details, see story, p. 31.)

LARGEST LOCAL TV PUBLIC AFFAIRS SALE. Chock Full O' Nuts (Peerless) coffee and restaurants made the nation's largest single local tv public affairs advertising purchase last week—a full 52 weeks of Sunday half-hours of Eye on New York plus 16 documentaries and election night reports on WCBS-TV, New York. The time is worth about \$600,000. Start date: 13 September.

3,400 TV COMMERCIALS FOR STUDY. Forty product categories of commercials entered in the three American Tv Commercials Festivals, a total of 3,400 commercials, have been made available on 16 mm sound film reels, for study by advertisers, agencies, and producers. The reels include film transfers of some tapes; other tapes are available by special request.

KAISER ASKS THREE MORE UHF'S. The broadcasting division of Kaiser Industries last week applied to the FCC for permission to operate uhf stations in Chicago, Detroit, and Burlington-Philadelphia, on channels 38, 50, and 41, respectively. Earlier it had applied for uhf licenses in San Francisco and Corona-Los Angeles.

WILDROOT TO D'ARCY. Colgate-Palmolive's Wildroot Cream Oil \$2.5 million account last week shifted from Bates to D'Arcy—which already has Colgate's Halo, Cashmere Bouquet and Cue. But Bates will be getting some new products still in development.

MJ&A IN N. Y. BUILD-UP. The New York operations of MJ&A are being expanded in the package goods field. Last week Harold D. Frazee joined the agency as v.p. in charge of drug products. As New York head of T-L and president of Hi-V he was noted for introducing Dristan, Rybutal, and other proprietaries. Lately, MJ&A also moved Dow and 3M consumer elements to New York.

SPONSOR-WEEK | Top of the news in tv/radio advertising (continued)

AFTRA STOPPAGE HITS EDUCATIONAL WNDT. New York's educational tv station, WNDT, scheduled to go on the air Sunday (16) was hit by an AFTRA strike last week over whether or not teachers should be members of the union. Both sides believe the outcome of the strike will set a national pattern for educational tv performers. One issue: residuals. (*For story on residuals, see p. 27.*)

PROUD EXITS AFA. After five years as president of the AFA, C. James Proud resigned last week. The AFA represents 137 local advertising clubs but recently has been speaking out on national issues. Proud will not leave until after a successor has been selected and installed.

GILLETTE TO USE NEGROES IN TV ADS. Gillette (Maxon) will use Negro actors in a tv commercial for Gillette blades to be seen in all parts of the country. Hitherto Negro performers have been used mainly in commercials aimed at a Negro audience.

HEADSHRINKING BY TV? If some psychologists have their way, closed circuit tv will replace the psychoanalytic couch. In certain cases, it was suggested at the American Psychological Association meeting in St. Louis last week, such therapy might yield results. But there's a bizarre inter-media skirmish in the offing, for another group proposed this: psychotherapy by mail.

ABC TV ACQUIRES BINGHAMTON AFFILIATE. WBJA-TV, Binghamton, New York, will become a primary affiliate of ABC TV when the new station starts on 1 November on channel 34.

GROVE PRODUCT IN NET TV DEBUT. Grove Laboratories' Decongestant Bromo Quinine Cold Tablets (Gardner) will make its network debut on NBC TV on 1 October. Cold remedy will have two minutes weekly in Merv Griffin for 22 weeks plus eleven quarters hours each in Say When alternate weeks and Here's Hollywood weekly. A heavy tv spot push will supplement the October to March campaign.

"RADIO WOULD GET MORE DOLLARS IF..." When agencies and reps addressed the New York State Broadcasters' Convention at Saratoga Springs last week, one panel was devoted to the topic above. Chaired by Steve Labunski of WMCA, New York, members were Janet Murphy of Gumbinner, Ed Fleri of BBDO, Arthur H. McCloy of John Blair, and Sam B. Vitt of DCS&S. Stress was on more creative selling.

B&W TO TEST CORONET. B&W's new king non-filter cigarette Coronet (Compton), will be tested in Evansville and South Bend, 70% of the budget going into tv. Start date: 24 September.

EMMY COMMITTEE NAMED. The eight men who will serve on the National Awards Committee for the 1962-63 Emmy awards, under continuing chair-

SPONSOR-WEEK continued on page 58

AGAIN THIS
FALL
IN
BIRMINGHAM
THE
CREAM
OF
NBC AND CBS
WILL BE ON
WAPI-TV

TO MENTION A FEW:

- | | | |
|----------------------|--------------------|-------------------------|
| ☆ The Defenders | ☆ Red Skelton Show | ☆ Sam Benedict |
| ☆ Bonanza | ☆ Dick Powell Show | ☆ Rawhide |
| ☆ Andy Griffith | ☆ Garry Moore Show | ☆ Sing Along With Mitch |
| ☆ Empire | ☆ The Virginian | ☆ Perry Mason |
| ☆ Danny Thomas Show | ☆ Jack Benny Show | ☆ Have Gun, Will Travel |
| ☆ Huntley-Brinkley | ☆ Perry Como Show | ☆ Gunsmoke |
| ☆ Lucille Ball Show | ☆ Alfred Hitchcock | ☆ Route 66 |
| ☆ Saints and Sinners | ☆ Doctor Kildare | |
| | ☆ Hazel | |



WAPI-TV



CHANNEL 13 • BIRMINGHAM, ALABAMA
REPRESENTED BY HARRINGTON, RIGHTER AND PARSONS, INC.

The case of the split frequency

(or how to keep listeners on their toes)

With the most unique time-sharing arrangement in the country, WFAA operates half-time on the 820 frequency, a nationally cleared channel, and half-time on the 570 frequency, a regionally cleared channel — sharing time on both frequencies with our neighbor, WBAP in Ft. Worth.

During the full-day's operation, we are both the NBC outlet (on 820, 50,000 watts) and the ABC outlet (on 570, 5,000 watts) with a single set of call letters.

Thus we are able to offer two separate coverage patterns and two program formats which you may buy separately, or in combination with an attractive combined frequency discount. And you can't hardly find them kind no more (in one market)!

Accrued benefits of WFAA-820 are the power of a clear-channel Class 1-A station coupled with highly responsible newscasting. Some 18 months ago we took a gamble and kicked \$150,000 billing off the station. The new format — Southwest Central — has paid off in audience growth and revenue. It's a wise media selection.

So is WFAA-570. It has steadily and consistently programmed good, popular music in the belief (now vindicated) that public taste would swing back to it.

In the Dallas-Southwest both frequencies are well-known for the jobs they can do independently or in tandem.

We have attempted to clarify the split for those outside of our listening area. In addition, we're offering absolutely free (for a limited time only) your personalized guide to bigger and better sales in the Dallas-Southwest market. With your name (in gold) on the cover, not ours. Call your Petryman or write directly to George Utley, our station manager, for your copy.

George Utley, Station Manager
WFAA-820-570 AM-FM
Communications Center
Dallas, Texas

Please send me my personalized (gold imprinted) guide to bigger and better sales in the Dallas-Southwest market.

(Name)

(Title)

(Business)

(Address)

WFAA 820

WFAA-AM-FM-TV
Communications Center/Broad-
cast services of The Dallas Morn-
ing News / Represented by
Edward Petry & Co., Inc.

SPONSOR-SCOPE

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

Copyright 1962

The week after Labor Day serves as an appropriate point at which to take a sounding of the economic complexion of the air media for the balance of the year.

A quick reading of the various sectors in terms of where sales stand, trends are manifest and possibilities suggest themselves might go like this:

SPOT TV: The volume of buying and length of schedules promise the highest last quarter ever—by a substantial margin—and indicate that the boom will carry over into the first quarter of 1963. Good daytime and nighttime minutes couldn't be tighter, but there are still a lot of daytime and prime 20's available. Kid show placements are at SRO, but there's some softness in locally programed daytime periods, in contrast with the demand for minutes around network programs.

NETWORK TV: CBS TV is sold out daytime, not far from it at night and has but a segment here and there open in its football roster. Both ABC TV and NBC TV have a few holes in daytime. NBC TV's nighttime billings will be considerably healthier than they were the year before and ABC TV should also emerge with a good score. The fly in the ointment for NBC TV: the slow call for actualities sponsorship. CBS TV has very little of this unsold.

NATIONAL SPOT RADIO: The buying movement in full force has yet to get under way. Somewhat disappointed has been Detroit's snaring approach in scheduling for the new model unveilings. But a harbinger of blue skies for the medium is National Dairy's (Ayer) emergence as an underwriter of two flights in over 150 markets.

NETWORK RADIO: It's been doing nicely, especially NBC, but the medium's also waiting for the big burst.

Burnett's loss of Chrysler institutional to Y&R New York points up the uneasy tide that has been buffeting the Chicago agency world the past six months or so.

With Chrysler included the migration from the Chicago area adds up to around \$18 million in billings during that period.

As more than bystanders Chicago reps have had have much to rue about these defections, losing out on the spot buying for such accounts as Rival Dog Food, Jif Peanut Butter, Cream of Wheat, S.O.S. and Kool Aid, Philip Morris (B&B now manages the spot pool) and Clark Oil.

Include the retirement of Gillette Labs and the Tea Council from spot and the swing of Wrigley's radio spot empire to network radio and you'll agree that Chicago reps have felt the pinch as much, if not even more, than their agency brethren.

However, there's a ring of cheer for Chicago. Accounts loyal to Chicago continue to expand by bringing out new products, increasing their billings and assuming the bulk administration of the client's buying, like NL&B with Campbell.

Ad agencies with proprietary accounts are already feeling the impact of the latest law tightening up the Government's supervisory powers over new drugs.

They're being pressured to gear up for test marketing, if it can be called that, of new brands and get them in the field before the first of the year, when the new Federal regulation affecting testing goes into effect.

The urge to run the gamut of a new product's introduction within four months or less has the agencies, naturally, hinking.

It usually takes at least a year to work out test market strategy, packaging, media planning and general implementing of the testing machinery.

The added individual billings aren't awe-striking but at the rate Dane Doyle Bernbach has been going this year on the new business front it might stand tagging as the hottest agency of the moment.

A year ago it acquired American Airlines (worth at least \$5 million) and since then it has hauled in Rival dog food (\$1.2 million), Cracker Jack (\$1 million), Olin Mathieson's chemical division (\$1 million) and Avis Rental (\$1.5 million).

The hours of tv usage apparently took a hike during the peak of the 1962-63 season.

Average home attention based on four weeks spread from January through March of this year came to 42 hours and 37 minutes. The figures are Nielsen's.

A rough comparison: during the month of March last year the average hours of usage was 40 hours and 20 minutes. The year before that, 44 hours and 56 minutes.

JWT has asked tv reps to prevail upon their stations to give special cooperation to a spot campaign that the Institute of Life Insurance wants to start 4 November.

Schedules would be on the six plan and run for four weeks.

The nub of the agency's request:

- The availabilities be confined to "within or adjacent to well-established early or late evening local news and weather shows and network news."
- Avoidance of "competition of the kind of advertising that would detract in any way from the quality and tone of a life insurance commercial."
- Stations explore the kind of support they can give the Institute's campaign "among the business leaders of the community and, particularly, life insurance agents."

P.S. The Institute is also spending lots of money on CBS TV's elections pow-wow.

Chicago's ethnic radio precincts continue to flare as a result of the McClendon group's decision to convert its latest acquisition, WGES, to 100% Negro programming.

Prior to McClendon's entry the station's programming ratio was 80% Negro and 20% Polish, Italian and German.

McClendon, in countering the uproar from foreign language groups, ignited, according to the new ownership, by WGES' own foreign language broadcasters, said that the ethnic business was conducted on a program broker basis, something that the FCC frowns on.

Politics also got into the fracas. McClendon claims that a Congressman from the area threatened to do something about the station's abandonment of foreign languages, but the ownership, which has changed the call letters to WYNR, refused to mention the name of the legislator. McClendon paid \$2 million for the property.

If you ever should want to cite an example of how a revised tv commercial converted the flow of a product's turnover from so-so to shelf-clearing proportions, take the experience of Gulton with its Lifelite (Compton).

When field reports showed that dealer orders were not up to expectations the agency took a second look at the basic commercial.

Nothing seemed wrong with the platform itself, but it was decided that the demonstration be changed. That apparently did the trick.

Network tv's turnover in accounts can't be so bad when you realize that of the several score advertisers that spent over \$200,000 each in 1957 only eight were among the missing this past season.

The missing: Admiral, Avco (these two exclusively concerned at the time with getting their share of the booming tv set market), Grove Laboratories, Longine-Wittcnauer, Masland, Jules Montcnier, Parker Pen, Yardley.

Of these Parker Pen and Grove were to be found in spot tv.

ABC TV is offering an added inducement for advertisers who buy into the network's election night coverage.

The assurance: the network will go all out in merchandising the special event, the keystone of which will be a half-hour program Sunday evening for nine weeks before the elections.

Another promise being made by the network's news department: no expense will be spared in making the quality and scope of the marathon equal, if not superior, to that of ABC TV's competitors.

ABC TV's price tag on the whole elections returns package is \$360,000.

Two summer replacements this season did quite well in matching the peak ratings of the regular series.

The pair were the Desi-Lucy hour reruns and Talent Scouts. But worthy of note is this: last summer's replacements were productive of three clicks, namely, Kraft Mystery Theatre (episodes imported from Britain), Playhouse 90 repeats and Holiday Lodge.

Here's how the replacements fared this summer as against the replacees:

REPLACEMENT	WINTER SHOW	JULY % AS OF		
		1ST JULY	1ST MARCH	MARCH
Francis Drake	Car 54	12.4	25.4	48.8%
Who in World	Jack Benny	11.9	21.0	56.7%
Plainsman	Rifleman	14.1	26.3	53.6%
Desi-Lucy	Griffith-Thomas	26.9	30.7	87.6%
Talent Scouts	Garry Moore	24.3	27.1	89.7%
Kraft Mysteries	Perry Como	16.6	28.0	59.3%
Zane Grey	Gertrude Berg	10.5	11.0	95.5%
The Lively Ones	Hazel	19.6*	32.7	59.9%
Comedy Spot	Red Skelton	17.6	28.2	62.4%

SOURCE: Nielsen Tv Index, average audience %. *Based on 1st August Report.

In seeking to perk up the degree of sponsorship of their public service programming, particularly the kind involving charitable organizations, certain tv stations are pointing at a tax deductible angle.

Their approach: the package cost can be broken up so that a portion of it is set aside as a contribution, and since most business organizations allocate an annual sum for such purpose it would be simple to apply part of the sponsorship cost to this fund.

Incidentally, the angle figures on a large scale in Corning Glass' sponsorship of the Lincoln Center Opening program on CBS TV 25 September. The contribution element in that case is \$150,000.

The big four among tire manufacturers will be doing well by tv this fall.

All but Goodrich (BBDO), which continues in spot, will have network association.

The other threesome's huys: Firestone (Campbell-Ewald): a half-hour musical program on ABC TV; Goodyear (Y&R): participations in ABC TV's Winston Churchill and Gallant Men; U.S. Rubber (Ayer): participations in Father Knows Best, McHale's Navy and CBS News.

Walter Schwimmer has pulled off quite a sales coup for his syndicated Championship Bowling series, which will also make co-beneficiaries of some 150 stations.

The deal: Zenith Radio and Firestone Tire & Rubber are sending word to their distributors and dealers that they'll pick up half the tab if the local outlet sees fit to buy the hour show on the local station.

It's a strike for both Schwimmer and spot tv because advertisers rarely get involved in the earmarking of co-op funds and this coin usually ends up in the print till.

The ability of an hour nighttime show on the tv networks to deliver a bigger audience than a half-hour program on the basis of per average minute has evidently become quite narrow this past season, at least during the peak viewing months.

Don't take it as a trend, but here's what Nielsen showed happen during March-April on the pulling ability between the average half-hour and hour program:

YEAR	LENGTH	AVG. %	AVG. HOMES	LENGTH	AVG. %	AVG. AUDIENCE
1962	60 mins.	18.3	8,967,000	30 mins.	18.1	8,869,000
1961	60 mins.	19.2	9,005,000	30 mins.	18.2	8,826,000
1960	60 mins.	19.0	8,588,000	30 mins.	17.3	7,820,000

Note: This year March-April comparison is based on 49 hour programs and 72 half-hour programs.

CBS TV has selected a most pleasant clime for the first meeting of the network's new affiliate advisors board—Palm Springs, to be exact.

The time is December.

The first order of business then will be the election of a new chairman.

Nielsen is in the agency computer swim and before the year ends will be making available to such agency clients that want it published data compounded for the NSI by its own computer.

It will be offered in the form of IBM cards and magnetic tape.

Objective: data which agencies can use as they see fit in seeking to arrive at answers for specific media problems in planning, etc.

Some media researchers regard the move as a little hazardous for Nielsen. It might leave the firm open for subscribers to learn in a detailed way the results of interviews and just what householders wrote into their diaries.

The answer to this: Nielsen is not releasing basic data, but such data is available for Nielsen tabulations to clients' specifications.

The advertiser may have his troubles about beefing up his profits to keep the dividend level, but the profit squeeze has become an even more pressing problem at this point for the agency field.

It's got the comptrollers plodding away overtime, searching out every possible cost-saving angle by the personnel or procedural efficiency route.

Among the things being closely scrutinized are ways and means of cutting down the cost of buying and servicing media, with the emphasis on curtailing paperwork.

Some agencies have already adopted the tack of having executives splitting the services of a secretary, in place of allowing each one his own girl. The strategem has even been applied to men in the top salary brackets.

For other news coverage in this issue: see Sponsor-Week page 11; Washington Week, page 55; Sponsor Hears, page 56; Newsmakers in Tv/Radio Advertising, page 66 and Spot Scope, page 71.



Robert S. Wilson
Vice President and General Manager
KXTV — Sacramento, California

Why KXTV bought Seven Arts' "Films of the 50's" Volumes 2 and 3

Says Robert S. Wilson
Vice President and General Manager

When KXTV completed its new 1,549 foot tower increasing our coverage from 453,400 to more than 600,000 TV homes and creating a new 25th largest market in the nation, (third largest on the West Coast) we looked at all of the film product available in order to effectively program for this enlarged audience. Seven Arts' "Films of the 50's" were our choice for the prime time Premiere Theatre on Friday nights. In addition to being excellent entertainment for our new audience they also give us a breath of

new life for the enormous number of features we have

We are sitting on pretty close to 2,500 features. Even with a tremendous inventory like that we couldn't afford to turn down the Seven Arts films.

Seven Arts' "Films of the 50's"
... Money makers of the 60's



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West • EMpire 4-7193

MMI

METROPOLITAN BROADCASTING TELEVISION

WNEW-TV New York
WTTC Washington, D.C.
KMBC-TV Kansas City, Mo.
KQVR Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVP Decatur, Illinois

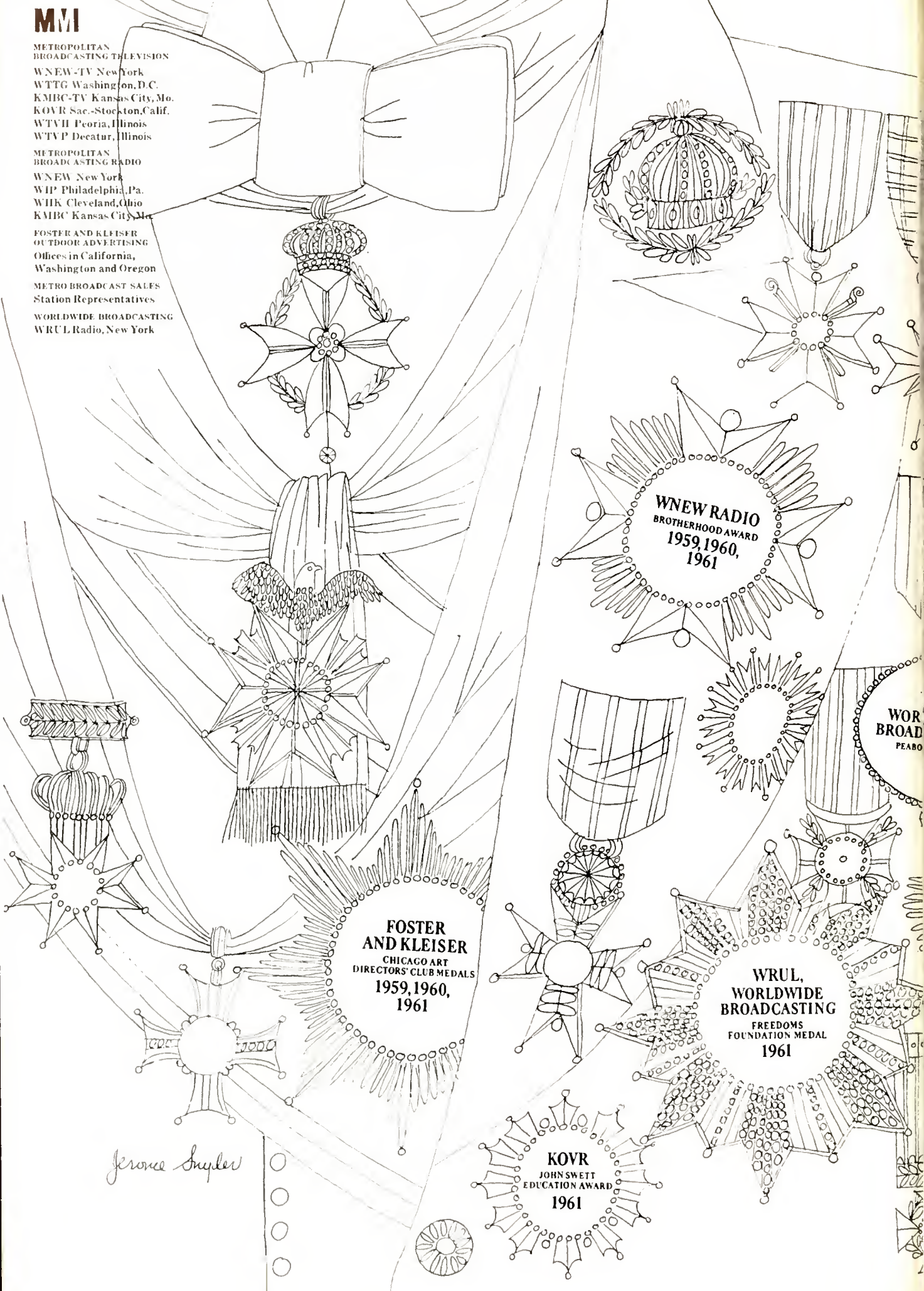
METROPOLITAN BROADCASTING RADIO

WNEW New York
WIP Philadelphia, Pa.
WIK Cleveland, Ohio
KMBC Kansas City, Mo.

FOSTER AND KLEISER
OUTDOOR ADVERTISING
Offices in California,
Washington and Oregon

METRO BROADCAST SALES
Station Representatives

WORLDWIDE BROADCASTING
WRUL Radio, New York



**FOSTER
AND KLEISER**
CHICAGO ART
DIRECTORS' CLUB MEDALS
1959, 1960,
1961

WNEW RADIO
BROTHERHOOD AWARD
1959, 1960,
1961

**WRUL,
WORLDWIDE
BROADCASTING**
FREEDOMS
FOUNDATION MEDAL
1961

KQVR
JOHN SWETT
EDUCATION AWARD
1961

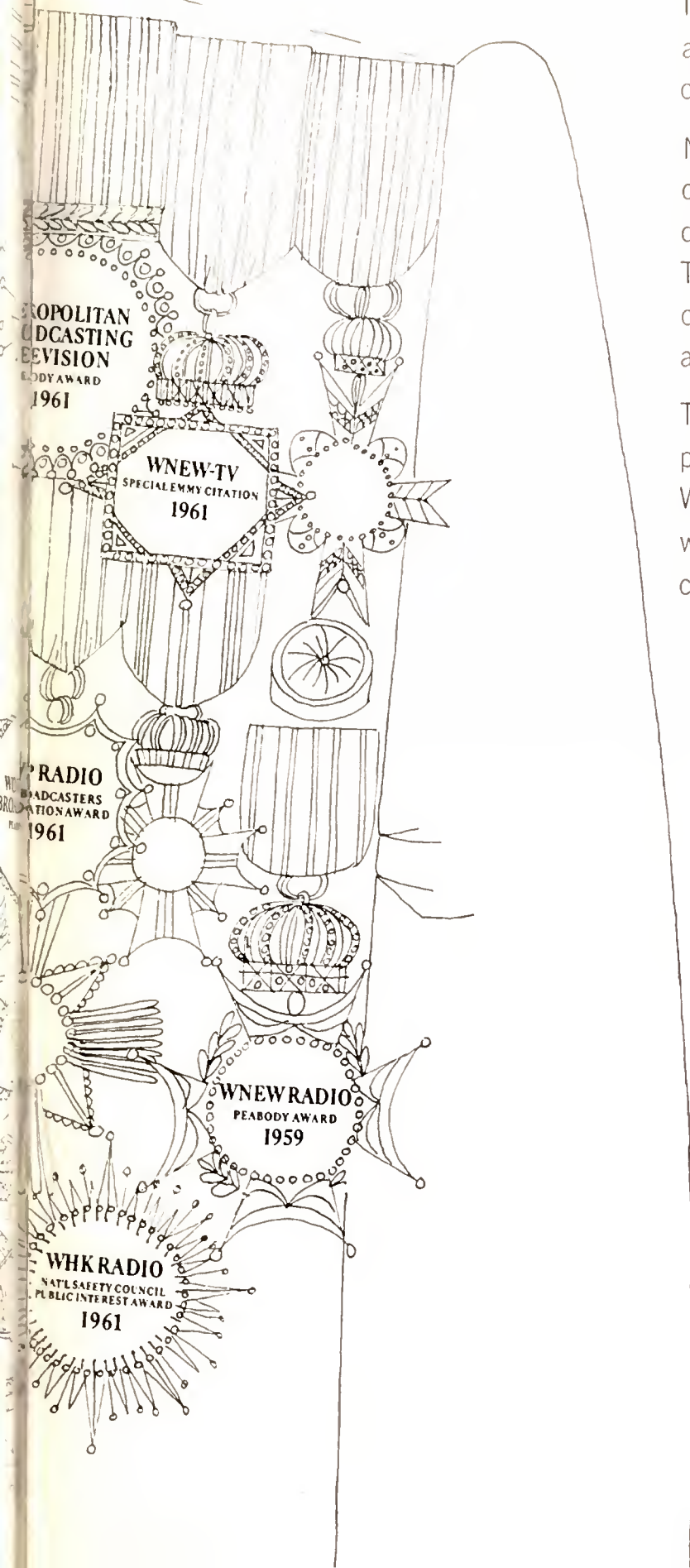
Jerome Snyder

**WOR
BROAD**
PEABO AN
61

The Invitation...White Tie and Decorations.
In response,we at Metromedia,Inc have
assembled the major honors received by
our various divisions and stations

Metromedia,a diversified communications
company, strives to maintain a uniform
degree of excellence in all of its endeavors.
This means a desire to present programs
of the highest order tailored to the select,
as well as the mass audiences.

This also means a continuing interest and
participation in community affairs.
With humility and a deep sense of pride,
we appear bedecked before our many
colleagues and peers. **METROMEDIA**



COMMERCIAL COMMENTARY

by John E. McMillin

NEWT 'N' BARRY

Tv criticism, like politics, makes strange bed-fellows, and I got a chuckle the other day when the *New York Times*, reporting a Chicago speech by Senator Barry Goldwater, said that his attack on tv was "reminiscent of that made by Newton N. Minow, Chairman of the FCC."

Well, ain't that something! The Barry-Newton Axis! The arch-conservative from Arizona rolling in the same hay with the dauntless New Frontiersman from Illinois!

The resolute Right and the liberal Left welded in unholy wedlock by a common concern over tv's "barbaric" wasteland!

If I were a nasty, snide, suspicious cynic I might point out that what Messrs. Minow and Goldwater have most in common is a politician's penchant for grabbing headlines.

Both are obviously quite aware that flogging tv is even more sure fire than baby-kissing, or taking a firm stand for home, flag, and mother, when it comes to getting space in the gleefully hostile print media.

But such an insinuation is grossly unfair to the Hon. Newton and the Hon. Barry. And besides, I don't really believe it.

I'm sure that, in their concern over what they see on tv, both the Senator and the FCC chairman are wholly sincere—up to a point.

I don't doubt at all that both genuinely yearn for vast improvements in tv program content and quality (and what intelligent man doesn't, for that matter?).

What Gandhi said

But where I part company with Senator Goldwater and Chairman Minow (I'm deserting both the Conservatives and the Liberals!) is in what they propose to do about it.

Barry Goldwater, apparently, proposes to solve the problem with oratory, with passionate public speeches, and hot-blooded Jeremiads, denouncing the clear and present evil.

Newton Minow, no mean Jeremiah in his own right, pins his faith not only on oratory, but on the big, black, bull-whip threat of government intervention and control.

Well, as far as I am concerned, both of these honorable gentleman are wholly misguided, wholly mistaken, and wholly insincere in their advocacy of such methods.

Recently I received a letter from my friend Joe Baisch, v.p. and gen. mgr. WREX-TV, Rockford, Ill., enclosing a printed card which carried a quotation from Mahatma Gandhi.

The quotation is so appropriate to this discussion that I want to give it here in full. Gandhi said:

It is not the critic who counts, nor the men who point out where the strong men stumble or where the doer of deeds could have done better. The credit belongs to the men who are actually in the arena; whose faces are marred by dust and sweat; who strive valiantly; who err and may fail again because there is no effort without error or

(Please turn to page 41)



your key to more
Virginia homes

WRVA-RADIO's
Coverage Area Is
Equivalent to a Metro
Ranking of 15th In
Retail Sales*

* Sales Management
Survey of Buying Power—1961

WRVA-RADIO

50,000 Watts AM, 1140 KC
200,000 Watts FM, 94.5 MC
Richmond, Virginia



National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

*Why it pays
to advertise your station
in a broadcast book*

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the

timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of
S P O N S O R

Every S



Second A Crisis Is Born!

Today's history will change before you finish this sentence.

Our very existence requires an ever-growing abundance of news, factual and detailed, in order to cope with the events of our time.

In the sprawling Southern California market, seven million can now depend upon "The News Hour" for information and insight...whether world-wide or at the community level.

KABC-TV's lead-off hour of evening news is seen at six, Monday through Friday...with Editor Baxter Ward, covering the hard news; Carl George, features reporter; Peter Miller, special assignments; Jim Healy, sports stories and interviews; Roy Mitchell, weather; and Ron Cochran with the ABC-TV news roundup.

***In Los Angeles...Set Your Watch
for... "THE NEWS HOUR"***



KABC-TV Owned and Operated by American Broadcasting-Paramount Theatres, Inc.
Represented Nationally by ABC-TV National Station Sales, Inc.

Focus on Florence

See a picture of old Southern vivacity
blended with the modern point of view.

Florence represents the fourth largest
single-station market in the nation.



W B T W

*Florence, South Carolina
Channel 13 • Maximum power*

- *Maximum value*
- *Represented nationally
by Young Television Corp.*

A Jefferson Standard station
affiliated with
WBT and WBTW, Charlotte



RESIDUALS: fair or foul?

- ▶ **Tv commercial residuals top \$15 million**
- ▶ **Actors love 'em; agencies burn**
- ▶ **Advertisers doubt system's fairness**
- ▶ **SAG-AFTRA rates boost bookkeeping burden**

Residuals are the magic world of money to every model, every member of Screen Actors Guild (SAG), American Federation of Television & Radio Artists (AFTRA) American Federation of Musicians (AFM), every agent,

manager, and personal representative in search of a dollar; to every mother lacking lucre but not lacking a cuddly tot, moppet, or still unweaned infant; and to many an 'on the beach member' of Actors' Equity, residuals mean big money.

All of them, about 25,000 individuals, have heard about "the five-day-old baby that was used in a soap commercial for tv and will have \$20,000 in residuals by the time she is ready for college," and all of them want to tap the same magic money mine.

Residual realities. The agencies and advertisers have also heard the same stories and, since they do most of the hiring and producing and all the paying for the tv commercials, their knowledge cuts through the world of hearsay and faces the realities of residuals.

SCREEN ACTORS
GUILD
1960
COMMERCIALS
CONTRACT



AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS
(AFTRA)

1960-1963
National Code Of Fair Practice For
Recorded Commercials
For Television Broadcasting Purposes

TV RECORDED COMMERCIALS

Can the rules for tv commercial residuals be justified?

Upper echelon admen now studying the maze of regulations for residuals wonder whether the rules in these two books can be revised? An agency that bills \$100 million pays \$1.5 million in residuals plus handling

★ **A. All Performers other than Groups and Extras**

(1) On-Camera		
<i>Use</i>	<i>Per-Use Rate</i>	<i>Cumulative Total</i>
1	\$95.00	\$ 95.00
2	70.00	165.00
3	60.00	225.00
4	57.00	282.00
5	57.00	339.00
6	57.00	396.00
7	57.00	453.00
8	57.00	510.00
9	57.00	567.00
10	57.00	624.00
11	57.00	681.00
12	57.00	738.00
13	57.00	795.00
14	15.00	810.00
15	15.00	825.00
16	15.00	840.00
17	15.00	855.00
18	15.00	870.00
19	15.00	885.00
20	15.00	900.00
21 and each use thereafter	10.00	—

Guarantees and Discounts:

discount for a guarantee is permitted

(2) Off-Camera		
<i>Use</i>	<i>Per-Use Rate</i>	<i>Cumulative Total</i>
1	\$70.00	\$ 70.00
2	55.00	125.00
3	48.00	173.00
4	45.00	218.00
5	45.00	263.00
6	45.00	308.00
7	45.00	353.00
8	45.00	398.00
9	45.00	443.00
10	45.00	488.00
11	45.00	533.00
12	45.00	578.00
13	45.00	623.00
14	9.00	632.00
15	9.00	641.00
16	9.00	650.00
17	9.00	659.00
18	9.00	668.00
19	9.00	677.00
20	9.00	686.00
21 and each use thereafter	7.50	—

Guarantees and Discounts:

If prior to first Class A Use

Performer is

Talent loves them, clients loathe what these charts from AFTRA's code mean to

Class A category, covering use on network programs, is where every performer hopes his spots will be used, and

is relatively simple to figure. When spots are scheduled for local or wild use, then the actors gets less in resid-

And those realities have suddenly raised a rash among the more proficient proponents of the efficacy of television as an advertising medium. And since the rash raises hob with the profit picture of the 4A's member it is being studied by the top executive echelons of some agencies.

In a nutshell this is the situation:

Residuals have been a part of television since 1952, when video followed radio into the maze of mechanical reproduction of programs and of commercials. Radio had shifted from live to transcribed

programming and the talent unions, aware of what recorded music had done to the AFM and to live music, didn't wait for the invention of video tape; tv already had its kinescopes and film was being used for tv programming.

Birth of residuals. AFTRA and SAG fought for and won the right to residual payments for the repeat use of an original performance. In those days when most tv programming was live, when, as one veteran producer put it, "live actors were the cheapest commodity in television," when television stations were few, when many major mar-

kets had only one station and few, outside of New York and Los Angeles, had more than two outlets, the opposition to the idea of residuals was perfunctory; most didn't care and the few that did were ignored.

Today, with more than 500 video outlets, with about 200 television markets, with television billing over the billion dollar mark, and with almost all television on tape or film, residuals began to bug the moneymen, the comptrollers, cost accountants and check signers of the agencies and advertisers.

D. Wild Spot Unit Rates for Line-Up of Cities Not Including New York, Chicago or Los Angeles

1. All Performers other than Groups and Extras

(a) On-Camera		(b) Off Camera	
Unit	Unit Rate	Unit	Unit Rate
1- 5	\$95.00	1- 5	\$70.00
6- 10	add. 8.00 per unit	6- 10	add. 3.50 per unit
11- 20	add. 5.00 per unit	11- 15	add. 3.00 per unit
21- 25	add. 3.00 per unit	16- 20	add. 2.50 per unit
26-100	add. 1.25 per unit	21- 25	add. 2.00 per unit
101-175	add. 1.20 per unit	26- 90	add. 1.00 per unit
176 and each unit thereafter	add. .25 per unit	91-125	add. .65 per unit
		126-175	add. .60 per unit
		176 and each unit thereafter	add. 20 per unit

B. Population Unit Weighting

Using the 1960 Bureau of Census population figures for Standard Metropolitan Statistical Areas, October 1960, the following population units are assigned for the term of this Agreement for all cities other than New York, Chicago and Los Angeles, which are specially treated in sub-par. E of this Schedule III.

- (1) Each city with a population of 1,000,000 or less—1 unit;
- (2) Each city with a population in excess of 1,000,000—1 unit for the first 1,000,000 and an additional unit for each additional 1,000,000 or fraction thereof to the nearest 1,000,000;
- (3) In accordance with (2) above, each of the following cities is weighted as specified:

	Population	Units
Baltimore	1,707,462	2
Boston	2,566,732	3
Cleveland	1,786,740	2
Detroit	3,743,447	4
Philadelphia	4,301,283	4
Pittsburgh	2,392,086	2
St. Louis	2,046,477	2
San Francisco	2,725,841	3
Washington, D. C.	1,967,682	2

Method of Fee Computation

tv commercial residual payments

profits start to shrink and where specialized specialists

are required at the advertising agency to handle billing and paying. Most agencies have a talent payment staff.

Television programs which cost \$5,000 per half-hour in 1949, as *suspense* on CBS, now cost \$50,000 per episode. Time costs are higher. The networks opened up and advertisers bought more spot, break and participation announcements and more agencies billed more in television.

Rising costs. And with the increase in tv billing came a big increase in the cost of tv timebuying—which everyone knows—and a similarly big boost in the cost of administering the complex residual payments—which most did not know.

What the cost accountants learned, as they delved into the intricacies of attempting to hold the profit margin, was that as the number of commercials increased (and the 40-second spot breakthrough which legitimized the quadruple spot format was the cue) so did the amount of residual payment bookkeeping.

Today any active ad agency tv department has a separate talent payment staff, many of them using automated equipment, for voluminous and involved cross indexed files with a card for each commercial, sponsor, performer, showing

whether it is tape, film, live or radio (radio also has residuals!), whether it's on camera, voice over, network, wild or local, etc., and also showing when it was first used, when it will be used again, when it is due for renewal, when payments are to be made, etc. and etc. ad infinitum.

For example: an agency with \$100,000,000 in broadcast billing will be responsible for about \$1,000,000 to \$1,500,000 in residuals with payments being made in the form of perhaps 7,000 different checks. Each check will vary in amount but, more important,



James Daly

He is reported to make \$100-150,000 a year for doing Camel spots exclusively



Ernest Chappell

For many years Chappell made \$100,000 a year in residuals from Pall Mall



Rex Marshall

The voice for Gleen and Reynolds, he is one of few making over \$25,000

each represents a separate residual account; and each account must be notified in advance when their performance will be repeated, and payment must be made within 30 days. And more than one \$2,000 penalty for undue delay in making payment has been levied and collected.

Network payments. Since residual payments run higher for commercials on network tv than on non-network it is obvious that agencies with clients partial to network programs will have higher residual payments and overhead than agencies specializing in spot. And since few agencies will reveal their residual dollar payments or the number of residual accounts they administer it is difficult to obtain more than educated estimate of these overhead items.

Residual payments, according to individuals in a position to know, will run between 1¼ and 1¾% of billing. With tv alone billing better than \$1 billion, residual payments represent about \$15,000,000 for tv alone.

To the agency billing \$100,000,000 the average of 1½% residual billing means \$1,500,000 in residuals. This is commissionable, and at 15% means a revenue of \$225,000 less the cost of record keeping, bookkeeping, accounting, notifying and worrying about 7,000 separate accounts. What this costs no one knows.

Clients irritated. What is known is that many a client has blown his corporate stack at being billed for commission on residual payments; and that some agencies have solved this impasse by showing the client the welter of work involved and offering to turn the residual assignment over to the advertiser and drop the commission. Not one client has accepted the offer.

Nor have clients been able to overcome the irritation. To both the client and his ad manager—and to the top echelon executives at agencies—most of whom are more familiar with the nomenclature of print advertising—the residual situation is intolerable.

“Only in broadcast advertising,” they argue, “do we pay a ‘plate’

cost every time we repeat an advertisement. That tv commercial is our ‘plate,’ i.e., the type and the artwork or photo that is the advertisement. In print we pay that ‘plate’ cost once and only once no matter how many times we run the advertisement. Only in radio/tv do we have to pay the equivalent of the artist and the copywriter and photographer, printer and engraver everytime we repeat the insertion.”

To agency people more familiar with broadcast advertising practices the residual problem is just another factor in doing business. To other agency executives, usually those more familiar with the entire operation, the residual problem is peculiar to broadcasting and one that gets bigger as the agency billings increase. These are the top brass who are bugged by the constant need to increase and improve their internal service staffs and operations, to divert skilled manpower and brainpower, to keeping down costs rather than using them for increasing revenue.

Goldmine residuals. To these advertising and agency people every story about goldmine residuals is another jab of the needle. And of these stories there are more than a few. The trouble is they are practically impossible to verify—all the way. Some of these are:

The familiar story about the baby in a soap commercial making \$20,000 from residuals. This has happened, but not to every baby and it will be closer to \$10,000.

The also familiar story of the actress whose pooch earns more than the actress doing dog food spots without residuals.

The anecdotes about the two girl singers with the ability to sight read music who each earn \$100,000 a year doing jingles.

The ‘slice-of-life’ family of four that were on camera 10 seconds and earned \$5,000 each thanks to residuals.

The \$25 or \$35 to \$55,000 Ruth Jackson is supposed to have earned by doing Pledge commercials.

The radio station in sunny California that Julie Conway and husband Robert Sherry bought—

supposedly with \$80,000 she is reported to have made from saying "Ooh, that Oxydol sparkle" on radio commercials.

\$15,000 mildness. The \$15,000 a year in residuals that Cy Harrice is reported to receive for his voice-over tag, "And, they are mild," on the Pall Mall spots.

The professional brand models, about a dozen all told, who get no residuals, but are in such demand they purportedly earn \$10-50,000 a year.

The \$100-150,000 each year James Daly is supposed to get for doing the Camel commercials exclusively.

The \$100,000 a year Ernest Chappell made from Pall Mall for so many years. The \$100,000 a year Bill Shipley is rumored to earn from Prudential and Chase Manhattan spots.

A classic anecdote about agent residuals that agency men quote concerns the late and extremely talented thespian Donald Bain, who had recorded the piping-voiced "Smoke Kools, Smoke Kools," commercial tag for radio use. Some years later the agency was taping a fresh batch of commercials and the replacement "Smoke Kools" voice did not show up. Rather than scratch the entire session someone located a record that Bain had made years ago for use on radio, fed it into the soundtrack and, so the story goes, Mrs. Bain now gets about \$10,000 a year from these residuals.

Cold facts. Cut through the verbiage and some cold facts come to view. Namely that there are no more than 100 members of SAG or AFTRA who earn \$25,000 a year or better doing commercials; that few earn this for 10 years.

These few, in addition to the aforementioned, include Rex Marshall, the voice for Gleen and Reynolds; Nelson Case for Ivory; Dick Stark for Remington; Ed Reimers for Crest and Allstate; Joyce Jordan for Easy-off. These are the perennials, the old pros, always in demand, often on guarantees, almost always above scale, and big money makers even before
(Please turn to page 51)

Two rep firms merge as VT&M



Executives of newly-formed Venard, Torbet & McConnell are (standing, l-r) v.p. and sec'y Stephen R. Rintoul, executive v.p. Alan L. Torbet, v.p. Robert R. Allen, and v.p. Howard B. Myers, and (seated) v.p. and treasurer James V. McConnell and president Lloyd George Venard. Station properties are in 30 states

The merger of two radio/television station representatives this week created a new company, Venard, Torbet & McConnell, which will rank among the top ten of the nation's 52 station representatives.

VT&M, the new firm, was produced by the merger of Venard,

ly president of Venard, Rintoul & McConnell, now becomes president of VT&M. Earlier he had been with Edward Petty, O. L. Taylor, and with several stations.

Alan L. Torbet, now executive v.p. of VT&M, was president of Torbet, Allen & Crane. Earlier he

- ▶ **Venard, Torbet & McConnell formed**
- ▶ **Successor to VR&M and TA&C in top ten**

Rintoul & McConnell, a New York-based company, and Torbet, Allen & Crane, a California organization. The new station representative will have radio and tv properties in 30 states.

The former Venard company had offices in New York, Chicago, Detroit, and Dallas. Torbet had offices in San Francisco and Los Angeles, with affiliations in Portland, Ore., Seattle, and Denver. In addition, Torbet, Allen & Crane had a 50% interest in the Dallas office of Venard, Rintoul & McConnell.

In 1960 the two reps began a mutual affiliation agreement, jointly representing a list of stations.

Lloyd George Venard, former-

managed or owned properties in Portland, Sacramento, and San Francisco.

James V. McConnell is v.p. and treasurer of the new company, and Stephen R. Rintoul is v.p. and secretary, both based in New York.

V.p. Howard B. Myers will head the Chicago and mid-western division and Robert R. Allen will be San Francisco v.p.; in addition, managers will include James A. Brown in Detroit, Al Hazelwood in Dallas, and N. Arthur Astor in Los Angeles.

Further expansion of offices and personnel will be announced shortly, including an expanded headquarters in New York. ■



Programming chess moves at NBC TV headquarters

Industry observers were not surprised when Mort Werner (l), NBC TV v.p. programs, got Jerry Chester (above), formerly of ABC TV as No. 2

New faces in NBC TV program posts

- ▶ **Finally, Werner lands Jerry Chester**
- ▶ **Grant Tinker's skills to be used on Coast**
- ▶ **Ed Friendly to beef up the specials**

Any reasonably accurate account of what has been happening among network program executives recently, insofar as jobs and titles are concerned, would call for a finely etched road map and the undoubted skill of a Vasco da Gama to read and comprehend.

Call it what you will—the musical chairs gambit, the revolving door routine, the complex and intimate network of paths leading to and from jobs, the gamesmanship in filling program department vacancies—nothing like the current personnel changes among network programmers has occurred in a long, long time.

But one thing appears certain, as a result of the many comings and goings among program chief-

tains and their numerous sub-alterns, there is unbounded joy on the fourth floor (NBC TV's program-planning citadel) at 30 Rockefeller Plaza.

Mort Werner, vice president, programs, for NBC TV, reached out for Giraud Chester, who had done a massive job as vice president in charge of daytime programming at ABC TV and offered him what was obviously the choice number two program slot at NBC TV.

No. 2 programmer. Chester, who worked with Werner in the old days at NBC, was asked if he would like to take charge of program administration, which meant an opportunity to display his unusual creative abilities in both day- and

nighttime programming. At ABC TV his talents were restricted largely to fashioning the web's daytime structure, something which he had performed with expertness and acumen, according to informed observers at West 66th Street. Those close to the programming picture at ABC TV insist that Chester's concepts regarding daytime programming were largely responsible for the web's virtual sellout of the new season's morning and afternoon goodies.

Along with the appointment of the 40-year-old Chester as No. 2 man, Werner promoted Grant Tinker from vice president, general program executive, to vice president, program operations, West Coast. This means that Tinker will be second in command under Felix Jackson, vice president, NBC TV programs, West Coast, and will move his office to the NBC offices in Burbank, Cal.

Werner also named Edwin S. Friendly as vice president, special programs, giving the latter an opportunity to display his talents in



are now in hands of these master tacticians

Recent deeply significant NBC TV personnel changes: Grant Tinker (l) was promoted from v.p., general program executive, to vice president, program operations, West Coast, and Ed Friendly Jr. (r) named v.p., special programs

specials. Friendly, in a measure, picks up the chores left by Lester Gottlieb, who has resigned. Some of the specials Friendly will spend time on are the Purex "World of . . ." series of six shows; *DuPont Show of the Week* (seven original dramas); *Danny Kaye Show* special; six Bob Hopes; five *Hallmark* productions including "Teahouse of the August Moon" and "Cyrano de Bergerac." *Fun on Broadway*, an Abe Burrows creation not yet sold, is also something Friendly will look after.

Influence seen. It is, however, the Chester appointment that is calling forth special hosannahs at NBC. Nor is this move viewed with anything less than high optimism in other sectors of Broadcast Row. In Chester, video programming savants see a wise figure who will undoubtedly exert great and discerning influence on programing matters at NBC.

Chester, according to those interviewed by SPONSOR last week, brings to television the penetrating critique of the twentieth century scholar, excellently blended with the enormous enthusiasm and savvy that one is apt to find on occasion in the higher precincts of Madison Avenue. But this guy certainly is no stuffy egghead, make

that perfectly clear, they say.

Chester made his maiden appearance at NBC back in 1953 as a Ford Foundation scholar studying the rise of television. He stayed through 1957 as a general programing executive. During this period he observed much, while working with such knowing figures as Pat Weaver, Ted Pinkham, Werner, and others. From NBC he went to Ted Bates where he also worked with Pinkham. It was while at Bates that ABC nabobs spotted his talents and asked him to set up the new web's daytime program structure. Tom Moore had already succeeded James Aubrey as top program man at ABC when Chester arrived there.

Strong threesome. In creativity and administration, this means added strength. Werner said, when he announced the appointments of Tinker, Chester, and Friendly, "Grant Tinker, in the short time since he has returned to NBC, has handled a large number of special assignments in the program department with distinction and success and in the course of so doing has earned the respect and admiration of Mr. Jackson and his associates on the West Coast and the NBC management, as well as our program suppliers, our ad-

vertisers, and their agencies," Werner said. "Jerry Chester has achieved for himself an industry-wide reputation as a program executive of great skill and ingenuity. I am delighted that NBC will continue to have available the long and varied experience of Ed Friendly in the area of special programs and in handling assignments of high priority for me. The result of these appointments will be to place highly qualified program executives in responsible positions where they can make best use of their capabilities. This will enable us to move ahead with still greater speed in program creation and development and in planning for the future."

Network control? Chester told SPONSOR it wasn't easy for him to leave ABC where he had made many friends, but the opportunity for broader scope, more variety at NBC prompted him to make the move. "It's a more challenging job," he said simply. When interviewed, he was as calm and unruffled as the Gautama Buddha. Chester is not a loud speaker; there is softness and clarity at all times in his speech. Amid the many chores of the moment, he was also called upon to select new drapes for his office. The new office is considerably larger than the one he previously occupied some 50 feet away.

The subject of network control over programing arose during the interview. A number of agency program chieftains, it appears, have been complaining that they have little to say about what goes on the air over the networks. Agency program lads are saying, in essence: "The networks are stifling our creativity!"

In Chester's opinion, the hour-long program and minute commercial changed the concept of commercial programing and consequently gave the networks virtual control of program content. He thought the magazine concept was a good thing. He made it clear, however, that networks were in continuing consultation with the

(Please turn to page 52)

If Hollywood did "The FCC Story"

**What the Hollywood scene might be if
ever the moviemakers film "The FCC Story,"
as humorously imagined by W. F. Miksch**

SCENE: *A story conference is in progress at the Beverly Hills pool-side office of Druid J. ("DeeJay") Promissory, veteran movie producer for Behemoth Studios. The Great Man himself, wearing gold lamé swim trunks and smoking a pre-Castro cigar, is reclining in a throne chair which was discarded during the filming of Cleopatra because it was considered too ro-coco. At his right, draped over a rubber beach toy replica of Anita Ekberg, is famed director Flamberto Fossilini, still wearing the ski togs he had on when summoned to Hollywood from vacation in the Pennine Alps. Fossilini is amusing himself by pitching heated pearls at the lovely starlets splashing about in the pool. Oscar-winning script-writer Hy Bracket, looking quite conventional in red beard and turquoise muu-muu, is pacing the jewel-studded tiles and riffling through the script he has just completed for The FCC Story. An artificial, vitamin-reinforced sun hangs over a nearby yardarm, while from an adjoining studio lot comes the sound of violent hammering and sawing. Promissory rises angrily, goes over and pounds on the rear of the set.*

PROMISSORY: (*Shouting*) QUIET! A little more quiet over there! (*Returns to throne muttering, as sawing and hammering subsides*) Ben Casey's operating on some patient again. That's what we get for renting out our sets to television producers!

BRACKET: Don't worry, DeeJay.

You can throw 'em all off the lots after we do *The FCC Story*. The way I figure, it oughta gross at the very least—

FOSSILINI: Ah, si! *Molta moneta!* And we shoot it in Europe.

BRACKET: (*Aghast*) In Europe! Shoot *The FCC Story* in Europe! But we can't do that! Why the Federal Communications Commission is as American as . . . well, as blueberry pie!

PROMISSORY: Take it easy, Hy. Fossilini's got something. We should shoot in Europe.

BRACKET: But most of the action takes place at 12th Street and Pennsylvania Avenue in Washington, D. C.

FOSSILINI: So we switch it to the Piazza Venezia. Very pretty. Lots of pigeons—

BRACKET: Pigeons! Who needs pigeons?

FOSSILINI: The pigeon she is symbol of communications ever since she fly back to Noah's ark with olive—

BRACKET: That was a dove!

PROMISSORY: Gentlemen, please. It's settled. We shoot in Europe. Also it'll save us money on extras for the mob scenes.

BRACKET: Mob scenes? What mob scenes?

PROMISSORY: The storming of the House Special Subcommittee on Legislative Oversight by angry peasants in 1959. The triumphal march of Newton Minow up Madison Avenue with elephants—

BRACKET: But there's nothing like that in my script!

PROMISSORY: Then put 'em in.

That's why the studio supplies you with pencils, Hy. Another thing, I rather like Fossilini's concept of the pigeons—

FOSSILINI: (*Beaming*) Ah, si. We open with the credits superimposed on a wide angle shot of the blue Mediterranean sky. Then out of a corner of the screen comes a little pigeon and flies slowly across—

PROMISSORY: Yes, yes. Go on—

FOSSILINI: When suddenly—*Pouf!* Out of the sky dive a hawk! And he grab the poor little pigeon—

BRACKET: Now wait a minute! That's carrying your camera symbolism too far! You're making the FCC look like the villains of the piece!

PROMISSORY: Hy's right, Fossilini. Maybe you could have the hawk just fly over and scold the pigeon a little—?

BRACKET: Look, DeeJay, I've already written the script. Won't you both please let me read it? (*Promissory adjusts his sunglasses to "Super-Dark" and settles back for a nap; Fossilini resumes pitching pearls at the starlets*). Okay. Now, *The FCC Story* opens with the faint beeping of a wireless radio key which will increase in volume until everyone but the very deaf are driven from the theater. Then we run a creeping title that reads: "The following colossal story is dedicated to that intrepid little band of stout-hearted men who have served as the guardians of our air waves since 1934—"

PROMISSORY: (*Waking up*) 1934! Is that as far back as you start?

BRACKET: It's when the FCC started, sir.

PROMISSORY: Well, start it earlier! Any fool knows that the big money makers in the picture industry have all started way back—*Cleopatra, Ben Hur, King of Kings*. Why even *Gone with the Wind* was back in 1860 or 1776 or something—

BRACKET: Yes, sir, I'll change it. Anyway, our story begins as the camera pans in on the offices of the FCC in the Post Office Building in Washington—

FOSSILINI: In Rome.

BRACKET: Okay, Rome. It is coffee break time, and Sammy Davis, Jr., who is the commissioner in charge of station applications west of Las Vegas, is singing to Liz Taylor who works as a monitor of daytime tv shows. Miss Taylor is dancing on a desk top as Davis sings,

"Oh, the FCC
Is the life for me—"

PROMISSORY: Stick to the story line, Hy. When I want you should write music, I'll put it in your contract. For music, *The FCC Story* budget should be able to get Rodgers or Abe Burrows—

FOSSILINI: And make him stop casting all the parts. After all, I—Fossilini—am the director!

BRACKET: All right, all right. Well, all of a sudden, in walks the chairman of the FCC himself!

PROMISSORY: Newton Minow?

BRACKET: No. Cary Grant.

FOSSILINI: (*Angrily*) He's casting my show again!

PROMISSORY: (*Thoughtfully*) Not bad though. I can see it now in lights over Broadway and in the newspaper ads: "Together at last—Grant and Taylor in *The FCC Story!* The guilt and glory of a mighty passion! Inflamed desires and illicit commercials in the sin-sodden world of television! Are you adult enough to take *The FCC Story?* Nobody—absolutely nobody—will be seated during the last 30 minutes of this picture!"

BRACKET: Yes, yes, DeeJay. But to continue: Cary Grant glares at Miss Taylor and at the chorus of 100 dancing girls from the typist pool, and says, "This is a vast wasteland!" Well, that's the cue for Judy Garland to pop up and sing.

"Somewhere over the wasteland,
Bluebirds—"

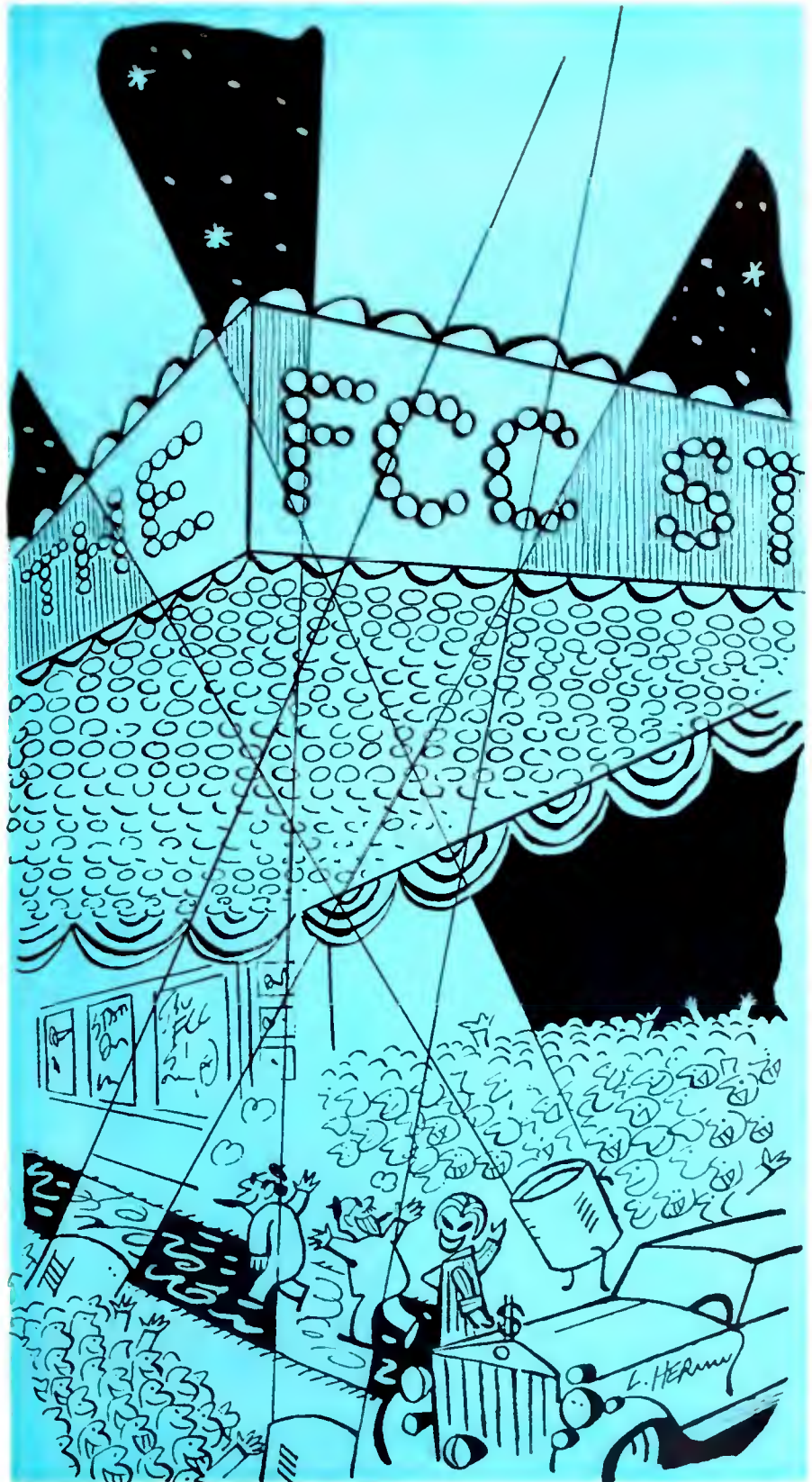
PROMISSORY: I warned you before. Stop with the music business!

FOSSILINI: (*Dreamily*) I can see it all—this vast wasteland. Miles and miles of arctic tundra—like you find in Spain—with nothing but a mushroom here and a caribou track there, when far in the distance out of a menacing sky,

made twice as menacing by the Great Fossilini's camera filters, comes winging this tiny little pigeon—

BRACKET: Let me finish, willya?

Guitar chords pick up as Miss Garland stops singing, and the door opens, and in walk Elvis Presley and Fabian. Elvis plays a station operator in the Ozarks and Fabian



is his son to whom he has willed the station because he doesn't believe in life insurance. Only now he has come East to—

FOSSITINI: To Rome.

BRACKET: —to find out why the FCC hasn't renewed his license, and he says he'll fight the case right up to the highest court in the land which is Bobby Kennedy played by Peter Lawford, when suddenly Miss Taylor steps forward and strips off her sequin gown to reveal a red-white-and-blue bikini with a sheriff's star on

one knee. Says Liz: "I am a secret agent for the NAB. When did you last run a public affairs documentary?" Presley is loaded with chains and hauled off in a tumbrel to Capitol Hill as the entire Mitch Miller glee club enters singing,

"To a hearing we must go,

Tell the networks. Ho, ho, ho—"


FOSSITINI: (*Enthused*) And then the gladiators, and the Legions from Gaul, and Hadrian with a thousand chariots—

PROMISSORY: By George, you've got it, Bracket! Let me get on the

phone to our bankers in New York. Just think, until a few years ago who ever heard of the FCC? Now when we come out with this smasher, everybody will be well-informed! By the way, how many commissioners are on the commission?

BRACKET: Oh, I researched this good, DeeJay. There's a chairman and six members.

FOSSITINI: Ah, si. Six members—three boys and three girls. Agreed?

BRACKET: Agreed. Plus a cast of thousands of broadcasters. 

Home-town tv and the soft-drink war

- ▶ **Coke's Sprite makes hit in Mississippi**
- ▶ **Pulse study shows before-after impact**
- ▶ **Sales rise 43% after 6 weeks of tv campaign**

That greater use of home-town tv stations may become an important phase in the contest between the soft drink giants (as delineated in sponsor on 25 June and 13 August) is indicated in a study taken by Pulse this year which dramatically demonstrates the effectiveness of a campaign on one such station in Mississippi to create sales impact for Sprite, a new Coca-Cola product.

As a result of the tv campaign in the Hattiesburg-Laurel market on WDAM-TV, national advertisers and advertising agencies have reason to reconsider the use of home-town tv stations which very often are by-passed because they cover an area which is also reached by stations in nearby bigger cities. In this case, WDAM-TV (an NBC-ABC affiliate) lies between the adjacent cities of Laurel and Hattiesburg, which are flanked by Jackson and Meridian.

Before and after. Perhaps the most interesting part of the Pulse

survey to advertisers is the response to the question: *What brands of soft drinks have you purchased in the past two weeks? A week before the campaign began on WDAM-*

TV, 1.1% of the interviewees named Sprite; six weeks later, 4.1% named the new brand. Coca-Cola led with 61.9% and 74%, respectively.

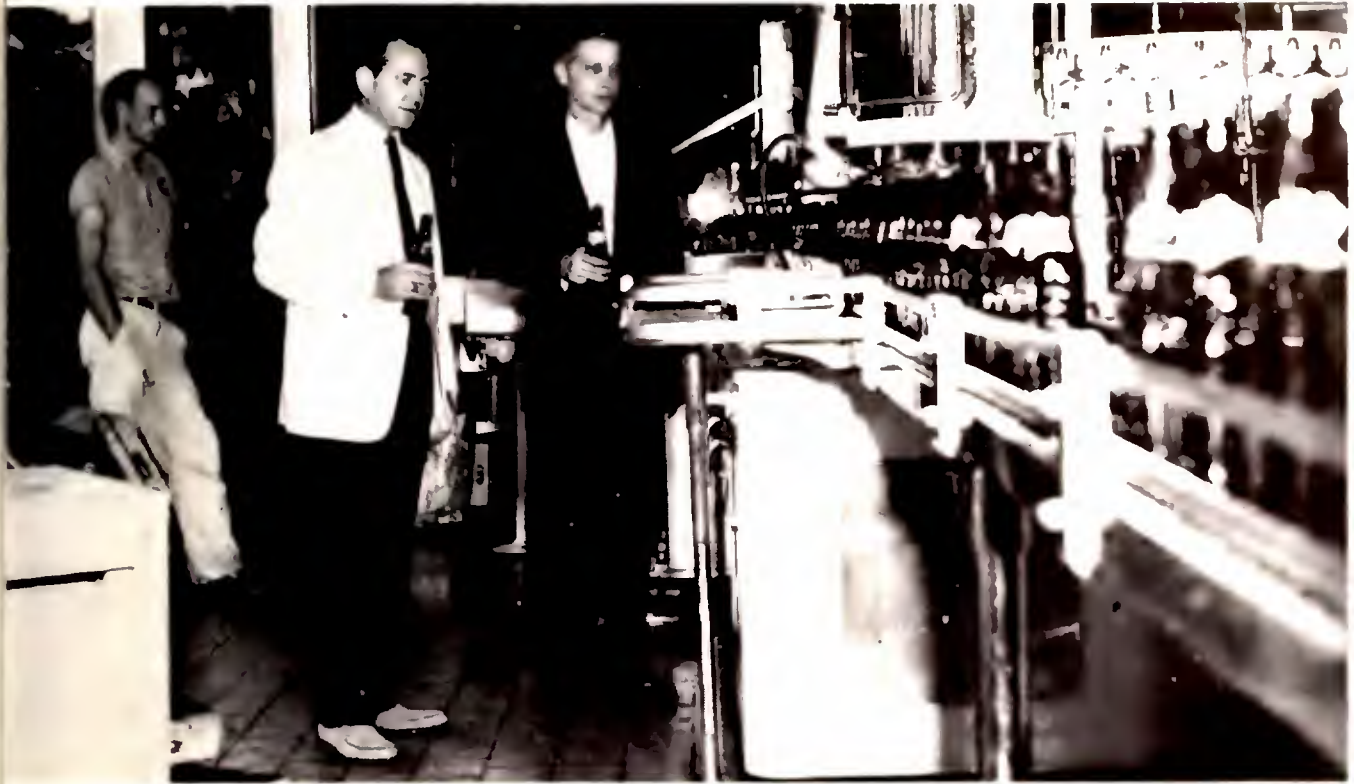
"The introduction of Sprite to the Laurel-Hattiesburg market," said Marvin Reuben, WDAM-TV general manager, "proved an ideal opportunity, one for which our station had longed yearned, to gather documented proof that 'outside' stations cannot create the sales impact of home-town tv."

The station's campaign began



An auspicious beginning—egg makes pitch

The introductory campaign for Sprite used "talking" eggs which looked like humans. Agency calls this the "egghead series." Follow-up was more standardized



Executives toast success of new soft drink campaign for Sprite

On hand as Sprite, the new Coca-Cola soft drink, is processed at the Coca-Cola Bottling Co., Hattiesburg, Miss., is Marvin Reuben (l), WDAM-TV general manager, and R. S. (Dick) Thomson, sales and advertising manager of the Coke plant

about 11 months after a Sprite tv-newspaper campaign began in nearby Jackson and about eight months after the campaign began in Meridian. The campaigns, which are still running, all were initiated by the bottlers in the four cities. The Laurel-Hattiesburg bottlers are sharing the cost.

Budget allocated. The latter bottlers allocated 87% of the budget to WDAM-TV and the remainder to radio, billboards and print. There are two newspapers and seven radio stations in those cities.

Before the campaign got underway in Hattiesburg and Laurel, Reuben called in The Pulse organization to test the brand awareness and buying habits of residents in that market, and also to test the influence of "outside" stations.

The personal interview survey was conducted in Jones and Forrest counties, the home counties of Laurel and Hattiesburg, respectively. There were two waves of interviews: the first, numbering 356 re-

spondents, was conducted the week of 26 March (one week before the campaign began); the second, numbering 360 different respondents, was conducted six weeks after the new Coke product had been advertised on WDAM-TV.

Comparative coverage. Data from ARB and Nielsen establish a base for comparing the coverage of the tv stations in this area.

The Pulse study consisted of four questions, one of which already has been mentioned. The others were:

- *What brands of soft drinks can you name?* In March, 15.7% named Sprite; in May, 77.5% named it.

- *What brands of soft drinks have you seen or heard advertised recently (and where)?* In March, 12.1% saw or heard Sprite messages—8.4% on tv; in May, 75% saw or heard Sprite copy—69.5% on tv and 7% on radio.

- *What do you remember seeing or hearing about this brand?* In March, only three points were

mentioned; in May, eight copy points were mentioned, including "tingling tartness," "lemon-lime taste," "green bottle," "sparkling," "bubbles and bells," "made by Coca-Cola," and "pretty jingle."

Types of messages. The commercials were prepared by the McCann-Marschalk advertising agency which represents the Fanta Beverage Co., a division of Coca-Cola that makes the Sprite syrup.

The messages are filmed minutes and 20s, one of which is in color. The commercials which introduced the campaign are called the "egghead series." These are stop motion messages in which eggs with "human" faces deliver the pitch.

This series was followed by the "kaleidoscope series" of live action messages. The kaleidoscopes are of two kinds. The first batch is of the "beautiful" type—music track, mood shots, etc. The second batch uses the "very candid" approach.

(Please turn to page 53)

The only brother act in timebuying?

- ▶ Frank Pfaff buys American Chick at K&E
- ▶ Bud Pfaff buys Guldens, Welch at Manoff
- ▶ Other members of family in advertising

If there is more than one brother act in timebuying (see *Time-buyer's Corner*, 3 September) besides Frank and Bud Pfaff, the unknown parties have not yet come forward. And if the Pfaffs are the only brothers in the act, they came by it honestly, for nearly their whole family is in advertising.

First there are the Pfaff brothers—Bud and Frank. Young, good-looking and only a year apart in age, both share strong feelings for their respective timebuying jobs. Not without reason, however, for advertising "blood" runs thick in their family. So much so, that

while most families center their interest on tv or radio programs, the Pfaffs concentrate on the commercials.

Advertising comes naturally to the Pfaffs. The boys' father, Alexander, was until his retirement a space salesman for the *New York Times* for more than 25 years.

The sisters—two of them—had until their respective marriages, worked for advertising agencies. One, Jackie, now Mrs. Brian Keane, was in research at J. M. Mathes. Jane, the other sister, was employed as a secretary at the Biow agency and is now married to



Sibling buyers do "homework"

Figuring out ways to better timebuying methods often keeps Bud (l) and Frank awake until early morning hours joined often by copywriter brother-in-law

George Kohnken, a copywriter at Bates.

In addition, Bud's wife (he was married earlier this summer), the former Rose Marie Ricciuti, is secretary to Mrs. Cecilia Mulrooney, business manager of the radio/tv department at Benton & Bowles.

With an advertising oriented group such as the Pfaffs', it is unlikely that family get-together dinners lack for stimulating trade talk. "Sometimes," says Bud (whose real name, incidentally, is Alexander) "we stay up until four o'clock in the morning just hashing over business and kicking around creative ideas with George" (the copywriter).

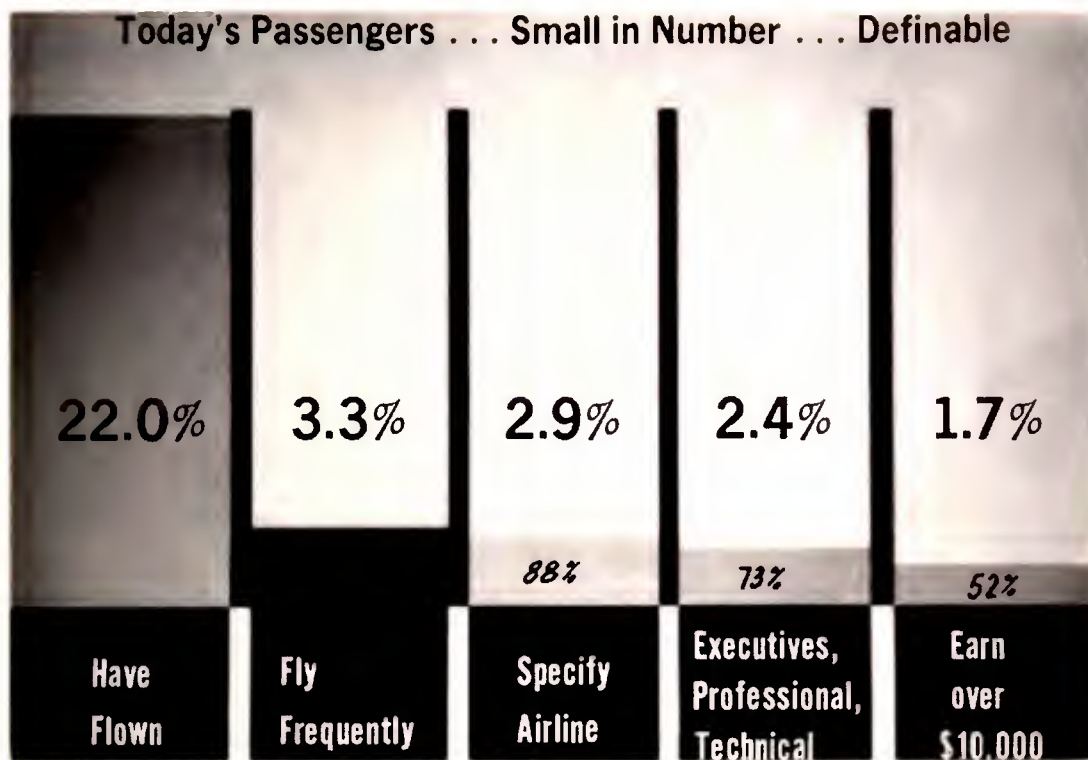
Although Bud is married, 24-year-old Frank is still a bachelor. With only one year separating them in age, both grew up closely. They were graduated from Flushing High School and State University of New York at Farmingdale, Long Island.

Parting of ways. The first parting came when Bud decided to volunteer for the army and Frank decided to work for a while before entering the service.

Frank applied to Kenyon & Eckhardt and was hired as a mail clerk. He worked his way up to timebuying and was assigned to American Chick in October 1961.

After military service, in Aug., 1959, Bud joined McCann-Erickson where he worked in the agency's studio. A month later he left there and joined Reach McClinton where he worked as an estimator until six months ago when he went to Richard K. Manoff. At Manoff, Bud buys on the Guldens' Mustard, Bumble Bee, Welch's and Old London accounts.

Both of the boys confess they find their work intensely interesting and exciting. They'll follow through until they reach their ultimate goal management level in broadcasting. ▀



Today's airline problem is seen in a nutshell

Opinion research study made for American Airlines highlights the need for expanding number of air passengers. Even among Americans with incomes over \$10,000 a year, 85.5% fly infrequently or never. Airlines must open up vast new markets

SPECIAL INDUSTRY REPORT No. 1

AIRLINES: why spot radio can help

- ▶ Airline load factors at 20-year lows
- ▶ Only 3% of Americans fly regularly
- ▶ Lines must build new customers
- ▶ Targets: suburbanites—over \$7,000
- ▶ Radio provides best marketing answers

“We face the air marketing challenge of the jet age,” says R. E. Johnson, sr. v.p. for sales and advertising. United Airlines.

Johnson's remark summarizes, but by no means dramatizes, the really staggering sales problem confront-

ing United and the rest of the nation's airlines.

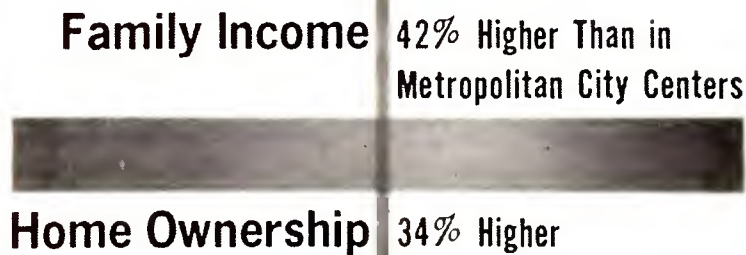
The problem in brief is this: 1. costly equipment is operating with the lowest passenger load factor in 20 years (54.7% in the 12 months ending April 10, 1962) 2. far too

few Americans travel by air (78% have never flown; 97% don't fly frequently) 3. new methods must be found to increase the size of the air travel market. (The old methods haven't worked so far.)

What are needed, say airline leaders, are new creative techniques in market, media, and message planning. And alert radio men who have studied the air travel stalemate are convinced that radio, because of its special characteristics, can provide more answers for airline executives than any other avenue of advertising.

Typical of the new “marketing problem” approach to radio selling

Suburbia . . . Region of Greater Purchasing Power



Airlines must seek customers in higher income groups

To expand the air travel market airlines must look for new customers in higher income groups (over \$7,000). Best prospects in suburbs of large metropolitan areas

now being employed by leading radio station representatives, is the series of airline presentations being given by CBS Radio Spot Sales, under the direction of vice president Maurie Webster.

Following are highlights of the CBS Radio studies, presented here as a service to all airlines and their

agencies, and to the entire radio community.

Non-flying Americans. At present the 24 domestic airlines and the 29 other international carriers with flights to and from U.S. airports are getting their business from a startlingly small percentage of the American people.

According to a recent Opinion Research survey only 3.3% of the U.S. public flies regularly. And this diminutive group has certain striking characteristics: 88% generally specify the airline they travel on (high brand preference apparent); 73% are business, professional and technical experts (86% of these on expense accounts); and 52% earn over \$10,000 a year. Obviously flying appeals to higher income groups.

But the figures on Americans who don't fly frequently are considerably more astonishing. For instance, 85.5% of the public who have incomes over \$10,000 don't fly frequently.

And the predominance of the automobile for inter-city travel is so overwhelming as to be almost absurd. According to Lou Davis in *Flying* for June 1962, the airlines carried 30,800,000 people in 1960, the railroads 15 million, buses 20 million, and automobiles a whopping 685 million.

The Opinion Research survey pointed out that if the airlines could get as little as 1% of all motorists making journeys of 100 miles or more they would increase air travel mileage by 5%.

Redefining the market. Obviously the first step for the airlines in "meeting the marketing challenge of the jet age" is to define their marketing objectives in terms of where tomorrow's expansion must come from.

It seems apparent to CBS Radio Spot Sales executives that to win substantial new business the airlines must concentrate on:

1. *Motorists.* Trying to capture 1% to 3% of all who make long automobile trips is considered a reasonable objective.

2. *Upper income groups.* The costs of air travel make it apparent that best prospects are in the over \$7,000 class, which will be expanding at the rate of one million new families a year in the next decade.

3. *Larger markets.* The larger markets have larger proportions and numbers of higher income families (27.2% of all U. S. families have incomes over \$7,000,

Suburbia . . . Region of Greater Air Travel

Air Trips Per 10,000 Population

	TOTAL	Business	Personal
N. Y. Metro Area	1562	826	736
Nassau, N. Y. <small>MANHATTAN</small>	3303	2142	1161
Westchester, N. Y. <small>WHITE PLAINS</small>	2449	1473	976
Bergen, N. J. <small>JACKSONVILLE</small>	2226	1497	729
Morris, N. J. <small>MORRISTOWN</small>	2201	1383	818
Union, N. J. <small>LINDEN</small>	2179	1201	978
Fairfield, Conn. <small>BRIDGEPORT</small>	1837	1202	635

Study shows suburbanites fly more

Even among small group who now fly, studies such as that for New York (above) show clearly that suburbanites fly more for both business and pleasure purposes

whereas 39.9% of families in the consolidated New York City area, 38.1% in the consolidated Chicago area, 38% in the San Francisco-Oakland area, 15.3% in the Washington, D. C., area top that figure).

4. *Suburbanites*. Studies clearly indicate that both present and potential airline customers are concentrated in metropolitan suburban areas.

Importance of suburbia. With family income 12% higher in the suburbs than in metropolitan city centers, it seems only reasonable to expect that suburbanites would do more traveling by air.

Solid evidence of this is provided in a survey made by the Port of New York Authority which operates Idlewild, La Guardia, and Newark airports. According to the Port Authority, the suburban New York counties of Nassau and Westchester, N. Y., Bergen, Morris and Union, N. J., and Fairfield, Conn., turn up 20% to 120% more air trips per 10,000 population than do the counties in the metro N. Y. area.

Furthermore this edge for the suburbs is apparent in both business and personal air travel. Nassau County, for example, showed 2,112 business and 1,161 personal air trips per 10,000 population compared to figures for the metro counties of 826 and 736.

The inescapable conclusion from such data: the suburbs of the U. S. are both the best *actual* and best *potential* air travel markets in the country.

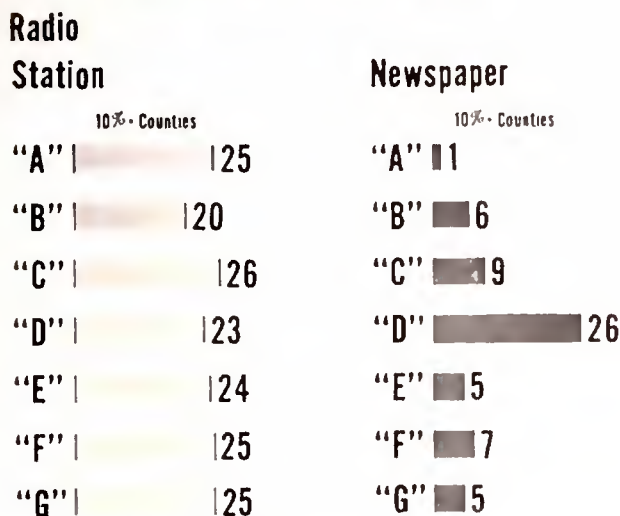
The suburbs and radio. Advertising men, scanning these findings, will discover here the first important reason why radio, more than any other medium, can help solve the airlines' "marketing challenge of the jet age."

For radio, in survey after survey, has shown that it does penetrate the rich suburbs, while newspapers, long an airline advertising favorite, have conspicuously lagged in suburban coverage.

The survey used by CBS Radio Spot Sales to emphasize this point dealt with the 26-county influence of seven New York radio stations

Radio Reaches The Suburbs

New York 26 County Area



How newspapers miss the airline market

Though airlines are heavy users of newspaper ads, studies in almost any large city area show newspapers weak in reaching rich suburbs where radio does a big job

and seven New York newspapers. (Similar studies have been made by others for almost every major market in the U. S. with similar results.)

The CBS Spot Sales findings showed that, based on the ability of each medium to reach at least 10% of the families in each county

at least once a day, the radio stations were far in the lead.

Only one newspaper could claim to deliver 10% of families in all 26 counties, while the others achieved penetration ranging from one to nine counties.

By contrast, the radio station with the poorest penetration

Airline data of CBS Radio Spot Sales

This article on "Airlines: why spot radio can help" is No. 1 in a new, major SPONSOR series, dealing with the specific problems of specific industries, and how they can be solved by creative radio marketing and advertising.

Data for each article are supplied by a major radio representative firm. All background material for this story on airlines was researched by CBS Radio Spot Sales. Data for the next article, on life insurance companies, will be furnished by John Blair.

Air Travelers are Radio Listeners

	Weekly Listening	
	who	how long
Professional Men	90.4%	11:36
White Collar-Managerial	94.5	14:05
Single Working Women	92.9	13:42

Radio's reach with airline prospects

Last year Americans spent more than twice as much time with radio as with newspapers and magazines combined. Air travel prospects listen 11-14 hours weekly

reached 20 counties; three stations hit 25 and one 26.

Says CBS Radio Spot Sales, "Looking at it another way, the average daily delivery of the radio stations is 24 out of 26 counties—for newspapers it is no more than eight counties—one-third of the

number delivered by radio!"

Time and attention factors. In addition to plain coverage figures, however, airline executives and their agencies are asked to consider the time and attention given to radio, by contrast with newspapers.

According to Sindlinger, the

American public in 1961 spent 1,240,526,000 weekly hours listening to radio (topped only by tv's 1,828,813,000).

By contrast, it spent only 497,280,000 hours on newspapers and 205,275,000 hours on magazines (nearly twice as much radio listening as newspaper and magazine reading combined).

Such figures alone, claims CBS Radio Spot Sales, are enough to give radio prime consideration as a major new tool in meeting the airlines' "jet age marketing challenge."

And they are backed, of course, by radio's well-known, but none the less impressive over-all statistics—98% of all U. S. homes are equipped with radios; 79% of all U. S. cars are equipped with radios; 47% of all homes have at least one battery-operated portable.

Also, says CBS Radio, "Listening to auto and portable radios are not usually included in figures purporting to show radio audience size. Such listening adds during an average quarter-hour 68% to in-home cord set figures."

Radio and upper incomes. To airline executives and agency men who wonder whether radio reaches upper income groups, the CBS rep firm displays two types of challenging statistics.

1. *People who fly listen to radio.* Of professional men, 90.4% listen to radio (11 hrs. 36 min. weekly); 91.5% of white collar and managerial types (14 hrs. 5 min. weekly); 92.9% of working women (13 hrs., 42 min. weekly).

2. *You can buy stations with selective audience.* Since CBS Radio Spot Sales represents CBS o&o stations, plus other CBS outlets, it is natural that its examples of "the different appeals of different radio stations" should be drawn from its own list.

However, the principle illustrated by the following can be duplicated in many other (and non-CBS Spot Sales) markets.

A four-station study in Los Angeles of KNX and three unnamed outlets showed "Station D" with 44% of its total audience composed of grade, high school, and college

Best Airtimes . . . Nighttime Radio

AVERAGE INCOME

Listeners: \$7314

Non-Listeners: 6863

MALE

Listeners: 58.1%

Non-Listeners: 44.3

TIME SPENT NIGHTLY

Radio: 61 minutes

Newspaper: 38 minutes

Higher income males listen to radio

CBS Radio Spot Sales recommends both night and weekend radio to reach air travel customers. Qualitative studies bear out radio's appeal to higher income groups

students (compared to 8% for KNN), whereas the CBS outlet ranked far ahead of "Station D" in mature audiences, and in credit card holders (55.3% gasoline credit cards, 25% general credit cards vs. 8% and 6.7% for "Station D").

Other advantages for airlines. In addition to its suburban and selective audience coverage, radio—particularly spot radio—has the following other important advantages for airline advertising. *Flexibility*—Copy can be changed on short notice, schedules can be quickly expanded or contracted to meet emergencies. *Impact*—Large periods of the schedule can be utilized for special drives. *Penetration*—More different people can be reached.

Frequency—More announcements can be purchased more often. *Copy adaptability*—Different types of campaigns can be run simultaneously to meet special needs or situations.

A proven airline medium. Despite the fact that CBS Radio Spot Sales feels that airlines have not yet used the medium to anything like its full potential, the rep firm points out that spot radio has already proved its effectiveness in air travel selling.

Again drawing on its own experience (other reps and stations can supply many other examples) CBS Spot Sales cites these:

1. *Northwest Orient Airlines* promoted a Good Neighbor Orient tour in March 1962 over WCCO, Minneapolis-St. Paul. Results: (entirely from radio) tour sold out two months early—89 people, \$159,000.

2. *Randow Tours* developed a quarter-million-dollar travel business by using KCBS, San Francisco. Expenditure for radio: \$12,000.

3. *Pan American Airways* promoted off-season Bermuda golfing weekend over WCAU, Philadelphia, in January 1962. Results: 60 passengers at \$199 each.

Radio plans for airlines. Since the airlines' prime customers at present (though not necessarily in the future) are male executives, it is only natural that airline ex-

(Please turn to page 70)

Creative radio ideas for airlines



CBS Radio Spot Sales v.p. Maurie Webster, like many modern station rep executives believes that creative copy ideas are part of any solid spot radio presentation. Here are some of his own tested ideas, he recommends to airlines for reaching present and future air travel customers with spot radio campaigns.

For present customers, try these:

Male-oriented programs. Use news, sports, business news programs either in morning or afternoon drive times or on weekends to reach that all-important male audience.

Destination weather spots. Sell the weather advantages and other romance features of cities served by your airlines.

Safety spots—women. Stress safety factor on your airlines in order to sell safety-conscious wives and other women.

Low flight spots. Place particular emphasis on flights with low passenger load factors in order to build up their loads.

For tomorrow's customers, try these:

Extra vacation time. Point out extra time available to a listener if he flies to a distant point rather than driving or taking the train.

Air vs. auto costs. Place stress on dollar savings—as well as time—which air travel affords, particularly by comparison with auto travel.

Testimonials. Extremely desirable. Talk (via tape) by actual people who have completed tours more convincing than any actor.

Airline-auto rental. Offer auto rental at other end of flight as part of the trip. Costs of tie-in spot campaign can be shared by both.

Holiday promotions. During high-level holiday travel periods, stress appeal to people who have never flown. Stress advantage over auto.

IN
PORTLAND
OREGON...
IT'S
EYE-CATCHING

A business man doesn't usually come home and just flip on any old TV channel. He's selective. In Portland, and 34 surrounding Oregon and Washington counties, KOIN-TV is the station he selects. KOIN-TV gives him the most for his viewing time . . . gives you the most viewers for your time. Nielsen has the number.



KOIN-TV

Channel 6, Portland, Oregon
One of America's great influence
stations

Represented Nationally by
**HARRINGTON, RIGHTER &
PARSONS, INC.**

Give them a call, won't you?

**COMMERCIAL
COMMENTARY**

Continued

shortcoming, but who actually do strive to do the deeds; who do know the great enthusiasm, the great devotion; who spend themselves in a worthy cause; who at the best know in the end the triumph of high achievement, and who at the worst, if they fail, at least fail while daring greatly, so that their places shall never be with those cold and timid souls who know neither victory nor defeat. . .

Yes, as Gandhi says, it is not the critics who count, it is the doers of deeds. And anyone who approaches the problems of television without keeping this firmly in mind is simply being dishonest.

For, whether you like it or not, the only real improvements in tv will come from the individuals in the industry, those "in the arena."

They will never be achieved by the outsiders who yap and snarl and shoot their mouths off. They will never be achieved by government, or the FCC, or even, heretical as it sounds, by the "public."

They can only be engineered by the best men in television itself. And if you are sincere in your desire for tv improvement, you will not make speeches, you will not cry havoc for cheap publicity. You will seek ways to reach and touch and help these men.

The performance of free men

How do you get even finer performance out of free individuals?

By blackmail? By threatening to revoke their licenses if they don't behave? What absurd nonsense!

Do you get it by lumping them in large groups and publicly castigating all for the errors of the weakest and worst?

Do you get it by insults? By tough talk? Not if you're dealing with free Americans. Not if you are looking for genuine creative achievement.

The rules for improving individual performance are so simple, so obvious they are known by practically any 32-year-old personnel officer.

It is shocking that tv's critics seem unaware of them.

The first rule is respect. You must respect a man as an individual and you must respect him in his job. Unless you can give him this, you can forget about influencing him in any way.

The second rule is understanding. Unless you understand the problems and complexities of his daily work, you are in no position to offer suggestions or criticism. And most of tv's critics display an outrageous lack of understanding.

The third rule is praise. Praise is the most powerful weapon of all—20 times as effective as blame. Sincere, judicious praise given to a man for a particular job or part of a job which he respects himself for doing—this has 50-megaton force.

It strengthens him in his own convictions. It dramatizes for him the difference between his best and his mediocre work. It spins him to constantly higher levels of individual achievement.

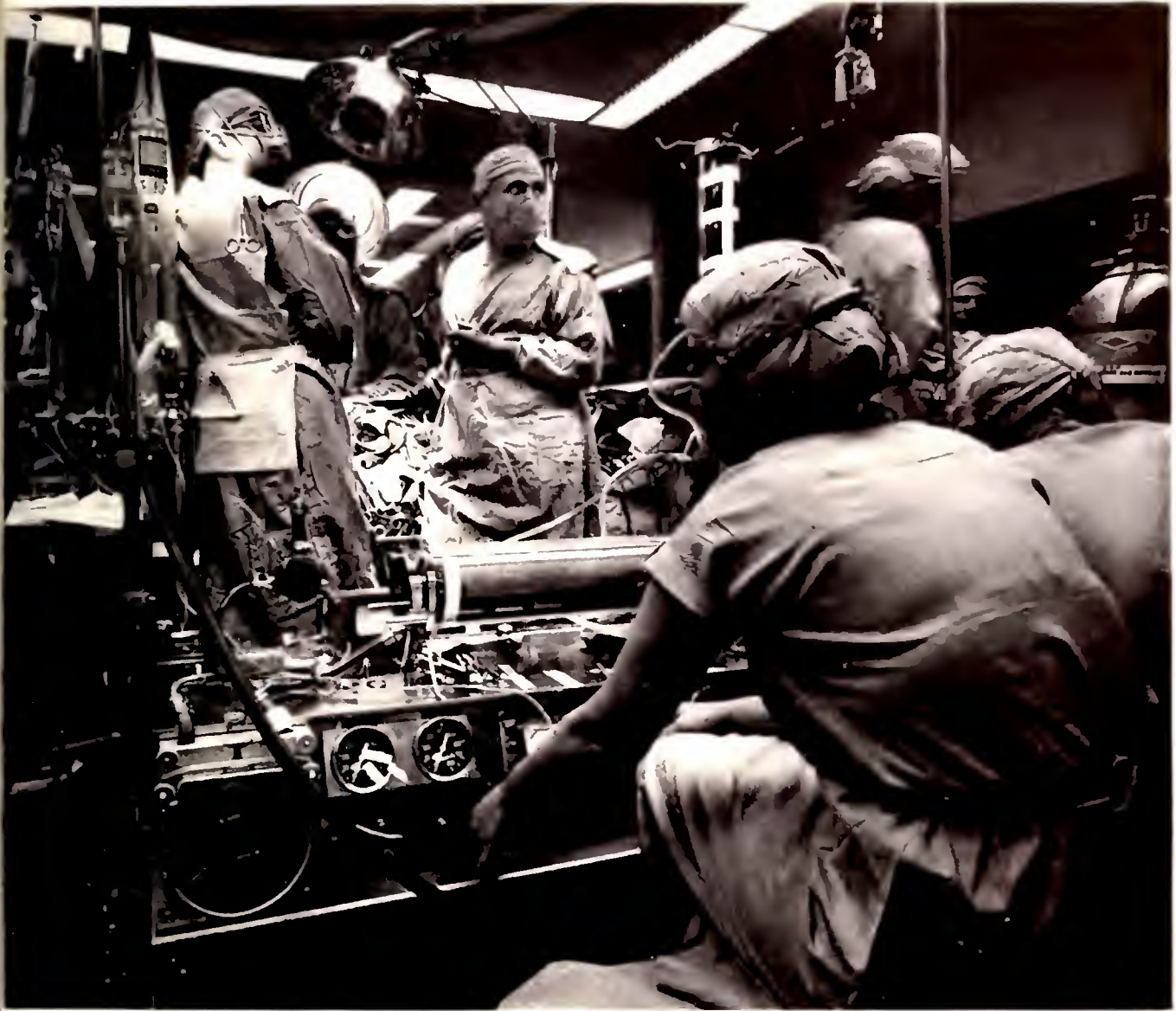
These three—respect, understanding, and praise—are the keys for anyone who really wants to improve tv. If you can bring these to bear on the problem and if, in addition, you can bring special knowledge and insights drawn from the outside world then, and then only, can you hope to make a contribution.

It is not a spectacular way. It provides no easy, instant solutions. It will not produce headlines or overnight miracles.

But it is the only way which is ever going to work, and the only way which genuinely sincere men will ever want to follow. ▀

In Chicago

... the 305-acre Medical Center District comprises \$270 million worth of facilities including the nation's largest concentration of hospitals, medical research and education. Shown here, in preparation, is a heart-lung machine in Presbyterian-St. Luke's Hospital where many surgical innovations have originated.



In Chicago—WGN Radio

reaches more homes and cars** than
any other Chicago radio station!*

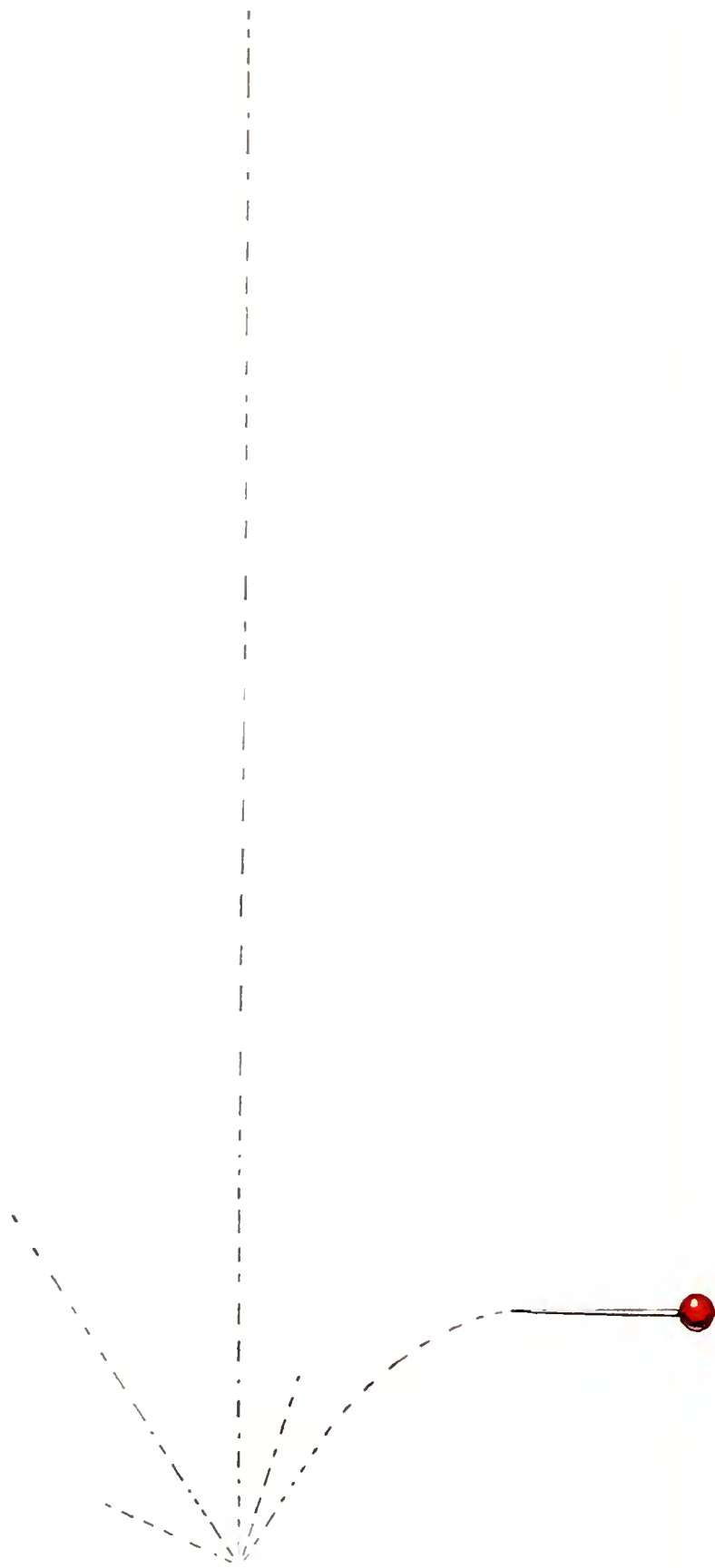
*NSI—Feb. & Mar., 1962

**Chicago Auto Radio Audience Survey—1961



— the most respected call letters in broadcasting

WGN IS CHICAGO



10 million people could hear a pin drop !

. . . if everybody in WLW-land tuned in WLW. Because it's the Nation's Highest Fidelity Radio Station—capable of broadcasting the softest pianissimo to the loudest crescendo with incredible clarity, thanks to the revolutionary WLW-AM transmission developed by Crosley Broadcasting engineers.

Just another example of the many WLW advancements which have made WLW a leader in the industry for 40 years to consistently rank among the top leaders of the more than 4400 U.S. Radio Stations in audience, programming and technical accomplishments.

WLW offers the best from the NBC and ABC Networks, plus power-packed local personalities, helicopter traffic reports, radar weather reports, Comex news system, farm coverage from its own farm, and many more attractions built on long-range planning and achievement . . . not on here-today-gone-tomorrow promotions and gimmicks.

So when selecting Radio time, call your WLW Representative first. You'll be glad you did.

And listen for that pin dropping!

WLW RADIO
CINCINNATI

covers over 2,500,000 radio homes in 212 counties



Crosley Broadcasting Corporation

We're BIG in Hartford!!

But only with
Listeners...
Clients...
Agencies...

As for
our rates:
They're.....
not too high,
not too low,
J-U-U-S-S-T
Right!!

WPOP

Philip Zoppi
V.P. & Gen. Mgr

Adam Young, Inc.
Nat'l Rep.

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

In the long-playing game of agency-hopping, the latest ones to score include Jerry Goldman, who gave up buying for Levy's bread at Doyle Dane Bernbach to take over Pete Levin's former accounts (Rheingold beer, 7-Up, Ford, Brillo) at J. Walter Thompson; Roy Curtis, Allstate Insurance account executive, who transfers to Leo Burnett's L. A. office as West Coast co-ordinator on Joseph Schlitz Brewing, hands over his Chicago chores to Phil Pegg; and Jan Stearns who joins McCann-Erickson as broadcast supervisor on Coca-Cola, John Hancock, Minute Maid, and Owens-Corning. She's from Doyle Dane Bernbach where she bought on such accounts as Max Factor, Gallo Wine.

You can bet your collection of station presentation tapes that when DCS&S's contribution to the up-coming all-star Softball League game—scheduled to be placed on Diamond No. 5 in New York's Central Park later this month—slaps one out, there won't be a hair out of place. With all that Vitalis propaganda supplied by client Bristol-Myers on their backs, it's a sure thing there won't be "any of that greasy kid



DCS&S team won't be using "that greasy kid stuff"

Softball team (top fr): N. Sheehan, R. Northrop, D. Schautz, J. Murnion, B. Fox; (center) P. Groenewold, R. Reynolds, R. Burden, M. Glasser, K. Castellani, E. White; (bottom) A. Mankoff, B. Whisnaut, R. Newman, A. Walters

stuff" around (see photo above). The three DCS&S men who will be playing in the all-star game are Bob Reynolds, Al Mankoff and Phil Groenewold. From other agencies will be these players: Bob Johnson, NI&B; SSC&B's Charlie Camilleri and Vincent Gatto; Stan Tolkin and Hy Rosen, NC&K; and Donahue & Coe's Pete Schulte, Marcel Cote, and Phil Brooks, manager of the team.

Account assignments: Bill Ferguson has added Piel's beer to his other accounts at Young & Rubicam; Lee Peters, back in the business

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Any way you look at it...



Steaverino! Lots of the gay charm of the Steve Allen Show lies in the spur-of-the-moment inspirations of its star, duplicated with unique "now-ness" for coast-to-coast syndication.



Peacherino! If you get the impression from this commercial of a real-live-girl with peaches-and-cream complexion, credit "New Woodbury Beauty Bar" and "SCOTCH" BRAND Video Tape!

For the drama of "it's happening now"... SCOTCH[®] BRAND Live-Action Video Tape!

Visual presence, the feeling of "it's happening now," adds viewer-convincing believability and excitement, helps put drama in show and commercial alike! And the sure way to capture presence *extraordinary* is with "SCOTCH" BRAND Live-Action Video Tape.

Complete compatibility of picture source and picture (both electronic) achieves sharply defined tonal values for superior picture quality, both in black-and-white and color. And the superb picture recorded on the master tape is readily transferred to duplicate tapes, or kines.

Video tape also makes production "happen now!" It performs instantly, needs no processing, plays back immediately. Taped news events can

go on the air fast. Creators of shows and commercials can see how production is going mere minutes after actual shooting, when improvement is easy, changes economical. You can view newly produced special effects right away, too! Video tape combines visual elements with instantaneous speed, and in creative hands there's practically no limit to the number of special effects possible on "SCOTCH" Video Tape.

"Techniques of Editing Video Tape," a 32-page brochure, reports on current practices that are making tape editing easier than ever and provides examples of special effects. For your copy—*free*—write Magnetic Products Division, Dept. MCK-92, 3M Company, St. Paul 1, Minn.

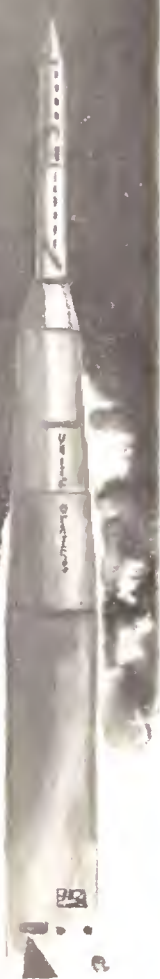
"SCOTCH" IS A REGISTERED TRADEMARK OF MINNESOTA MINING & MANUFACTURING CO. ST. PAUL 1, MINN. EXPORT 99 PARK AVE. NEW YORK, CANADA LONDON ONTARIO ©1962 3M CO.

Magnetic Products Division **3M** COMPANY

GOING UP!
Daytona Beach
Orlando

NOW
FLORIDA'S
THIRD
MARKET

AND
SPACE AGE
CENTER
OF THE WORLD



WESH-TV

FLORIDA'S
CHANNEL

2

NB

for Orlando
Daytona Beach
Cape Canaveral

TIMEBUYER'S CORNER

Continued

after a four-year hiatus, is buying for La Rosa at Hicks & Greist. She once handled United Airlines at Ayer.

Good deed for the day (and tomorrow and the next) dept.: The waifs and other unfortunates of such places as Korea, Italy, and Iran will be eating some 220 pounds of better food within the next few weeks thanks to McCann-Erickson's Phil Stumbo. When WLBW-TV's (Miami) Miss Sunny handed out \$1 checks to timebuyers on agency visits during recent station promotion, Phil managed to separate 10 buyers from a like number of checks (without too much resistance, of course). Adding his own to the coup, Phil then sent the \$11 to CARE for food to underprivileged throughout Europe.

Promotion dept.: Wayne Silbersack, assistant timebuyer on the Pall Mall account at SSC&B, has been promoted to top buyer on Montclair. Pall Mall is now being handled there by Dave Sayer who was moved up from research. Other promotions: Compton's Carl Sandburg to senior buyer on Duncan Hines Cake Mixes; Gwendolyn L. Dargel, to chief timebuyer, Foote, Cone & Belding, Chicago.

After more than 30 years as timebuying chief at the Chicago branch of Foote, Cone & Belding, and its predecessor, Lord and Thomas, Genevieve Lemper has decided to call it a day. One of the first buyers



Proof of contest in the pudding

WNAC, Boston, a.e. M. Horn (third) unloads contest cards on Cabot agency (l-r) J. Abbott, I. Fitzmamice, M. Slater, P. Hughes, J. Stanlake, P. Raider

in the business after the FCC put its okay on broadcast commercials, Genevieve helped set some of the standards of practice now in effect. She bought time for such programs as *Amos 'n' Andy* and *Bob Hope* during those early Pepsodent days. The recipient of the first SRA Chicago timebuyer of the year award, she has worked during her long career on such accounts as Armour, Frigidaire, Cities Service, Johnson's wax, Kimberly-Clark, Hallmark, and Kraft.

Can't help wondering: Which timebuyer travels the shortest distance from residence to work? One nominee: Peter Berla, who thought it was too long a haul from his home on Manhattan's 81st Street to 17th and Fifth Avenue

where he supervises media buying for Bristol-Myers, General Foods, Sears & Roebuck, etc., at Ogilvy Benson & Mather. He's moving to 17th Street and Third Avenue.

PROBLEM OF RESIDUALS

(Continued from page 31)

residuals.

Then, since striking pay dirt in commercials is strictly luck, there are the new faces and new voices that catch on, that are popular this season, that hope to stay popular next season. Four of these are Leon Janney, Alexander Scouby, Norman Rose and Mason Adams. Each of them was and is a skilled dramatic actor with credits in radio, tv, and the theater; each of them now is benefiting from the current fad for a voice-over spokesman to do the selling off-camera while the audience watches 'slice of life' visuals on screen.

Actually the average wild spot commercial can mean no more than \$100 in residuals to the actor or announcer; and on network program spots the usual residual check runs closer to \$2,000-\$3,000. The big payoffs come when the performer is lucky enough to do a 'pool' of commercials.

The big pay-off. In a pool situation, where more than one spot is taped or filmed at a session, there is a chance that perhaps three of the six commercials will be used at once. When this happens, especially if it's a soap, a cigarette, or a pharmaceutical sponsor, then the principal (on camera and identifiable) and the voice-off-camera can rack up a \$20-30,000 residual within a year.

This is fine except that you cannot, under the AFTRA and SAG agreements, do a competitive commercial. So you take your \$25,000 from Anacin, or your \$30,000 from Chesterfield, or \$20,000 from Colgate—spread over a year or more—and hope your agent can find you some more work.

Because the cross a commercial actor carries is the threat of over-exposure. It's bad enough to hear yourself on a coffee spot, followed by yourself on a food spot, and know that for the next 13 weeks your total take from each of these commercials will be no more than \$360. What really worries the performer and his agent is how many producers hear the spot and recognize the voice and will they decide its time for someone not so easily recognized.

Actor's dilemma. As casting agents and producers have said, "Clicking in commercials is like shooting craps. There's no telling what will happen. If the actor is lucky he can make a bundle, few of them do. Sure, I'd like to make that kind of loot, but damned if I'll take the pounding they get while hoping to hit. You see, the big money comes from having the commercial played on network and out spot, a real saturation campaign, like the break Tom Petty got with

the Dash commercials. And that scheduling is up to the media people at the agency. None of us have any say in it."

What has happened is that budget people, at the agency and advertiser level, are now keeping close tabs on commercials. Today the tendency is to use lesser bodies and voices so long as the commercial doesn't suffer.

Today also there is at the client level a growing feeling that when next the SAG and AFTRA cou-



John McGowan, of Peters, Griffin, Woodward, gives Bruce the "club hat."

Bruce Curtis, of Leo Burnett, joins the Tricorn Club

Membership in the Tricorn Club separates the men from the boys when it comes to market savvy. Bruce got tapped by correctly answering these two profound questions: (1) What is the Tricorn Market? (2) What is North Carolina's No. 1 metropolitan market in population, households and retail sales? In case you're pining to make this elite fraternity, the answer to both questions is the combined three-city "tricorn": Winston-Salem, Greensboro, High Point. You'll pass magna cum laude if you also know North Carolina is our 12th state in population. So—what does knowing the No. 1 market in the No. 12 state add up to? A sure sales scoop for clients. Maybe a raise from the boss. At the least, an official hat from the Tricorn Club.

Source: U. S. Census

WSJS TELEVISION  
WINSTON-SALEM GREENSBORO HIGH POINT

tracts are negotiated the advertiser had better get more involved in what happens at the bargaining table. In the past the ANA had observers at the bargain sessions, next time up they will probably be closer to, even though not, actually participating.

NEW FACES AT NBC

(Continued from page 33)

ad agencies regarding program purchases. "They are not excluded, but they don't call the shots anymore," he observed. "Of course they are frustrated."

One result of the magazine concept of program sales was the restoration of control over the programs to the network, declared Chester and co-author Garnet R. Garrison, in their highly successful text book, "Television and Radio: An Introduction," published by Appleton-Century-Crofts. Chester said a third edition of the book would be released shortly.

Tv's social impact. Co-author Chester is quoted as saying that "it

has been said that of all the people in the world, Americans, with their millions of television and radio sets, apparently stand most in fear of a moment in silence. It has also been said that the development of television and radio is the most significant technical advance in human communications since the invention of movable type . . . to the responsible citizen of today, it becomes significant to ask what is the full story of broadcasting's impact on our way of life and what social problems derive from its influence upon us."

In a measure, Chester and his colleagues will be attempting to answer this and other questions affecting all levels of American society. What indeed are the qualifications of the present day program executive? According to Chester: "The best programming executives possess an uncanny ability to evaluate the indefinable and intangible aspects of audience appeal, a thorough knowledge of program sources and show business in general, an acquaintance with pro-

gram costs that will enable them to evaluate the risks involved in any program venture, and a high degree of boldness and courage."

A philosophic platform Chester once fashioned at ABC still holds true: "We affirmatively assume the responsibility for deciding the network program schedule, and we will not allow that power and responsibility for decision to pass to other forces in the industry."

Chester hasn't changed his sights one iota insofar as they affect the social aspects of broadcasting and the responsible citizenry of America. "There will be big changes ahead in video programing," he told sponsor. "Basic forces are at work to change things for the better, the finer," he said. Moreover, there is definitely a non-trend thinking ahead, he observed. "New things are coming up," he said. He also noted that daytime programing was a lot better than it has ever been.

ABC promotes Grant. Meanwhile, at ABC, Chester's job was given to Armand Grant, who had

AN IMPORTANT MESSAGE FROM ERVIN F. LYKE TO ADVERTISING EXECUTIVES AND AGENCY PERSONNEL

"In cooperation with the FCC, WROC-TV, owned and operated by Veterans Broadcasting Co., Inc., Rochester, N. Y., is now operating on Channel 8, so that additional television service can be brought to upstate New York. The same outstanding NBC network shows and local programming with indisputable rating superiority will again be the Number 1 buy in the rich, Rochester market. WROC-TV is operating with maximum power, 316 KW. Call your Petry man for details."



Ervin F. Lyke
President

Veterans Broadcasting Company, Inc.



Represented by



been director of daytime programs on ABC TV. With the promotion came a v.p. stripe. Like others in the business, Grant spoke admiringly of Chester's professional and social behavior. "He's one of the most brilliant people I've ever met," Grant exclaimed. "He's a fine human being and I have tremendous admiration for him." What sort of a job would Chester do at NBC TV? Grant responded quickly: "He'll bring Jerry Chester there—and that means a great deal to any network. He'll do an excellent job at NBC." There also was considerable affection in Grant's voice when he revealed that Chester's wife, Marjorie Jean Fatt, was introduced to Chester by Grant last summer.

A former NBC TV program executive, Ted Pinkham, now senior vice president of radio tv, at the Ted Bates agency, told sponsor: "Jerry Chester first worked for me at NBC and I wouldn't have hired him for the Bates job if I didn't have enormous confidence in his ability."

Rejoined NBC staff. Tinker is also an old hand at NBC. He was operations manager of the NBC Radio Network for several years. Later he was director of program development for McCann-Erickson and also vice president and director of programming for Benton & Bowles. In 1961 he rejoined NBC TV as vice president, general program executive.

Tinker, as operating head of NBC's West Coast setup, reporting to Jackson, will fill a need that has existed for some time. Tinker is a program-oriented individual with a deep awareness of sales problems. He is also happy over his new assignment because it will mean a permanent base in Hollywood. Why? Simply because his wife, Mary Tyler Moore, whom he recently married, is at work in Hollywood on the CBS TV *Dick Van Dyke Show* and other acting assignments.

Tinker knows the men who pull all the major strings in the manufacture of television film—men like Bob Weitman of MGM TV, Bill Dozier of Screen Gems and Tom McDermott of Four Star and other key figures who fashion tv attrac-

tions. Tinker got the job, because as Werner explained, he's completely conversant with vidpix product makers, sponsors who make ultimate decisions and ad agencies who worry about all details attendant to putting commercial programs on the air.

Speaking of the '62-'63 lineup of NBC TV, Tinker told sponsor: "Against the competition we stand up remarkably well. The schedule is indeed in our favor." Tinker is also highly optimistic regarding '62-'63 product. "We're being much more deliberate about our '63-'64 plans," he said.

HOME-TOWN TV

(Continued from page 37)

Sales show success. The commercials are aired on WDAM-TV six times a day—morning, noon, and night, Mondays through Saturdays. A total of approximately 7 and 11 commercial minutes a week are scheduled on the Meridian and Jackson stations.

That the consumer has been reached, may be seen in a statement by R. S. Thomson, sales and advertising manager of the Hattiesburg Coca-Cola Bottling Co.:

"We achieved our anticipated year's sale of Sprite in four month's time."

The ARB National Coverage Study of 1960 shows that the WDAM-TV net weekly circulation (percentage of homes watching the station at least once a week) in Jones and Forrest counties respectively, were 99% and 100%. The Jackson station's figures were 37% and 47%; the Meridian station's, 91% and 31%.

The Nielsen Coverage Study of 1961 shows that WDAM-TV, in Jones and Forrest counties, was seen by 100% and 95% of viewers at least once weekly, day and night. The respective figures for the Jackson station are 60% and 41%; for the Meridian station, 83% and 33%.

The populations of the cities are: Jackson, 145,000; Meridian, 50,000; Hattiesburg, 35,000, and Laurel, 28,000.

555-FIFTH

(Continued)

SPONSOR'S 40-YEAR ALBUM

I enjoyed your "10-Year Album of Pioneer Radio Stations."

Note caption on page 83 stating that the Fort Industry Company had only its first station (WSPD). How about WWVA, CKLW, WMMX, WHIZ and WLOK . . . not to mention on lease of WMCA, New York? WSPD went on the air in July of 1921 as WTAL.—GEORGE B. STORER, chmn. of the board, Storer Bdcstg., Miami Beach.

HE DECIDES; HE SPENDS

Referring to your article in the 6 August issue, "Tougher Than It Seems—The TV Kid Show Problem," may I comment.

I can understand, in lieu of tv audience research, that the early evening viewing hours are filled with adults watching so-called children's programming, that an advertiser would also like to direct his program's appeal to adults, mostly parents. The reasoning is logical, that "while kids control the set, they don't control the buy."

No one doubts the tremendous buying power of adults with children of the ages for watching kid shows. Yet there seems to be some archaic thought on the part of advertisers and agencies as to the actual buying power in the hands of youth, and your article went right along with it.

Today's youngster, particularly in his teens, actually controls spectacular wealth. He decides; he spends. He decides what he wears, what he eats, what are his hobbies, his favorite sports, music and games.

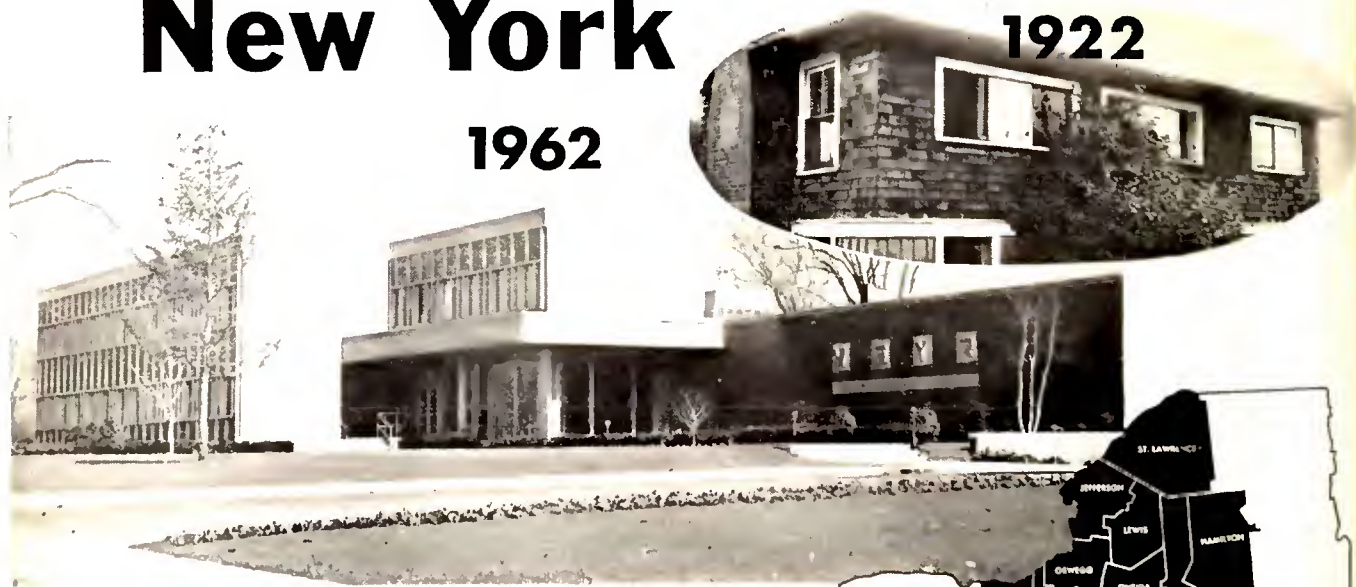
Ad buyers are thinking to their own pasts when they 1) had to go through their parents for almost all purchases and 2) simply had no pocket money. Today the reverse is true.

I think that the advertiser who feels he must attract adults along with youth is running scared. In addition, he has not yet discovered the living facts.—RON ROSENBERG, assistant promotion director, Boy's Life Magazine, New York.

for 40 YEARS



The CALLMARK of QUALITY RADIO in Central New York



Represented Nationally by
THE HENRY I. CRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO

NBC AFFILIATE IN CENTRAL NEW YORK

WASHINGTON WEEK

What's happening
in U.S. Government
that affects sponsor,
agencies, stations

Copyright 1962

Inquiry around Washington failed to disclose anything about E. William Henry except that he had in fact been appointed to the FCC to replace John S. Cross.

And, of course, the official biography released by the White House. Nobody at the FCC had heard of him, and very few people elsewhere. It was, indeed, a complete surprise.

The two Tennessee Senators, under protocol, were permitted to "clear" the nomination, but it was obvious they did so only because they didn't know anything had about him. Because it was equally obvious they had no more than nodding acquaintances with the man, if that.

Following the nomination, there were interviews with the new Commissioner, and he will be that except for the unlikely refusal of the Senate to confirm. He was reported in general sympathy with the Minow policy of tough regulation, but at the same time virtually contradicted himself by admitting his own lack of knowledge on the subject.

Queries at the offices of the Senators dug up only one quote of significance, strange in view of the fact that the Senators had also been trying to find out what they could. That quote sounded ominous. Henry was described as "a vigorous liberal," and the individual making the comment made it clear he meant Minow-type.

However, jumping to conclusions can be dangerous. Recent newspaper stories following appointment of Labor Secretary Goldberg to the Supreme Court have pointed out that you can't tell in advance about any Justice, because in the past they have often tended to belie their prior records. Even a casual glance at the roster of present and past commissioners will establish that the same holds true for the FCC.

Now those whose business it is to speculate can turn their undivided attention to the Craven seat, which will be open next 30 June if not earlier. It has been assumed all along that Broadcast Bureau chief Kenneth Cox will get that seat. Now the guessers aren't so sure.

Nothing has changed, but the fact is that after a setback following the stormy Harris hearings, the custom has reverted to making appointments to the regulatory agencies to pay off for past political activity. The Henry appointment was in this pattern, and those who watch such matters say the long delay in naming him bodes ill for Cox.

There is no doubt in the world that President Kennedy scanned the lists of those who had backed him for a bright, ambitious young man he believed to be capable of handling the job with credit. Now there is some suspicion that the reason for the delay was that there were numerous names on the list. That might mean a second name off that list, rather than one of the names known in Washington, might be tapped to take Craven's place. Or so the rumor mill now goes.

There has never been any doubt since he was appointed to the important post of Broadcast Bureau chief that Cox would wind up alongside Minow. There is doubt now. Cox has the strong backing of powerful Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee. But Cross had the backing not only of equally-powerful Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, but of the entire Arkansas Congressional delegation. And he wound up out in the cold.

The only certain thing is that before the next appointment is made, the rumor mill will get back its confidence and will grind again. It also seems highly likely—subject to the caution previously expressed—that Minow will gain a vote for his policies in Henry. Even though Minow was obviously not consulted about the appointment, and although the evidence is that Minow heard of it only a little before the general public.

SPONSOR HEARS

10 SEPTEMBER 1962

A round-up of trade talk, trends and tips for admen

Copyright 1962

Currying timebuyer favor takes curious turns from the seller angle.

Like the station operator who has compiled a list of the birthdays of some 200 timebuyers and on each of these occasions bestows a gift which, as he tells it, is worth about \$40 retail and about \$20 wholesale.

What makes it a little tough for the recipients is this: a competitive station in the same market counters the gift largess by staging an elaborate once-a-year party in New York and Chicago to which a goodly number of the same timebuyers are invited.

Intrigued by the fact that Schick was introducing separate razor for tough beards and tender skins, SPONSOR sought enlightenment from Gillette as to how the nine-gear adjustable razor was selling as compared to the old razor.

Gillett's response: figures could not be made available but the ratio of sales might be conjectured by the fact that the nine-gear instrument got far more commercial mention than its older brother.

Something that certainly didn't hurt Y&R in snagging the \$10-million Chrysler institutional account: Sig Larmon's golfing companionship around Augusta with George Love when the pair were part of an Eisenhower foursome.

Love is chairman of the Consolidated Coal Co., which bought heavily into Chrysler.

But the big advantage for Y&R was the record it made as the agency for the Chrysler car itself.

Tv network affiliates might as well reconcile themselves to a continuing venture on the part of CBS TV and NBC TV to reduce their compensation.

ABC TV is not expected to get into the act until its affiliate structure closely or approximately matches that of the other networks.

The continuing move to slice station revenue is motivated by two factors: (1) making networking more profitable; (2) putting affiliates in the position where they share the risk of unsold network programming, which for both night and daytime now comes to around \$450 million a year.

Affiliates raise this counterargument: in the last analysis network profits or losses are a matter of bookkeeping, like charging off the news used by the o&o's to the network.

You'd be going back a long, long ways if, assuming you're an oldtimer, you tried to recall when:

- Scriptwriters working for one of the soap opera assembly lines collected \$25 per episode.
- The late Ray Morgan created Chandu the Magician for White King Soap.
- Folger Coffee sponsored Folgeria, original musical comedies, which poked fun at current foibles and featured the comedy team of Black & Blue.
- WLW, WLS, WSM and KNX all at one time had famed Saturday Night Barn Dance programs.
- The Don Lee Network pioneered with such variety shows as Blue Monday Jamboree (Meredith Willson as musical director), Merry Makers (Raymond Paige as musical director) and the Happy-Go-Lucky Hour (featuring Al Pearce).
- WOR gave eastern radio its pattern of imaginative entertainment via the Witches' Tale and the Market & Halsey Streets Playhouse.



MORE

LISTENERS

IN CINCINNATI THAN ANY* OTHER STATION

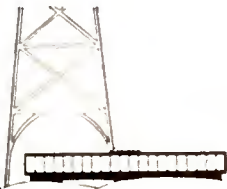
- MORE Adult Men 18 to 49
- MORE Adult Women 18 to 49
- MORE Teenagers and Children

***CALL**

robert e. eastman & co., inc.

He'll prove it to you
with the latest Pulse
and Hooper Figures!

wsai



Radio
in cincinnati

SPONSOR-WEEK

Continued



Alls accepts award

As the Philip Morris salesman who opened most new outlets for Parliament during recent WMAZ-TV, Washington, spot campaign, Gene Alls accepts dinner for two at Golden Parrot from stu. gen. sales mgr. Neal Edwards as other execs look on



Cover girl queen

Paula Hicks (c) copped first prize in the TV Directory Cover Girl Contest telecast on WLOF-TV, Orlando, part in Warner Bros. tv show, and dinner at Romanolls with Troy Donahue



Champagne and roses

That's WCOP, Boston, gift to local agency people to mark new mixture of music. Here (l-r): model Betty Huston, acct. exec. Dave Duane, Hoag and Provandic buyer Rosemary Rohner



New officers discuss fall plans

New England Assn. of Radio-TV Representatives' new leaders talk over strategy at recent meeting. l-r: George Bingham (New England Spot Sales), sec'y treas.; Bill Creed, past-pres.; John King (Katz), pres.; David Scott, (NBC Spot Sales), v.p.

EMMY AWARDS COMMITTEE

(Continued from page 12)

man Lee Schulman of KING-TV, Seattle, are: Burton Benjamin, CBS News; Tedd Cott, Oakland Productions, and Ben Grauer, NBC News (all New York); Dick Berg, Revue Studios; Seymour Berns, CBS TV, and Danny B. Landres, Revue Studios (all Los Angeles); Richard Reinauer, AMA, Chicago, and Lewis Shollenberger, ABC News, Washington.

advertisers

General Mills plans an expenditure "well into six figures" to promote its new cereal premium offer which coincides with the introduction of specially printed premium cereal packages on store shelves.

The offer is a "Nature's Wonderland Stamp Album," an educational book featuring 15 animals and birds.

Tv will spearhead the campaign starting in early October and running for four-six weeks. Included are GM's NBC TV shows, over 50 stations carrying "Rocky and His Friends" and more than 100 stations carrying "Captain Gallant."

Agency is D-F-S.

Campaigns: The most massive campaign in its 87-year history is being launched by American Safety Razor Co. in support of its new PAL Stainless Steel Adjustable Injector Razor now entering national distribution. Several CBS TV shows are included.

PEOPLE ON THE MOVE: Lawrence R. Smith has resigned as manager of advertising and public relations for Collier Carbon and Chemical Corp., the chemical subsidiary of Union Oil Co. . . . J. Gil Murphy to the newly-created position of national field sales manager and George W. Thompson to eastern regional sales manager at Noxema Chemical . . . John D. Mack to the new post of vice president in charge of advertising of Clairol . . . Archie Rothman to newspaper and cooperative advertising manager and Frank D. Flagg, formerly vice president and account supervisor

of Fletcher, Richards, Calkins & Holden, to director of marketing for Revlon International . . . Theodore R. Anderson to the newly-created post of assistant market research manager at Johnson's Wax . . . Ruth Stoehr to manager of publicity for H. J. Heinz.

agencies

Agency appointments: Whitehall Laboratories division of American Home Products to Kastor Hilton Chesley Clifford & Atherton for two new products planned for fall test market introduction . . . Chapman Division of Crane Co. to the Industrial Department of Doremus & Co., Philadelphia . . . The Abbey of The Genesee, makers of Monks' Bread to The Rumrill Company as first advertising agency of record for the account . . . The Chemicals division of Olin Mathieson (\$1 million) to Doyle Dane Bernbach, effective 1 January, from Van Sant, Dugdale, Baltimore . . . A. C. Gilbert (\$1 million) to BBDO from Banning Replier Advertising, New Haven . . . U. S. Rubber to N. W. Ayer for its tires (\$2.8 million). The Keds remain at Fletcher Richards . . . Axis (\$1.5 million) to Doyle Dane Bernbach . . . The Puget Sound Rambler Dealers Assn. to Geyer, Morey, Ballard . . . Pennant division of Novo Industrial Corp. to Stern, Walters & Simmons . . . Chevrolet Zone Dealers to Sykes Advertising, Pittsburgh.

Kudos: Arthur A. Porter, vice president of J. Walter Thompson, has been appointed chairman of the Advertising and Publishing Group of the United Hospital Fund's 83rd annual appeal in Manhattan and The Bronx, for the fourth consecutive year.

Top brass: Otis L. Hubbard, Jr. to the Chicago office of McCann-Erickson as a senior vice president and member of the Management Board, effective 17 September. He has been vice president and account supervisor for Needham, Louis & Brorby.

New v.p.'s: Norman J. Dain, creative director, at Ridgway, Hirsch



Supermarkets single out Miss TV

Jean Ward (c), representing WCKF, Miami, accepts honor of the Florida Independent Supermarket Assn. from George McKelvey, Shell's City and assn. head



Comic commercial

WOW, Omaha, mgr. Bill Wiseman sent 250 bread crumb cans to General Motors dealers, tie in to commercial which asks drivers to drip crumbs from bumpers to find way back to dealers



Spreading sunshine

Visiting Chicago agencies on behalf of special promotion for WLBW-TV, Miami, were (l-r) Grant Smith, mid west tv sales mgr. for H-R; Miss Sunny; Dwight S. Reed, H-R exec v.p.



"Colonels" get the pitch

PGW men get low-down on Beaumont from KFDM and Chamber of Commerce execs. (L-R): stu. merchandising dir. Hubert Linder; program dir. Ross Wilder; gen. mgr. Walter Rubins; Chamber of Commerce pres. Ben Rogers; PGW's Ray Kaelin, Rowland Varley, Ray Stauffield; and stu. local sales mgr. Ed Carroll

& French . . . A. J. Palmerio, copy supervisor, at Frank Vos & Co.

PEOPLE ON THE MOVE: Herbert C. Smithline to merchandising executive in the marketing services division of K&E . . . Jeremiah C. Harmon to the copy department of Pritchard, Wood . . . Robert Kahl to group supervisor in the marketing department of SSC&B . . . Joseph McCluskey to account executive of Ingalls Associates Advertising, Boston . . . Omar Bittar to

assistant general manager of K&E Do Brasil . . . John Mimnaugh to assistant director of public relations at Charles W. Hoyt . . . Rod D. Frazier to supervisor in the tv copy department of Leo Burnett . . . Ann Catino to executive secretary and Glenda Light to media director at Enyart & Rose . . . Roger Mader to art supervisor at Y&R . . . Robert A. Baker, account executive at Baker & Stimpson, to president and general manager of Dentur-Eze, Seattle.

Retirement: Herb Selby as vice president and media director at Meldrum & Fewsmith, Cleveland.

associations

The Florida Assn. of Broadcasters in a series of special bulletins to members, is circulating some helpful hints on editorializing.

In addition to reiterating aspects of the Fairness Doctrine, the association recaps specific editorials aired by members.

By the way, another note from the F.A.B: the Board Meeting is set for 22 September at Grand Bahama Hotel, West End, Grand Bahama Island.

Panel discussions relating to the operation of broadcasting stations and featuring prominent industry personalities, highlight the annual fall convention of the Michigan Assn. of Broadcasters.

The place: Hidden Valley, Gaylord.

The date: 12-15 September.

Discussions will include public affairs programming by local stations, securing business through agency contacts, and interpretation of FCC rules.

Convention plans for the Texas Assn. of Broadcasters are now locked up.

The time: 21-22 October.

The place: Granada Hotel, San Antonio.

There'll be a sales training clinic to which station salesmen are invited at a reduced charge.

Other dates: The North Dakota Broadcasters Assn. will hold its fall meeting at the Plainsman Hotel, Williston, on 11-12 October.

Reminder: Entries close 15 September for the 1962 Deep South Advertising Awards contest. Awards will be made at the 7th District AFA Convention in Nashville in mid-October.

tv stations

Gasoline and lubricant tv advertisers seem to be changing traditional patterns of buying within the medium.



selling

MOVIES ARE BETTER THAN EVER!

And Pittsburgh's great movie station—**WIIC**—has a wealth of fine M-G-M and 20th-Fox films that will sell for you!

Spots are now available in:

SATURDAY NIGHT AT THE MOVIES Part II
(11:10 p.m. Saturdays)

SUNDAY AFTERNOON AT THE MOVIES
(1:00 p.m. Sundays)

WIIC CHANNEL 11
PITTSBURGH

Represented nationally by Blair-TV





Special Tabulations from thousands of viewing records

ARB maintains viewing records of thousands of television families to serve an ever increasing variety of special client needs. Cross-tabulations can quickly tap this vast storehouse of audience data to aid in the buying and selling of television time for greater precision and effectiveness.

Custom research—at its automated best—solves the specific problems of audience duplication, determines *net* versus *gross* homes reached, and provides a wide range of additional information for evaluating audience efficiency. Your needs dictate the flexibility of special tabulations from available data. Unexcelled processing techniques make them practical.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.



Help yourself to an EXTRA MEASURE OF AUDIENCE. Write or call for a copy of this ARB booklet describing the capabilities for special tabulation research.

Washington WE 5-2600 • New York JU 6-7733 • Chicago 467-5750 • Los Angeles RA 3-8536

Do You Make These Mistakes in

1. Select media for your trade paper advertising on the basis of what *you* read—instead of what your prospects read?
2. Wait for a fat rating story before you promote your station?
3. Take a summer hiatus?
4. Fail to promote your market because it may benefit competing media?
5. Distort—or display excessive optimism in interpreting—data about your audience or market?
6. Look for direct returns immediately after your ad appears?
7. Budget too little for mechanical production?
8. Forget you're talking to human beings?

Trade Magazine Station Promotion?

1. This is somewhat like seeking a lost diamond under a street light when you know you lost it back there in the dark.
2. Those who live by the sword die by the sword. Two (or more) can play.
3. Is that what you tell *your* customers?
4. If your market is outside the top dozen, better *recognize* the problem—and take your chances.
5. You're talking to experts. Don't insult their intelligence.
6. You're reaching for a note that isn't on the horn. If, in the course of a year, you hear from eight or ten people (outside the trade media *sales* field) who have seen your campaign, you've had about all the direct evidence you're going to get. A reasonable objective for your trade paper advertising is to prepare the way for direct calls from your national salesmen.
7. Don't try to apply consumer publication standards for production budgets to trade magazine space. Ten percent of the cost of a page in LIFE may be enough to produce an ad for LIFE. Ten percent of the cost of a page in SPONSOR is hardly enough to pay an artist for a good layout.
8. Your reader responds to trade magazine advertising as an individual, not as an automaton. He doesn't share your passionate interest in data about your station. You have to penetrate his defenses—with intriguing, sometimes offbeat, approaches.

Henry J. Kaufman & Associates

Advertising and Public Relations

1119 H St., N.W. • Washington, D. C. • DI 7-7100

Our radio, tv and media clients include:

- Corinthian Broadcasting Corporation • Greensboro News-Record
- Media, scope • Pulse • Storz • WBIW • WMAL • WME
- *Your station? Give us a ring.*

According to a IvB report on the category for the first half of the year, the emphasis was much stronger in favor of spot over network and the shift has been away from an almost exclusive interest in network news and sports broadcasts toward entertainment programming.

National gross time billings totalled \$25,012,104 this six months, vs. \$19,722,042 last year, up 26.5%. Network got \$9,402,101 in 1962 compared with \$8,798,012 last year, an increase of 6.9%, while spot jumped 42.9% to \$15,610,000 against \$10,924,000.

Of the \$8.8 million network total for the first half of 1961, \$8.2 million was spent on news and sports. In 1962, \$7.6 million was for news and sports, while \$1.8 million was for entertainment shows.

Ideas at work:

- **WISN-TV**, Milwaukee, sent out mouse traps to promote the inclusion of "The Mickey Mouse Club" in its daily kid show schedule from 4-6 p.m.

- An animated outdoor electrical sign dots the Dallas Central Expressway to promote **WFAA-TV** news, weather and sports coverage. Called "Tri-Vision," the sign has rotating cylinders with triangular cross sections that display three separate illustrations, station anchor-men, in each 17-second cycle.

- **WXYZ-TV**, Detroit, has come up with an interesting twist on familiar election themes. The first confrontation of candidates' wives in Michigan history will take place on the station around the first of October. Mrs. George Romney and Mrs. John B. Swainson will each have 30 minutes to tell why they feel their husbands should be elected.

Kudos: Stephen Riddleberger, president of ABC radio & TV, and Bennet H. Korn, WNEW-TV, New York, president, have joined the Board of Advisors of the Bedside Network of the Veterans Hospital Radio and Television Guild. . . . The Minnesota Council of Churches has given a special citation award to **KMSP-TV**, Minneapolis-St. Paul, for its non-commercial, non-sectarian program, "Chap-

el of the Air" . . . Joseph H. Baker, local-regional sales manager of **KMTV**, Omaha, has been elected Governor of the ninth district of the AFA . . . Reporters and cameramen from **WDSU-TV**, New Orleans, won six out of nine first place awards for tv at the fifth annual awards program of the local Press Club and the station won first and second place in the editorial competition open to both newspapers and tv stations.

PEOPLE ON THE MOVE: Erik Underwood to the news department of **WJZ-TV**, Baltimore, from **WXEX-TV**, Richmond . . . Keith Robbins to account executive for **WTOP-TV**, Washington, D. C., replacing Peter Ryan who resigned . . . Edward J. White and Donald E. Hardin to sales account executives for **WKRC-TV**, Cincinnati . . . Jack Wells resigns 28 September from **WJZ-TV**, Baltimore, to take a position with the Globe Brewing Co. . . . Thomas F. Dennin to account executive at **WNBFTV**, Binghamton . . . Harry Ebbesen to production manager at **KPHO-TV**, Phoenix . . . Patrick C. Arnoux to program director of **WSPA-TV**, Spartanburg . . . Parker Daggett to sales manager of **WXIX-TV**, Milwaukee . . . David B. Moody, Jr. to administrative officer of the Nevada Network, part of the Donrey Media Group . . . George Babick to the sales staff of **WTMJ-TV**, Milwaukee . . . Ivan Toncic to the sales staff of **WTRF-TV**, Wheeling.

radio stations

There's a good news note for radio to come out of the resolutions passed by the Missouri Farmers Assn.

The resolution: "Farmers rely on their local radio station for weather, news and market information. We urge the FCC Act of 1934 be revised so that the so-called "day-time" stations can be given a 4 a.m. to 6 p.m. daily broadcast period the year around."

Ideas at work:

- Thousands jammed into Houston's sprawling Highland Village Shopping Center to participate in the city's first "Money Sale" con-

ducted by **KTHT**. The Money Sale ushered in the shopping center's Fall Festival of Sales in connection with the Back-to-School period.

- Alleged rain-maker, retired Air Force Major Homer Berry, got \$500 from **KLRA**, Little Rock, for a deluge of rain which fell on 24 August—and the station got lots of publicity. After what was shaping up as the driest August on record in Arkansas, Major Berry offered his \$500 proposition to the city and got no response. **KLRA** agreed to pay for rain that same day and to spite no weather forecast of heavy precipitation, over three inches fell in some parts of Arkansas.

- It took only 45 days of on-the-air promotion for **WCCO**, Minneapolis-St. Paul star Jergen Nash to sell out all 110 spaces on his Good Neighbor Tour to Europe. The group leaves 6 October for three weeks, compliments of Scandinavian Airlines and Sedard World Travel Service of Minneapolis.

Financial report: Rollins Broadcasting reported that for the first three months, ending 31 July, revenues were \$1,928,715, a 47% increase, compared to \$1,307,636 for the same quarter a year ago. Net earnings were \$168,612 or 18 cents per share, up 50% over \$113,275 or 12 cents a share for the May-July period of 1961.

Mystery solved: Why is Charles Michelson, Inc. reactivating its dormant radio program division? The re-release of one of radio's all-time great thrillers, "The Shadow." Michelson, original distributor of the mystery program, will have tapes ready for broadcast 1 October.

Musical merger: **WGMS**, Washington, music director Alan Doerr was married to Elizabeth Donaldson, assistant to Stan Hamilton of **WMAL** (FM), same city. **WGMS** program director Vic Hirsh was best man, and Stan was chief usher.

Kudos: Fran Harris, women's editor of **WWJ**, Detroit, has been named to the Governor's Commission on the Status of Women in

ates Advisory Committee, replacing Robert Miller, managing director of WAIT, Chicago, whose station recently changed hands . . . Robert C. Mayo to managing director of CBS Europe and CBS Limited.

reps

Thomas J. White, executive vice president of Avery-Knodel, was elected to serve as a member of the SRA Board of Directors.

He's filling the unexpired term of Lewis H. Avery who has resigned.

In addition, committee chairmen for 1962-63 were named.

Rep appointments: WFLB, Utica-Rome, to Robert E. Eastman for national sales, effective 1 October . . . KELL, Tulsa, and KTRN, Wichita Falls, to George P. Hollingbery.

PEOPLE ON THE MOVE: Serge T. Popper to account executive at Mort Bassett & Co. . . . Robert Cochran to account executive in

the New York office of CBS Television Stations National Sales, replacing Alfred Di Giovanni who moves to the CBS TV sales department.

film

UAA, by promoting the size of its new feature film package, has signed 41 stations in the five weeks the product has been on the market.

The group, "United Artists Showcase for the Sixties," includes 33 post-1950 films and is one of the smaller packages currently in circulation.

According to UAA, stations have been sold on the fact that with smaller groups of feature films they 1) usually get a larger proportion of top pictures and, 2) the pressure of film amortization is relieved.

Videotape Center beat the traditionally slack summer season this year, producing a record-breaking 106 commercials from mid-July

through August.

Almost half the commercials were of the type formerly shot on film, according to vice president and general manager John B. Lanihan. They included beers, food and detergents.

Sales: NTA's recently-acquired 2: first-run, J. Arthur Rank features syndicated under the title "Top Rank" to 21 stations . . . Allied Artists Tv's Science Fiction Features to 12 more stations . . . ITC's "Supercar" starts in 33 new markets this month, for a total of 115 markets . . . Warner Bros. off-network series to five more markets . . . The sales total on Official Films "Biography" is now 134 markets . . . United Artists Tv's "The Story of . . ." to Corn Products (Lenen & Newell) for New York (WNBC-TV), Philadelphia, and possibly other markets now under evaluation. Sales on "Ripcord" to International Latex and California Oil, Western division, bring total renewals up to 70% since the second year's production was an-

newsmakers in tv/radio advertising



Julian P. Kanter was named to head Storer Television Sales midwest office. He's been with the company since it was formed. Kanter's Chicago-based background: station operations manager at WBKB-TV, sales traffic manager at WBBM-TV, and account executive at the same station, account executive at Peters, Griffin, Woodward.



William J. Warren, new WLJB, New York, sales manager, has been at WSOQ, Syracuse, as general manager for the past three years. He held the same post at WHLT, Huntington, Ind., and WCAP, Lowell, Mass., and from 1913-1951 was an account executive and assistant to the president of WITH, Baltimore. He's also been at the *New York Times*.

H. Stillwell Brown, who is the new New York State regional manager of QXR Network, was formerly an advertising executive with Rumrill Co., and general manager of The Concert Network. Prior to that he was network manager and vice president of the Northeast Radio Network and its predecessor, the Rural Radio Network.



Harold C. Altura has been appointed radio research and promotion director of Peters, Griffin, Woodward. Prior to joining PGW, Altura was radio promotion manager at Avery-Knodel. His background also includes work as an account executive with Humphrey, Alley & Richards and sales promotion representative with Time, Inc.



nounced recently and total markets sold to 110.

New quarters: ITC is now located at 555 Madison Avenue, New York 22. The phone number remains the same: PLaza 5-2100.

PEOPLE ON THE MOVE: Robert A. Behrens to vice president in charge of sales for Olhcial Filhus . . . Joseph M. Pellegrino to the sales department of the character merchandising division of Walt Disney Productions.

public service

With the November elections drawing near, news from many stations on the public affairs from relates to activities in the political arena.

- **WEMP**, Milwaukee, will begin on 12 September a series entitled "Question the Candidate" daily from 7:05-7:15 p.m. highlighting issues of the Wisconsin gubernatorial and Senate contests.

- To help keep Michigan Senators informed of their constituents' views and to aid them in formulating attitudes toward anticipated reductions in federal income taxes, **WWJ**, Detroit, has sent the legislators a tape recording containing highlights of a recent "Phone Opinion" program on the subject.

- **WGMS**, Washington, scored a news beat in the nation's capital, offering a live feed of the Boston debate between Democratic Senatorial candidates Edward Kennedy and Edward McCormack, Jr. The feed came from sister RKO station, WNAC, Boston.

Public service in action:

- A committee of Austin citizens interested in literacy training are meeting with **KLRN** personnel to plan the utilization of "Operation LIFT." Programs designed to teach reading and writing to adults begin on 15 October on the series.

- **KFWB**, as part of its public service programming, supported **KTTV**, also Los Angeles, in an effort to save lives during the Labor Day weekend. The tv outlet presented "Death on the Highway" and the radio station aired a three-day campaign of spots reminding listeners to watch the film.

- It's Back-to-School time in the

mile-high city of Denver and **KBTR** is putting students and parents right into the mood with a "Bulletin Board" broadcast hourly and containing all pertinent information on registration, bus schedules, etc.

- **WAME**, Miami, and sponsor, Old Florida Rum Co. of Ft. Lauderdale intend to make segments of the 1-6 a.m. nightly program, "Florida Galaxy" available to local charities and civic clubs for special programs in the public interest.

- **KRLA** helped the Los Angeles County Supervisor Kenneth Hahn repeat safety history over the Labor Day week-end with a vigorous campaign urging motorists to drive with their lights on in the daytime, a psychological weapon against careless holiday driving.

- **WNDU-TV**, South Bend, scored a notable "first" when it presented live coverage of a local Common Council Meeting. The broadcast pre-empted two hours of network prime time programming.

- **KLZ**, Denver, is running a series of programs devoted to the activities of the U. S. Navy's Pacific Fleet.

Kudos: Commending **WXYZ**, Detroit, and the U. S. Marine Corps Reserves for conducting "an annual event that ranks as one of Michigan's outstanding charities" Governor John B. Swainson issued an

official proclamation naming 8 September "Toys for Tots Jambo-orce Day" . . . Fresno Mayor Arthur L. Selland cited, in an official Proclamation, **KFRE** for its campaign to combat the dangerously increasing school drop out problem. The station obtained 100 foster homes for children in Juvenile Hall within a three-week period.

station transactions

WFGM (AM & FM), Finchburg, Mass., was sold by David M. Myers for \$310,000.

New owner is George Chatfield.

Myers has owned and operated the stations for the past 10 years and will remain as a consultant until his future plans are finalized.

Chatfield has an extensive background in the broadcasting-advertising industries. He was a director of Benton & Bowles and William Esty, prior to which he was advertising manager for Lever.

The transaction, which includes the Muzak franchise for Worcester County, was handled by Edwin Tornberg.

The New Orleans Television Corp., owners and operators of **WVUE**, got FCC authority to change-over from channel 13 to channel 12 for permanent transmission.

Switch-over date is today, 10 September.

you see more opportunities through our eyes

And you are protected from the hazards of negotiating on your own by Blackburn's penetrating knowledge of markets. We do not send out lists: every sale is handled on an individual basis. Seeing the total picture through our eyes widens opportunities and narrows the risk for both buyer and seller.

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HOW TO WIN

THE EARS
of 107,955*
NORTHWESTERN
OHIO FAMILIES

USE **WSPD**
Radio • Toledo

*Average weekly cumulative audience for a schedule of 10 announcements on WSPD-Radio.

The right combination of circulation and persuasion. Get complete details from your Katz man.
*Jan.-Feb., 1962 Pulse



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SELLER'S VIEWPOINT

Frank talks to buyers of air media facilities

RADIO IS A MUST IN EVERY BUDGET

By William Wallace

Mr. Wallace recounts here some of the points he made in a speech given before the Melbourne Time Club in Australia, presenting new angles in radio station promotion.

Frustration — absolute, unmitigated, undiluted and unbearable frustration from agencies who wouldn't take the positive stand that radio was here to stay has given me ulcers seven times.

This frustration stemmed from the fact that these U. S. agencies wouldn't believe in radio with enthusiasm.

A while back, in the glare of radios' problems, I devised a contest for Los Angeles agencies to find out why, in the face of bitterly competitive media, they were still buying radio.

In typical contest fashion, agencies had to complete this sentence in 25 words or less: "We buy radio because . . ."

The winning answer was—and it is as true to Melbourne as it was and is to Los Angeles: "We buy radio because of its low cost-per-1,000 circulation, complete market coverage, flexibility, its audience

and the simple but important fact that it sells goods."

I was very cheered by all the entries, so then I decided to go a step further. I came up with a contest based on 25 words or less on why spot radio was a motivating power in radio.

Here, in the opinion of the judges, was the winning entry—and we had some wonderful ones "It is a power because it develops the important sales influence right in the local market where local programming is built around local services and personalities."

We then ran a third contest and once more contacted media directors and timebuyers. We wanted to find out why spot radio produced results. This was the winning answer:

"It produces results because it offers radio's ability to match the company's advertising, geared to sales opportunities where, when and in whatever degree those opportunities exist."

If you take these thoughts home I am sure that every one of you will have a new belief, a new realization that radio is a tremendously



William L. Wallace, West Coast manager for Adam Young, Inc., appraises the Australian radio industry with the experienced eye of a 30-year pro. He was station manager, network manager, and principal of a large transcription company before joining Adam Young in 1951. He was invited to Australia to deliver this talk to the broadcasters in that country.

SELLER'S VIEWPOINT

(Continued)

powerful fixture, now and forever will be.

Back home, it has regained its original place as a dynamic force of entertainment and public service. It is healthy and vigorous.

Radio has had success story upon success story with audiences that bought a product because the method of presenting that product to the public was accepted by the audience and by that public.

Medical research shows that people remember 35% of what they hear and only 15% of what they see.

Radio has excitement and imagination and this is what you as salesmen make available to a buyer.

The advertiser pays to participate in this excitement and the customer takes out of radio the excitement he wants.

There is a great abyss between the national advertiser in the use of his advertising and the dealer who couldn't care less about how national advertising is going.

You know that your companies have spent thousands of pounds to create a company image and you have certain dealers who couldn't care less. There seems to be a lack of coordination and cooperation between what you are trying to do nationally and what your dealers do individually.

I suggest to you that you always remember that spot radio is the one medium that can create for you a true national image because it penetrates the local marketplace.

I ask you to carry on your daily work of selling this great medium, avoiding at all costs the cannibalism inherent in every one of us in this industry.

Do not sell against your competitor, whatever the concept of your competition. And do not sell off rate card, destroying the fine image you have given radio.

Your cohesive action in staying together and maintaining your willingness to learn from others' mistakes deserves great admiration.

You profited by our mistakes. The fact that your 110 commercial stations were able to get together to form the Australian RAB is testimony enough to your wisdom. ▼

For the busy bee... a sweet bouquet



And the busy media strategist knows a single buying decision — BEELINE RADIO — will give him a sweet bouquet of stations. The five McClatchy stations cover the rich markets of Inland California and Western Nevada and reach more radio homes than any other combination of stations in the area. And at the lowest c/M. (Nielsen Coverage Service Report #2, SR&D)

McClatchy Broadcasting Company



delivers more for the money in Inland California-Western Nevada
PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

KOH RENO • KFBK SACRAMENTO • KBEE MODESTO • KMJ FRESNO • KERN BAKERSFIELD

AIRLINES AND RADIO

(Continued from page 43)

executives and their agencies will be especially interested in spot radio's "drive time" periods.

CBS Spot Sales, though presenting profiles showing high male listening in the 6:30-8:30 a.m. and 1:30-6:30 p.m. periods suggests that airlines give particular attention to both evening and weekend radio.

Radio listening among airline prospects hits satisfactory levels at night and (to those who have not seen the figures) startlingly high levels on Saturday and Sunday.

Daily listening by professional men on Saturdays and Sundays averages 1 hr. 58 min. compared to 1 hr. 32 min. on weekdays. Middle income men (\$5 to 10,000) listen 2 hrs. 20 min. daily on weekends compared to 1 hr. 53 min. on weekdays.

Creative opportunities. Maurie Webster, v.p. in charge of CBS Radio Spot Sales, is one of a growing number of top-flight radio rep executives who believe that the biggest radio appeal for most industries—and especially for airlines—

lies in the creative opportunities the medium affords, in both copy and program areas.

Among the ideas he suggests that airlines try are the following:

1. *Greater use of male-oriented programs.* News, business news, and sports features provide an unequalled opportunity to reach the all-important male audience. More imaginative, creative commercials spotted into these programs will pay off air travel dividends.

2. *Destination weather spots.* Sell the attractiveness of travel destinations by giving weather contrasts—"It's 22 degrees and rainy here in Chicago. But it's 70 degrees and fair in Phoenix, 73 degrees and balmy in Miami. Call for an airline reservation now . . . etc."

3. *Sell extra vacation time.* Most automobile travellers have never stopped to figure just how many more hours or days they would have at their destination if they flew instead of motored. Give them the facts in specific terms. "On a trip from here to Yellowstone Park, you'll get 3 days and 11 hours extra vacation time if you fly."

4. *Sell air vs. auto costs.* Most in-

dividuals, and many business men have never really figured out the comparison between the real costs of auto travel and air travel. (According to the Opinion Research survey, 24% of those taking trips by auto couldn't even estimate their car expenses.) Work out the comparative costs for sample trips—and advertise them.

5. *Sell air-car rental packages.* Offer an auto rental at the other end of the flight as part of the trip. Tie-in announcement campaigns can be worked out with car rental companies and costs shared.

6. *Local testimonials.* Spot radio's flexibility allows an airline to tape individual local testimonials at low cost. Comments by passengers who have just completed trips are far more convincing than any pitch by an announcer or actor.

7. *Low flight spots.* These announcements are aimed to attract business to flights with low passenger load factors.

Summary of advantages. The case for spot radio as a major marketing force in helping to solve the airlines jet age problems can be summed up in a few words. *Spot radio provides greater creative opportunities in market, message, and media planning than any other medium.*

Radio campaigns can be tailored to reach the prime prospects for air travel in the areas where most of them live.

Radio schedules can be planned to single out those members of the public which constitute the bulk of both today's and tomorrow's air passengers.

Spot radio's extreme flexibility allows an airline to engineer and weight its marketing support—by areas, by days of the week, by specific sales problems—and to make quick changes in strategy as new conditions dictate.

Spot radio provides the opportunity for more messages, and more different messages than any other medium. It is the ideal low cost medium for special drives, test plans, new copy approaches, creative innovations.

In short, say spot radio men, it is the most potent weapon which airlines can employ in meeting the "marketing challenge of the jet age era."

IN NORTHEASTERN NEW YORK AND WESTERN NEW ENGLAND

WRGB AGAIN

Total Homes Reached—Average Quarter Hour

ARB Mar. '62	9 AM to Midnight— Mon.-Sun.	WRGB	STATION A	STATION B
		48.3%	29.0%	22.7%
NIELSEN Mar. '62	6 AM to 7:30 PM— Mon.-Fri.	48.6%	30.8%	20.6%
	7:30 PM to 2:00 AM— Sat.-Sun.	47.4%	25.3%	27.3%

992-168

A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY



THE KATZ AGENCY, INC.

National Representatives

SPOT-SCOPE

Significant news, trends, buys in national spot tv and radio

Campbell Soup out of Burnett can be credited with a pretty hefty percentage of the spot tv business to come out of Chicago thus far this fall.

Buying out of that agency over the past month has included Red Kettle Soup Mixes, Campbell Frozen Soup, Swanson TV Dinners and three-course dinners, Franco-American Spaghetti, and Franco-American Gravies.

Now it should be noted that Campbell is also expanding at Needham, Louis & Brorby. In addition to the Pork and Beans line, and Campbell V-8, N&B has the newest product out of Campbell, Bounty.

Newcomer is a line of canned meat dishes, such as beef stews, Chili, and several other kinds of stews. When fully developed, the line, currently airing tv in three markets, will be fairly lengthy.

After a five-year hiatus from the medium, American Express (OBM) is plunging back into spot radio.

Already underway in New York, Los Angeles and Chicago, the campaign is geared to a traveling adult audience for American Express credit cards and travelers checks.

The plan now is an expansion to the top 20 markets by next year but how much American Express will broaden its push depends largely on a survey scheduled for the end of this year.

From the way things seem to be shaping up on the trading stamps battlefield, radio will be giving renewed impetus to the continuing fracas this fall.

Currently fine-tooth-combing avails are the big three, S&H, Plaid, and Top Value. Also trying to get its foot in the door in some 30 mid-west markets is a relative novice in the stamp slugfest, Gold Bond.

The Minneapolis-based company, which operates in 31 regions, will break with 10 and 30-second radio spots throughout September. Tv also figures in the campaign (animated cartoon minutes).

Gold Bond is placing the spots direct.

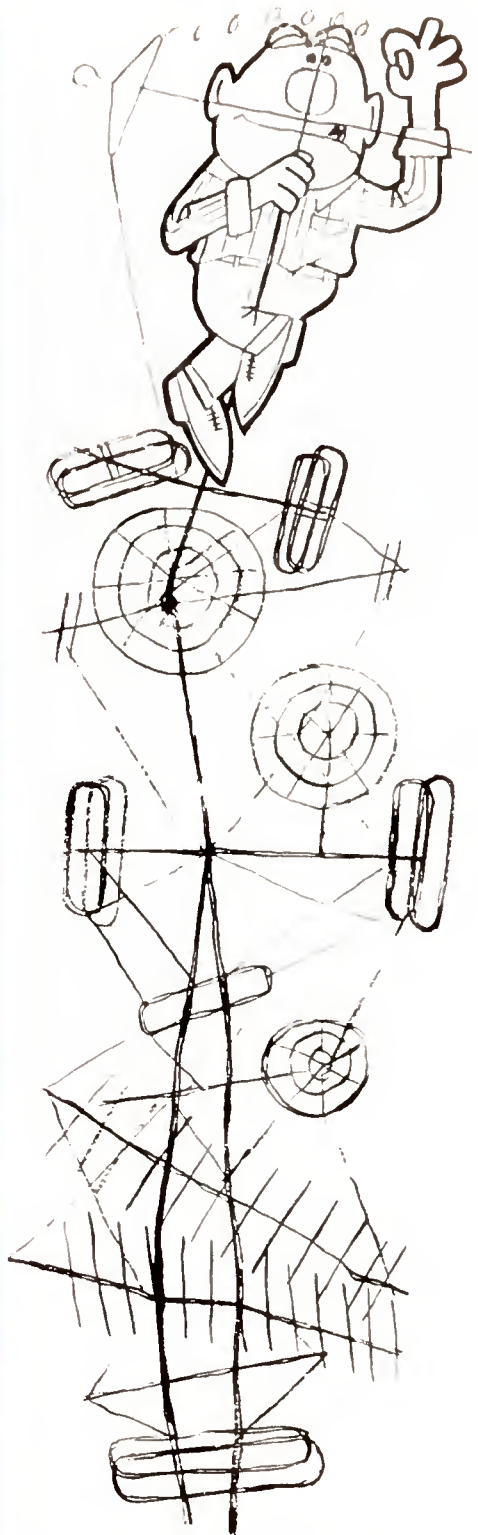
On the offbeat sale side: west coast tv stations are getting a 3-week play from the Moen Faucet Company (Buchen).

There are only six markets involved (all in the heart of the new construction area in California-Washington-Arizona) but plumbing equipment manufacturers are traditionally tv-shy. It's quite a creative challenge the spots will feature Moen's one-handle faucets for kitchen and bathroom. But if successful this campaign could be a trailblazer for other members of the plumbing industry.

For details of last week's spot activity see items below.

SPOT TV BUYS

Simoniz starts at the end of the month with a long-term campaign for Duco. The call is for prime and fringe 20's, day and fringe 60's, equal to 00-110 NSI rating points a week, from 27 September to 7 December. The buying's being done out of Dancer-Fitzgerald-Sample.



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (ARB, March, 1962) Your big buy for North Florida, South Georgia, and Southeast Alabama is



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Merck goes into spot on 11 October with a 17-week campaign on behalf of Sneret. Schedules of one or two prime 20's, four-six prime minutes will run both day and night. The agency: DCS&S.

Duncan Hines Dutch Topping Mix, out of Compton, is looking for three-five nighttime prime and fringe 60's in middle markets.

Best Foods started yesterday, 9 September, with day minutes and nighttime chainbreaks for Hellmann's Mayonnaise. Schedules will continue for several weeks. Agency: D-F-S.

Instant Maxwell House coffee is running a three-week blitz out of Benton & Bowles.

Helene Curtis is buying hefty schedules which will continue for eight weeks beginning in mid-October. Two agencies are involved in the buy—Edward H. Weiss and McCann-Erickson.

Bauer & Black is going in with a slim market list for its support stocking. Fling, Tatham-Laird is the agency.

Mogen David Wines is requesting avails now for November starts. Buying is out of Edward H. Weiss.

Campbell Soup is requesting avails for a new product, Swanson's Deep Dish Meat Pies. The buy is minutes and 20's in day, fringe and late night times, network adjacencies, on Thursday and Friday and preferably, aimed toward a female audience. Schedules will begin the first week in October for 11 weeks. Agency: Burnett. Buyer: Eloise Beatty.

Maybelline continues to search for spot avails adjacent to network specials with a glamour appeal. Such shows as Miss America and Miss Teen Age Pageant are particularly important in the campaign. Post, Morr, Gardner, Chicago is the agency.

SPOT RADIO BUYS

Sealy will use radio in addition to tv schedules to support its fall promotion for posturepedic mattresses. Several selected markets are included. Agency for the account is Earle Ludgin, Chicago.

National Dairy Products will hit 150 markets with two two-week flights 10 September-10 December. Campaign is on behalf of Sealtest cottage cheese and egg nog and the buying is being done out of N. W. Ayer.

Listerine has renewed for an additional 2-week flight in the top 30 markets. Minutes and 30's will be used to woo the female audience. Agency: Lambert & Feasley. Buyer: Frank Sweeney.

Campbell Soup this week begins the first of three 3-week flights in some 60 markets. A multi-station buy, 10's and 20's are being used throughout the 10 a.m. to noon and 1 p.m. to 7 p.m. hours Monday through Fridays. Some Saturday a.m. also. Agency is BBDO. Buyer is Hal Davis.

General Foods is lining up 25 markets for a 3-week saturation campaign for its Birds Eye Frozen Foods scheduled to break 15 October. Between 24 and 36 drive time and daytime minutes will be used. Pete Spengler is doing the buying out of Young & Rubicam.

American Tobacco is heavying up for its Montclair cigarettes in some 15-20 markets with saturation radio. Agency is SSC&B. Wayne Silbersack is the buyer.



It's MICHIGAN Avenue in CHICAGO...



It's MAIN STREET in Ohio's Third Market

Dayton's main street is called MAIN STREET, laconically and logically enough. And within the wide range of our signals there are 23 other communities with a street called Main. Jokes to the contrary notwithstanding, these towns are not peopled with straw-chewing farmers. Nor with Chicagoans, for that matter. But there are shades of difference in their interests that WHIO and WHIO-TV take pains to detect, and having detected them, program to them. Our listeners want it that way. Our advertisers want it that way. Among the sounds of Main Street is an interesting jingle. If it sounds like money that's because that's what it is. Ask George P. Hollingbery.

DAYTON, OHIO WHIO-AM-FM-TV

*Associated with WSB, WSB-TV, Atlanta, Georgia
and WSOC, WSOC-TV, Charlotte North Carolina*



NOW! IN ROCHESTER, N. Y. —

MORE

REACH!
CATCH!
HOMES!

CHANNEL 10 NOW GIVES YOU COVERAGE SECOND TO NONE!

We've moved our antenna sixty feet up to the top of the transmitter on Pinnacle Hill—511 feet above average terrain!

More height means more reach to more viewers in the rich, eleven-county Rochester market! More exposure for your sales message! More value for your advertising dollar!

Now more than ever before, we offer you a "ten-strike" on Channel 10!



Television, Inc

WHEC-TV

CHANNEL 10, ROCHESTER, N. Y.